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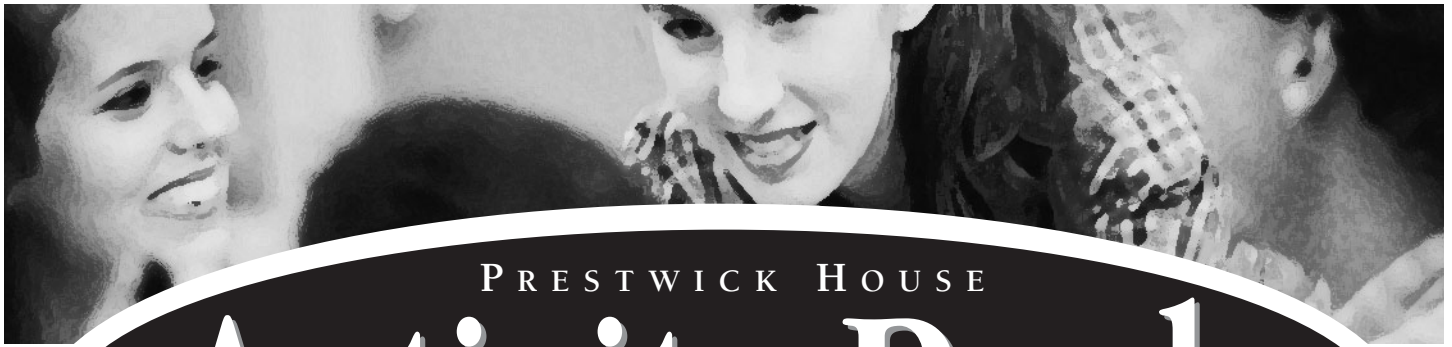
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PRESTWICK HOUSE

# Activity Pack

## HAMLET

BY WILLIAM SHAKESPEARE



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# *Hamlet*

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# HAMLET

## Activity Pack Teacher's Edition

### Pre-reading

#### Research

**Objective:** Researching the author

#### Activity

Research the life of William Shakespeare and write a short biography. Explain why most scholars consider him to be the greatest playwright who ever wrote in English. Include any significant facts about Shakespeare's inspiration for *Hamlet*. Write at least four paragraphs.

# HAMLET

## Activity Pack Student Edition

### Pre-reading

#### Research

**Objective:** Researching the author

#### Activity

Research the life of William Shakespeare and write a short biography. Explain why most scholars consider him to be the greatest playwright who ever wrote in English. Include any significant facts about Shakespeare's inspiration for *Hamlet*. Write at least four paragraphs.

## Pre-reading

### Setting History

**Objective:** Researching the historical setting of the play

#### Activity

The characters in *Hamlet* are fictional, but some elements of the play are quite realistic for the time and place in which *Hamlet* is set. Ambition and greed are often associated with monarchies of the past—organizations in which the death of a ruler could mean instant wealth or promotion for others.

Use the library, the Internet, or both to research the setting of *Hamlet*. Begin by searching for the history of Denmark. *Hamlet* and Shakespeare websites will be helpful, as will the history of specific places in the setting. Use the information that you find to fill out the **Setting Chart** on the next page.

Some of the topics on the **Setting Chart** such as “Historical Events” or “Inventions” are more applicable to the timeframe than the location of *Hamlet*. These apply to the entire world during the target period of your research.

## Pre-reading

### Setting History

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Some of the topics on the **Setting Chart** such as “Historical Events” or “Inventions” are more applicable to the timeframe than the location of *Hamlet*. These apply to the entire world during the target period of your research.



### Setting Chart: Denmark, 1550 - 1650 C.E.

Topic	Description
<b>Area</b>  Location  Population  Bordering Nations  Geographic Description	Denmark
<b>Government</b>  Political System  Succession of Rulers  Economic System  Major Religions	
<b>World Facts</b>  Significant Names  Historical Events  Inventions  Literature	
Approximate time period in which <i>Hamlet</i> takes place	

*Note to teacher: For an extended activity, students could consolidate information acquired and write a short research paper.*

### Setting Chart: Denmark, 1550 - 1650 C.E.

Topic	Description
<p>Area</p> <p>Location</p> <p>Population</p> <p>Bordering Nations</p> <p>Geographic Description</p>	Denmark
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<p>Approximate time period in which <i>Hamlet</i> takes place</p>	

## Pre-reading

### Word Game

**Objective:** Finding words within words

#### Activity

Many of the names in *Hamlet* are uncommon in our culture; however, they all contain many hidden words. Your job is to find these hidden words.

Example: The word *Polonius* contains the letters to spell many other words: son, pin, loop, solo, slop, spoon, pious, etc.

See how many words you can make from each word in the list below. Use each letter only as many times as it appears in each word. The words you find must have at least three letters.

Claudius –

Laertes –

Ophelia –

Reynaldo –

Horatio –

Rosencrantz –

Guildenstern –

Marcellus –

Voltimand –

Cornelius –

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Reynaldo –

Horatio –

Rosencrantz –

Guildenstern –

Marcellus –

Voltimand –

Cornelius –

## Pre-reading

### Research

**Objective:** Comparing the author's contemporaries

#### Activity

Research and make notations on the list of people on the **Shakespeare's Contemporaries Chart**. These are notable people from Shakespeare's time period.

Complete the chart for each of the names. Record the respective field for the contemporary, his country of origin, year of birth and death, and any historical accomplishments. The first example has been completed for you.

**Shakespeare's Contemporaries Chart**

Person	Origin	Field	Accomplishment
Ben Johnson (1572-1631)	England	Literature	<i>Volpone</i> ; famous poetic line: "Drink to me, only with thine eyes," from "To Celia."
Richard Burbage (1568-1619)	<i>England</i>	<i>Theater</i>	<i>Actor in many of Shakespeare's plays; helped build the Globe Theater</i>
Ambroise Pare (1510-1590)	<i>France</i>	<i>Science</i>	<i>Invented early prosthetics</i>
Sir Walter Raleigh (1552?-1618)	<i>England</i>	<i>Science</i>	<i>Helped publish <u>The Faerie Queen</u>; discovered the weight of smoke</i>
Zacharius Jansen (circa 1500-1590)	<i>Netherlands</i>	<i>Science</i>	<i>Invented compound microscope</i>
Francis Bacon (1561-1626)	<i>England</i>	<i>Literature</i>	<i>Poet; author; essayist; philosopher</i>
Antonio Vivaldi (1675-1741)	<i>Italy</i>	<i>Music</i>	<i>Composer</i>
Rene Descartes (1596-1650)	<i>France</i>	<i>Philosophy</i>	<i>Philosopher; famous for "I think, therefore I am"</i>
Christopher Marlowe (1564-1593)	<i>England</i>	<i>Author</i>	<i><u>Tamburlaine</u>, <u>Faustus</u>, and <u>The Jew of Malta</u></i>

## Pre-reading

### Research

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Francis Bacon (1561-1626)			
Antonio Vivaldi (1675-1741)			
Rene Descartes (1596-1650)			
Christopher Marlowe (1564-1593)			

## Pre-reading

### Advertising

**Objective:** Creating a playbill

#### Activity

Shakespeare existed long before the present age of mass communication. Playwrights in Shakespeare's era had to rely on word-of-mouth and simple playbills, or flyers, to advertise their productions. Limited printing technology meant that playbills were mostly text and had only one—if any—simple drawing. The playbill usually included the name of the production, the playwright, the time and location of the performance, the names of the actors and characters, and a brief description of the play.

*Divide the class into small groups.* Each group should design a modern playbill for *Hamlet*. The playbill should be no larger than one page, but it should contain enough information to convince someone to see *Hamlet*.

Use any available resources to make the playbills. They can be completely hand drawn, computer generated, or any combination of the two. Remember, the text on the playbill should be eye-catching but readable. Any drawings should be relevant to the play, but dramatic enough to spark someone's interest.

Complete one flyer per group.

## Pre-reading

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Complete one flyer per group.



## Act I

### Characterization

**Objective:** Recognizing character traits

#### Activity

Reading a play like *Hamlet* is exciting, but unfortunately one element is missing: physical descriptions of the characters. Drama is designed to be watched—not read. Viewers may see for themselves the physical details of characters in a play, so the printed form need not contain descriptions common to standard literature.

When reading drama, one must pay close attention in order to mentally complete the character details. Much of the detail is secondary; we read what one character says or thinks about another character. We also gain character information by observing the actions of characters.

Complete the **Character Chart** to reveal your assessment of characters in the first Act. When you are finished with the chart, review the characters that you designated as “major characters.” Select the two most similar characters and write one paragraph comparing them. Next, select the two least similar characters and write another paragraph, this time contrasting them.

You may not yet have the information to fill in some of the blocks. When this occurs, write “NI” in the appropriate space. This **Character Chart** should be kept and updated as the play progresses, and you obtain more information.

## Act I

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## CHARACTER CHART

### Act I

Character	Trade	Moral Alignment – Personality Traits	Concerns, Goals	Major Character?
Claudius	<i>King of Denmark</i>	<i>NI. Indulgent. Impatient.</i>	<i>Concerned and annoyed by Hamlet's depression.</i>	<i>Yes</i>
Gertrude	<i>Hamlet's mother, Claudius' wife</i>	<i>Good. Submissive to Claudius.</i>	<i>Concern over Hamlet's depression.</i>	<i>Yes</i>
Hamlet	<i>Prince of Denmark</i>	<i>NI. Depressed and angry.</i>	<i>Mourning his father and avenging Claudius.</i>	<i>Yes</i>
Polonius	<i>Lord; advisor to King</i>	<i>Good. Suspicious, fatherly.</i>	<i>The well being of Ophelia and Laertes. Suspicious of Hamlet.</i>	<i>Yes</i>
Laertes	<i>Son of Polonius</i>	<i>Good. Suspicious of royalty.</i>	<i>Leaving Denmark for France; Ophelia's relations with Hamlet.</i>	<i>Yes</i>
Ophelia	<i>Daughter of Polonius</i>	<i>Good. Submissive to father; sarcastic with brother.</i>	<i>Concern over Hamlet's behavior.</i>	<i>Yes</i>
Reynaldo	<i>Servant to Polonius</i>	<i>NI</i>	<i>NI</i>	<i>No</i>
Horatio	<i>Friend of Hamlet</i>	<i>Good. Intelligent. Brave.</i>	<i>Loyalty to Hamlet. Understanding the ghost.</i>	<i>No</i>
Rosencrantz	<i>NI</i>	<i>NI</i>	<i>NI</i>	<i>NI</i>
Guildenstern	<i>NI</i>	<i>NI</i>	<i>NI</i>	<i>NI</i>
Marcellus	<i>Soldier and friend of Hamlet</i>	<i>Good. Slightly superstitious. Prudent.</i>	<i>Loyalty to Hamlet.</i>	<i>No</i>
Bernardo	<i>Soldier.</i>	<i>NI Friendly.</i>	<i>Curious about ghost.</i>	<i>No</i>
Fortinbras	<i>Prince of Norway</i>	<i>NI</i>	<i>NI</i>	<i>No</i>

## CHARACTER CHART

### Act I

Character	Trade	Moral Alignment – Personality Traits	Concerns, Goals	Major Character?
Claudius				
Gertrude				
Hamlet				
Polonius				
Laertes				
Ophelia				
Reynaldo				
Horatio				
Rosencrantz				
Guildenstern				
Marcellus				
Bernardo				
Fortinbras				

## Act I

### Personification

**Objective:** Identifying personification

**Activity:**

Identify ten instances of personification in Act I. Include the location of each example. The first is completed for you.

When you finish, write three of your own personified phrases.

Personification	Scene
1. "the mind's eye"	Scene 1
2. <i>"in the womb of earth"</i>	<i>Scene 1</i>
3. <i>"the morn in russet mantle clad / Walks o'er the dew"</i>	<i>Scene 2</i>
4. <i>"the apparel oft proclaims the man"</i>	<i>Scene 3</i>
5. <i>"The air bites shrewdly"</i>	<i>Scene 4</i>
6. <i>"thy canonized bones, hearsed in death, / Have burst their cerements"</i>	<i>Scene 4</i>
7. <i>"the sepulcher, / [. . .] Hath oped his ponderous and marble jaws, / To cast thee up again"</i>	<i>Scene 4</i>
8. <i>"the fat weed / That rots itself"</i>	<i>Scene 5</i>
9. <i>"lust [. . .] / Will sate itself in a celestial bed / And prey on garbage "</i>	<i>Scene 5</i>
10. <i>"The glow-worm show the matin to be near, / and gins to pale his uneffectual fire."</i>	<i>Scene 5</i>

### Your Personifications

- 1.
- 2.
- 3.

## Act I

### Personification

**Objective:** Identifying personification

**Activity:**

Identify ten instances of personification in Act I. Include the location of each example. The first is completed for you.

When you finish, write three of your own personified phrases.

Personification	Scene
1. “the mind’s eye”	Scene 1
2.	
3.	
4.	
5.	
6.	
7.	
8.	
9.	
10.	

### Your Personifications

- 1.
- 2.
- 3.

## Act II

### Outlining

**Objective:** Writing an outline

#### Activity

Imagine that you are a Hollywood screenwriter who must convert the theatrical *Hamlet* to movie format. Each scene will be filmed separately, and the actors and crew will need help remembering the details of each scene. Outline each act by scenes and assign a title to each one. Give a brief description of the events in each scene. The title should reflect the content of the respective act or scene.

*Note to teacher: These pages should be retained and completed as students progress through the play.*

When you finish the outline, think of three alternate titles for *Hamlet: the Movie*.

Example:

- I. Act I: The New Royal Family
  - A. Scene I: Ghost of Hamlet appears
    - 1. Soldiers bring Horatio to see the ghost
    - 2. Ghost will not communicate
    - 3. Observers agree to inform Hamlet
  - B. Scene II: Hamlet's depression
    - 1. Laertes requests leave to France
    - 2. Claudius asks Hamlet to remain in Denmark
    - 3. Hamlet learns about ghost
  - C. Scene III: Laertes departs for Paris
    - 1. Polonius advises Laertes on behavior
    - 2. Laertes and Polonius tell Ophelia to avoid Hamlet
  - D. Scene IV: Hamlet waits for the ghost
  - E. Scene V: Hamlet meets his father's ghost
    - 1. Ghost of Hamlet reveals details of murder
    - 2. Ghost demands revenge
    - 3. Hamlet's friends swear to secrecy

II. Act II:

Continue the outline as you complete each Act.

## Act II

### Outlining

**Objective:** Writing an outline

#### Activity

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II. Act II:

Continue the outline as you complete each Act.



## Act II

### Simile

**Objective:** Recognizing a simile

#### Activity

Shakespeare's drama often includes the use of simile; however, we might not easily recognize the objects that he uses for comparison due to the evolution of language. In Act I, Scene 5, the ghost tells Hamlet that his tale will "Make thy two eyes like stars start from their spheres." Today, in an equivalent simile, we would probably say that the story will make your eyes jump out of your head.

In Act II, identify six instances of simile. List them on the **Simile Chart** that follows and then interpret them. For each interpretation, try to include a modern simile that carries the same message as the original.

The first example has been completed for you.

*Note to teacher: These are only a few examples. There are numerous others.*

## Act II

### Simile

**Objective:** Recognizing a simile

#### Activity

Shakespeare's drama often includes the use of simile; however, we might not easily recognize the objects that he uses for comparison due to the evolution of language. In Act I, Scene 5, the ghost tells Hamlet that his tale will "Make thy two eyes like stars start from their spheres." Today, in an equivalent simile, we would probably say that the story will make your eyes jump out of your head.

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The first example has been completed for you.

## Simile Chart

Original Simile	Act, Scene Character	Interpretation
“Pale as his shirt, his knees knocking each other, / And with a look so piteous in purport / As if he had been loosed out of hell”	Act II, Scene 1 Ophelia	Hamlet’s pale complexion resembles the color of a white shirt, and the look on his face is demonic, like something on a creature from hell.
<i>“He falls to such perusal of my face / As ’a would draw it”</i>	<i>Act II, Scene 1 Ophelia</i>	<i>He stares at her face as though he is getting ready to draw a picture of it.</i>
<i>“I hold my duty, as I hold my soul”</i>	<i>Act II, Scene 2 Polonius</i>	<i>Polonius considers his duty to be as important as his life.</i>
<i>“in action how like an angel, in apprehension how like a god”</i>	<i>Act II, Scene 2 Hamlet</i>	<i>Man, as a remarkable creature, moves with the grace of angels and thinks with the mind of a god.</i>
<i>“Pray God your voice, like a piece of / uncurrent gold, be not cracked within the ring”</i>	<i>Act II, Scene 2 Hamlet</i>	<i>Uncurrent gold is gold coin on which the ring around the edge is broken, thus showing that the coin has been shaved. Hamlet hopes that the players’ voices will be as pure as newly minted coins.</i>
<i>“The rugged Pyrrhus, he whose sable arms, / Black as his purpose, did the night resemble”</i>	<i>Act 2, Scene 2 Hamlet</i>	<i>Black is symbolic of evil, and like his arms, Pyrrhus’ intentions are black, or evil.</i>
<i>“The bold winds speechless, and the orb below / As hush as death”</i>	<i>Act II, Scene 2 First Player</i>	<i>The earth is quiet, as though it is dead.</i>
<i>“With eyes like carbuncles”</i>	<i>Act II, Scene 2 Hamlet</i>	<i>The eyes glow like gems that glow with their own light.</i>
<i>“like a neutral to his will and matter”</i>	<i>Act II, Scene 4 First Player</i>	<i>Like someone who is completely indifferent to his business.</i>

## Simile Chart

Original Simile	Act, Scene Character	Interpretation
<p>“Pale as his shirt, his knees knocking each other, / And with a look so piteous in purport / As if he had been loosed out of hell”</p>	<p>Act II, Scene 1 Ophelia</p>	<p>Hamlet’s pale complexion resembles the color of a white shirt, and the look on his face is demonic, like something on a creature from hell.</p>

## Act II

### Journal Writing Characterization

**Objective:** Maintaining a character's journal

**Activity:**

Imagine for a moment that Shakespeare's *Hamlet* is a true story, and that all the characters involved, including servants, soldiers, and citizens, maintained personal journals that are now in the vault of a modern library in Denmark. These journals would increase the realism of the tragedy by providing everyone's point of view—not just those of the major characters.

Review the characters in *Hamlet*, and choose the character from the first or second act that interests you the most. Choose wisely, because you must temporarily assume the mind of this character in order to write his or her personal journal. The journal will cover your character's thoughts and experiences for the duration of *Hamlet*.

The journal entries will be in the first person, as though the character him or herself wrote them. Write a single half-page entry for each act of *Hamlet*. If you choose a character that dies prior to Act V, continue to maintain the journal as though the character can still observe everything from beyond the grave.

Pay attention to the thoughts, actions, and words of your character in order to write the most believable, accurate journal. It should reflect his or her behavior, speech patterns, and personality. Use your creativity to fill any gaps. Feel free to create any necessary filler, such as personal thoughts or experiences that would be believable for the character. Try to keep the dialect similar to Shakespeare's Elizabethan English (avoid modern expressions).

Begin with an entry for Act I. You will have a total of five entries. We have provided an example below.

An excerpt from the personal journal of Marcellus (Act I):

Once again have I been witness to this wretch of the underworld. Though it appears nightly, I have yet to adjust to such an unnatural specter. My fear is doubled for the Lord Hamlet, the kin of the troubled apparition; for certainly these signs lead to nothing pleasurable for the prince or the kingdom. This omen—death's harbinger—makes me loathe my return to the night watch.

While I despise a return to the battlements, it is Lord Hamlet's right to validate this unknown walker. On this eve, with Horatio and Hamlet, I shall confront the mournful soul again. Perhaps, pray, it will lend friendly greeting to the good prince and reveal a benign soul. This we shall see tonight.

## Act II

### Journal Writing Characterization

**Objective:** Maintaining a character's journal

**Activity:**

Imagine for a moment that Shakespeare's *Hamlet* is a true story, and that all the characters involved, including servants, soldiers, and citizens, maintained personal journals that are now in the vault of a modern library in Denmark. These journals would increase the realism of the tragedy by providing everyone's point of view—not just those of the major characters.

Review the characters in *Hamlet*, and choose the character from the first or second act that interests you the most. Choose wisely, because you must temporarily assume the mind of this character in order to write his or her personal journal. The journal will cover your character's thoughts and experiences for the duration of *Hamlet*.

The journal entries will be in the first person, as though the character him or herself wrote them. Write a single half-page entry for each act of *Hamlet*. If you choose a character that dies prior to Act V, continue to maintain the journal as though the character can still observe everything from beyond the grave.

Pay attention to the thoughts, actions, and words of your character in order to write the most believable, accurate journal. It should reflect his or her behavior, speech patterns, and personality. Use your creativity to fill any gaps. Feel free to create any necessary filler, such as personal thoughts or experiences that would be believable for the character. Try to keep the dialect similar to Shakespeare's Elizabethan English (avoid modern expressions).

Begin with an entry for Act I. You will have a total of five entries. We have provided an example below.

An excerpt from the personal journal of Marcellus (Act I):

Once again have I been witness to this wretch of the underworld. Though it appears nightly, I have yet to adjust to such an unnatural specter. My fear is doubled for the Lord Hamlet, the kin of the troubled apparition; for certainly these signs lead to nothing pleasurable for the prince or the kingdom. This omen—death's harbinger—makes me loathe my return to the night watch.

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## Act II

### Newspaper Reporting

**Objective:** Writing a news story about the play

#### Activity

News reporters must be keen observers of the events that they cover, especially when the information they distribute has the potential to influence the general public. During war and other large-scale events, for example, people on the homefront await reports from the front lines in order to evaluate the situation for themselves. The information must be carefully reviewed and free of personal opinion or exaggeration because it has the potential to cast an entire nation into panic. False or improper information may also cause harm to the public; it can sway political opinions, create enemies with other nations, or cause instability in the government.

You are a modern reporter who has been transported through time in order to compile a story on the scandal surrounding the royal family of Denmark. Choose a newsworthy event from each act to report. Observe what you can from the characters involved with the event and record the answers to the fundamental questions of a reporter: who, what, when, where, how, and why? Once you've acquired those answers, write an article covering the event. Include a headline and be sure to keep the article factual and free of your own opinion.

Your first paragraph should be a condensed version of the event. The remainder of the article should contain any other significant information surrounding the event; remember, in journalism, the *unanswered* questions are just as important as the answered questions. Make sure you follow the Who, What, When, Where, and Why, (**Five W's**) and How (**1 H**) as described in the appendix.

Below is an example of how your article might begin:

#### ELSINORE CASTLE HAUNTED

ELSINORE. According to servants who work in the vicinity of Castle Elsinore's battlements, strange activities have been occurring on an almost nightly basis, one of which involves the ghost of an old soldier that bears a striking resemblance to the late King Hamlet. Soldiers performing night watch declined to comment on any old happenings, but castle servants claim to have seen an excess of night visitors to the battlements, including state officials and reportedly Prince Hamlet himself. Observers claim to have seen an apparition and heard unexplained noises resembling groans.

*Note to teacher: As a follow up activity, students could write the article in Elizabethan English.*

## Act II

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## Act III

### Interpreting Shakespeare

**Objective:** Interpreting the meaning of Shakespeare's language

#### Activity

In what is perhaps Shakespeare's most famous soliloquy, Hamlet contemplates life and death.

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 heart-ache and the thousand natural shocks  
That flesh is heir to; 'tis a consummation  
Devoutly to be wish'd. 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 mortal coil,  
Must give us pause—there's the respect  
That makes calamity of so long life.  
For who would bear the whips and scorns of time,  
The oppressor's wrong, the proud man's contumely,  
The pangs of disprized love, the law's delay,  
The insolence of office, and the spurns  
That patient merit of the unworthy take,  
When he himself might his quietus make  
With a bare bodkin? Who would fardels bear,  
To grunt and sweat under a weary life,  
But that the dread of something after death,  
The undiscover'd country from whose bourn  
No traveller returns, puzzles the will,  
And makes us rather bear those ills we have  
Than fly to others that we know not of?  
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. (Act III, Scene 1)

Rewrite Hamlet's soliloquy in your own words. Use modern English. When you complete the interpretation, explain the purpose of his statement.

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Rewrite Hamlet's soliloquy in your own words. Use modern English. When you complete the interpretation, explain the purpose of his statement.

Example:

Act III, Scene 1

Hamlet: To live, or not to live—that's the question.

Is it better to patiently endure a life of misery,  
or to end the misery by taking one's own life?

*To die is to sleep. In sleep, we say that  
we end the heartache and troubles of mortal life.  
It is something to wish for.*

*To die is to sleep. In sleep, we dream--yes,  
there's the catch, for what will we dream of  
during that sleep of death?  
Those unknown dreams make us rethink death,  
and it is why we would rather live a long life of misery  
than die early.  
Why else would someone put up with life's  
suffering--injustice, insults, rejection, wasted  
time, and the distress of public office—when he  
could just use a knife to end it all?*

*Who would want to endure a life of misery if  
it were not for the dread of the unknown—  
that undiscovered country from which no  
traveler returns?  
It plays with our minds and convinces us to tolerate  
the troubles we have, rather than uncover new ones.*

*Our fear of the unknown makes cowards of us all;  
the color of determination becomes gray beneath  
the dark shadow of reason.  
Even our great endeavors suffer this fate;  
when we consider the risk, we lose our will to do great things.*

*Hamlet is contemplating suicide. He debates whether it is better to endure the miseries in life or to kill himself. He also recognizes that a fear of the unknown is mankind's main deterrent to death. The fear prevents people from taking their own lives, but it also prevents people from taking risks to accomplish great things.*

Example:

Act III, Scene 1

Hamlet: To live, or not to live—that's the question.

Is it better to patiently endure a life of misery,  
or to end the misery by taking one's own life?

## Act III

### Alliteration

**Objective:** Recognizing alliteration

#### Activity

Alliteration may occur in numerous words in succession; however, many cases of alliteration in poetry involve only two successive words, and sometimes there may be a word separating the two alliterative words.

Alliteration is one of several poetic devices that Shakespeare includes in his drama. In Act I, we find “Here in the cheer and comfort of our eye, / Our chiefest courtier, cousin, and our son.”

*Note to teacher: This short quote also contains the internal rhyme of “cheer” and “Here,” which you may want to point out.*

Read through Act III carefully and identify as many instances of alliteration as you can (at least ten). List each instance and cite the scene in which it appears. When you finish, write ten of your own alliterative phrases.

Examples:

Act I, Scene 3      “primrose path”

Act I, Scene 5      “With witchcraft of his wit, with traitorous gifts”

	<b>Alliteration</b>	<b>Scene</b>
1.	<i>“bare bodkin”</i>	<i>Scene 1</i>
2.	<i>“have times twelve thirties”</i>	<i>Scene 2</i>
3.	<i>“frighted with false fire”</i>	<i>Scene 2</i>
4.	<i>“his purgation would / perhaps plunge”</i>	<i>Scene 2</i>
5.	<i>“For we will fetters put about this fear”</i>	<i>Scene 3</i>
6.	<i>“business bound”</i>	<i>Scene 3</i>
7.	<i>“brother’s blood”</i>	<i>Scene 3</i>
8.	<i>“corrupted currents”</i>	<i>Scene 3</i>
9.	<i>“his sole son, do this same villain send”</i>	<i>Scene 3</i>
10.	<i>“crimes broad blown”</i>	<i>Scene 3</i>

## Act III

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“primrose path”

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“With witchcraft of his wit, with traitorous gifts”

#### Alliteration

#### Scene

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.
- 9.
- 10.

## Act IV

### Interviewing

**Objective:** Interviewing a main character

#### Activity

You are a news-radio host popular for your interviews with people involved in scandals. Your interviewing skills often help to reveal new details to controversial events. You now have the chance to interview Claudius, King of Denmark, on your talk-radio show. It will be an open mike show, and you will be taking calls from listeners.

Before the interview, you will want to research the status of Denmark a little in order to know what types of questions you'll be able to ask.

Remember, you are a talk-radio host. It is your job to pry the most interesting information from your guest so that listeners will continue to support you. Do not be afraid to unearth debatable issues that will draw phone calls. The public is still reeling after the untimely death of King Hamlet, and they now have a limited amount of trust for public officials.

*Divide the class into four groups.* Each group will work together to produce a list of questions to ask Claudius. The first question has been written for you.

What was your role in the death of King Hamlet?

*Do you consider yourself to be a good King? Why?*

*Why is Prince Hamlet going to England?*

*How would you feel if your ex-wife married your brother?*

*How did Polonius die?*

*How close were you to King Hamlet?*

*Will Denmark go to war with Norway?*

*Note to teacher: As a follow-up activity, students could create answers to the questions based on their knowledge of Claudius, or they could interview other characters. Students could then dramatize the radio show, including the call-ins.*

## **Act IV**

### **Interviewing**

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## Act V

### Communicating

**Objective:** Writing a speech  
Speaking effectively

#### Activity

By the end of *Hamlet*, the entire royal family is dead, along with some others. An event of this magnitude—no longer a secret—would raise hundreds of questions from the public. Fortinbras, the new King of Denmark, would not have an effortless transition to the throne amid public outrage and confusion.

*Divide the class into small groups.* You will be separated into groups, and each group will act as part of Fortinbras' new staff, including chief advisors and speechwriters. Consult the text and each other to come up with the topics that the new King will need to address when he speaks to the people. Have one person list these topics. Using the list, each group should prepare a short speech for the King (no more than three minutes).

While compiling the speech, remember to address the recent tragedy in Denmark. Use the details revealed about Fortinbras to create a personality for him and demonstrate it in his speech.

When the speeches are complete, each group should have a volunteer stand up and read the speech to the class.

*Example topics to include in the speech:*

*Why does Denmark have a new King?*

*What happened to King Claudius and Prince Hamlet?*

*Why should we allow the King of Norway to control Denmark?*

*Will anyone be punished for the murders?*

*What are the dangers of greed and power?*

*Has man's nature been turned upside-down by unnatural events?*

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## Act V

### Letter Writing

**Objective:** Writing to characters in the play

#### Activity

Hamlet's revenge results in the unintentional death of people who did not contribute to his father's death. Claudius is the object of Hamlet's revenge; however, Polonius, Ophelia, Laertes, Rosencrantz, Guildenstern, and Gertrude die because of Hamlet's actions. This demonstrates the chain reaction that may occur when someone acts amid great emotion or uncertainty. It could also be Shakespeare's literary way to deal with the plot and satisfy his audience.

You now have the opportunity to prevent some or all of the unnecessary bloodshed in *Hamlet*, but you can accomplish this task only through well-chosen words of reason.

To complete this exercise, assume that you now have access to a message service that can reach any of the major characters in the play. Write two letters that will persuade characters in *Hamlet* to find better solutions to their problems. Choose the two you believe will be the most influential characters capable of heeding your advice. In your letters, include anything that you know about the characters (beliefs, longings, past behavior, etc.) that might help to guide their actions. Time your letters to influence the characters in the most important parts of the play.

Remember, you may write to any characters, and you should advise them on what to do or what not to do to avoid the deaths. Try to keep your language similar to Shakespeare's Elizabethan English.

Example:

Noble Horatio—Friend of Lord Hamlet:

I write to you at time of grave danger for Hamlet and those who know him. Watch your friend with a close eye, Horatio, for his plan of vengeance will bring the end to not only his enemies, but also his own friends, and family. Council him in friendship, and implore him to take no action until his rage dwindles. When that time arrives, assist Lord Hamlet with a plan to bring justice to Claudius and rightly restore the throne to Hamlet.

Above all, remove Hamlet's will to wield his sword; for him to act upon his present rage will most certainly condemn him as an heir with many friends but royal enemies.

Help him adopt clemency, and in that, grant time for Hamlet to prepare a path of justice over murder.

Signed,  
(Your Name)

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## Acts I - V

### Motif

**Objective:** Identifying motifs

#### Activity

*Hamlet* is not a very symbolic play, but it does include several motifs. One example of a motif in *Hamlet* is the recurring reference to stars; for example:

“Carrying, I say, the stamp of one defect, / Being nature’s livery,  
or fortune's star” (Act I, Scene 4)

“Lord Hamlet is a prince, out of thy star” (Act II, Scene 2)

“She’s so conjunctive to my life and soul, / That, as the star moves  
not but in his sphere, / I could not but by her” (Act IV, Scene 7)

The **Motif Chart** supplies you with *Hamlet* motifs and locations where they can be found in the text. Use the reference to find the occurrence of each motif, and then quote the text in which it occurs. Remember, motifs are recurring, so each one will have more than one reference.

The first motif has been started for you.

*Note to teacher: These are only examples. There are numerous sources for the provided motifs.*

## Acts I - V

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The first motif has been started for you.

## MOTIF CHART

Motif	Occurrence (Act.Scene)	Supporting Evidence
Ears and Hearing	1.3	"Give every man thy ear, but few thy voice"
	1.5	<i>"so the whole ear of Denmark / Is by a forged process of my death / Rankly abused"</i>
	1.5	<i>"And in the porches of my ears did pour / The leperous distilment"</i>
	3.4	<i>"These words, like daggers, enter in mine ears"</i>
Unnatural Relationships	1.2	<i>"She married. O, most wicked speed, to post / With such dexterity to incestuous sheets!"</i>
	1.5	<i>"Ay, that incestuous, that adulterate beast"</i>
	1.5	<i>"Let not the royal bed of Denmark be / A couch for luxury and damned incest."</i>
	3.4	<i>"You are the queen, your husband's brother's wife; / And-- would it were not so!--you are my mother."</i>
	4.3	<i>"My mother: father and mother is man and wife; man / and wife is one flesh; and so, my mother. Come, for England!"</i>
Eyes and Seeing	1.1	<i>"A mote it is to trouble the mind's eye."</i>
	1.2	<i>"And let thine eye look like a friend on Denmark"</i>
	1.2	<i>"Though all the earth o'erwhelm them, to men's eyes."</i>
	2.2	<i>"Would have made milch the burning eyes of heaven"</i>
	3.2	<i>"For I mine eyes will rivet to his face"</i>
	3.2	<i>"With eyes like carbuncles, the hellish Pyrrhus / Old grandsire Priam seeks."</i>
	3.4	<i>"Eyes without feeling, feeling without sight"</i>

## MOTIF CHART

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Ears and Hearing	1.3  1.5  1.5  3.4	“Give every man thy ear, but few thy voice”
Unnatural Relationships	1.2  1.5  1.5  3.4  4.3	
Eyes and Seeing	1.1  1.2  1.2  2.2  3.2  3.2  3.4	



## Acts I – V

### Creative Writing Drawing

**Objective:** Identifying major themes and events in a drama

#### Activity

The old adage, “Don’t judge a book by its cover,” is excellent advice; unfortunately, in modern culture, it is often the cover that first attracts potential customers to a book. *Hamlet* was first published in the early seventeenth century, a time when books hardly required glossy, high-resolution graphics on the front and reviews from several major newspapers on the back in order to sell. Today, there are so many books on store shelves that flashy covers are necessary to seize attention long enough to capture readers’ curiosity.

Imagine that *Hamlet* has just been completed and that you work for Shakespeare’s publisher. In order to catch the eye of consumers, the published play will need an effective jacket. It should command attention and at the same time truthfully portray the content of the play.

*Divide the class into small groups.* In small groups, divide into two teams with the task of producing a cover for *Hamlet*. The illustrators in the groups will draw or compile pictures for the front cover of the book. The cover art must include a depiction of part of the story, as well as the title and the author’s name. The writers in the groups will write a review for the back cover that addresses some of the following questions and statements:

1. What is the most interesting incident in the plot? (Be careful not to give the whole story away.)
2. What are the themes of the play?
3. What does the story teach?
4. Why do you recommend this drama to other students?
5. Why is this a good drama for the classroom?
6. What kind of reader is *Hamlet* suitable for?
7. An explanation of Shakespeare’s style
8. Any relevance to modern times
9. References to the modern love for the supernatural

## Acts I – V

### Creative Writing Drawing

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The old adage, “Don’t judge a book by its cover,” is excellent advice; unfortunately, in modern culture, it is often the cover that first attracts potential customers to a book. *Hamlet* was first published in the early seventeenth century, a time when books hardly required glossy, high-resolution graphics on the front and reviews from several major newspapers on the back in order to sell. Today, there are so many books on store shelves that flashy covers are necessary to seize attention long enough to capture readers’ curiosity.

Imagine that *Hamlet* has just been completed and that you work for Shakespeare’s publisher. In order to catch the eye of consumers, the published play will need an effective jacket. It should command attention and at the same time truthfully portray the content of the play.

In small groups, divide into two teams with the task of producing a cover for *Hamlet*. The illustrators in the groups will draw or compile pictures for the front cover of the book. The cover art must include a depiction of part of the story, as well as the title and the author’s name. The writers in the groups will write a review for the back cover that addresses some of the following questions and statements:

1. What is the most interesting incident in the plot? (Be careful not to give the whole story away.)
2. What are the themes of the play?
3. What does the story teach?
4. Why do you recommend this drama to other students?
5. Why is this a good drama for the classroom?
6. What kind of reader is *Hamlet* suitable for?
7. An explanation of Shakespeare’s style
8. Any relevance to modern times
9. References to the modern love for the supernatural

## Acts I - V

### Characterization

**Objective:** Analyzing characters in the play

#### Activity

Psychiatrists are trained to examine patients, determine the source of problems, and implement possible solutions. The proper examination of a patient may require detailed information regarding the patient's family life and social environment. Using personal observations and facts gathered from the patient, the doctor makes a diagnosis.

You are now a modern psychiatrist, and below is a list of your patients for today. Write down your initial analysis for each patient and the possible source of the problem. In the **TREATMENT** column, suggest a treatment. Remember, one character may have multiple disorders, each of which may require a different treatment.

Then, take one of your patients and conduct an interview. Write up at least 10 questions about that person's problems and supply his or her potential answers.

**OR**

Write a three-paragraph paper detailing one patient's problems and how the problems should be treated.

PATIENT	PROBLEM	CAUSE	TREATMENT
8:00 – Hamlet	Depression	Death of father	Counseling; medication
	<i>Suicidal Tendencies</i>	<i>State of family</i>	<i>Counseling; watch</i>
	<i>Anger</i>	<i>Murder of father</i>	<i>Therapy</i>
9:00 – Polonius	<i>Anxiety</i>	<i>Worried about Ophelia</i>	<i>Counseling</i>
	<i>Senility</i>	<i>Age</i>	<i>Medication</i>
10:00 – Ophelia	<i>Depression</i>	<i>Controlled by family</i>	<i>Therapy</i>
	<i>Suicidal Tendencies</i>	<i>Loss of Polonius</i>	<i>Therapy; medication</i>
11:00 – Claudius	<i>Anxiety</i>	<i>Guilt over murder</i>	<i>Counseling; push for truth</i>
1:00 – Marcellus	<i>Stress</i>	<i>Seeing ghosts during duty</i>	<i>Counseling</i>
2:00 – Horatio	<i>Depression</i>	<i>Lives through Hamlet</i>	<i>Counseling</i>
3:00 - Gertrude	<i>Anxiety</i>	<i>State of Denmark</i>	<i>Therapy</i>
	<i>Depression</i>	<i>Hamlet's madness</i>	<i>Counseling</i>
4:00 – Laertes	<i>Anger</i>	<i>Death of father, sister</i>	<i>Therapy</i>
	<i>Depression</i>	<i>Loss of family</i>	<i>Counseling</i>

## Acts I - V

### Characterization

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1:00 – Marcellus			
2:00 – Horatio			
3:00 – Gertrude			
4:00 – Laertes			

## Acts I – V

### Foreshadowing

**Objective:** Interpreting instances of foreshadowing

**Activity:**

One of the many techniques that Shakespeare employs to enhance *Hamlet* is foreshadowing.

We have provided seven instances of foreshadowing in *Hamlet* on the **Foreshadow Interpretation Chart**. Each instance includes a reference to its location in the play. Knowing the character sources and the contexts of the foreshadowing might help your interpretations.

Complete the **Foreshadow Interpretation Chart** by identifying the real event to which each instance of foreshadowing refers. The first item is completed for you. After you have completed this, use the blank chart provided to supply a few more instances of foreshadowing that you find and fill in the chart.

## Acts I – V

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## FORESHADOW INTERPRETATION CHART

Foreshadowing	Act.Scene	Interpretation – Object of Foreshadow
“A little ere the mightiest Julius fell, / The graves stood tenantless and the sheeted dead / Did squeak and gibber in the Roman streets [. . .] / And even the like precursor of fierce events, / As harbingers preceding still the fates / And prologue to the omen coming on”	1.1	<i>Horatio foreshadows the death of a public official. The ghost, he says, is a sign of approaching danger like those that preceded the death of Caesar.</i>
“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.”	1.3	<i>Laertes’ warning to Ophelia foreshadows Ophelia’s troubled relationship with Hamlet. If Ophelia were not as intimate with Hamlet, she might avoid the suicidal depression after Hamlet kills her father.</i>
“Fare thee well at once. / The glow-worm shows the matin to be near, / And ’gins to pale his uneffectual fire. / Adieu, adieu, adieu. Remember me.”	1.5	<i>Hamlet’s first meeting with the ghost foreshadows Hamlet’s revenge. The ghost implies that it must be done quickly, before Hamlet’s rage (uneffectual fire) is diminished.</i>
“Though this be madness, yet there is method in’t”	2.2	<i>Polonius’ observation foreshadows Hamlet’s plot, and that Hamlet is only pretending to be mad.</i>
“Madness in great ones must not unwatch’d go”	3.1	<i>The King foreshadows the significance of Hamlet’s madness. He suspects the madness to be of potential danger.</i>
“Up, sword, and know thou a more horrid hent. / When he is drunk asleep, or in his rage, / Or in the incestuous pleasure of his bed, / At game, a-swearing, or about some act / that has no relish of salvation in’t”	3.3	<i>This foreshadows the timing of Claudius’ death. Hamlet abstains from killing him until Claudius is in a sinful state. Claudius dies during his evil plan to kill Hamlet.</i>
“I prithee, take thy fingers from my throat; / For, though I am not splenative and rash, / Yet have I in me something dangerous, / Which let thy wisdom fear.”	5.1	<i>Hamlet foreshadows his fatal fight with Laertes, in which both of the men die. If Hamlet were not “splenative and rash,” he would die before killing Laertes and Claudius.</i>

### FORESHADOW INTERPRETATION CHART

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<p>“A little ere the mightiest Julius fell, / The graves stood tenantless and the sheeted dead / Did squeak and gibber in the Roman streets [. . .] / And even the like precurse of fierce events, / As harbingers preceding still the fates / And prologue to the omen coming on”</p>	1.1	
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Foreshadowing	Act.Scene	Interpretation – Object of Foreshadow

## FORESHADOW INTERPRETATION CHART

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## Acts I – V

### Understanding Shakespeare's Language

**Objective:** Understanding Elizabethan English

#### Activity

Rewrite the following script in Shakespeare's dialect so that it would make sense to characters in the play. Remember to adjust the scene and the items in the dialogue to fit Shakespeare's time period.

*Scene: A ride at a popular theme park. After standing in line beneath the hot, sun for more than an hour, Mark and Ginger watch the person in front of them (Calvin) allow two friends to cut in line.*

**Friend 1:** Hey Calvin! Thanks for saving us a place, dude.

**Calvin:** Yeah, no problem.

**Ginger (to Mark):** Please tell me they didn't just do what I think they did.

**Mark (to Calvin):** Hey, hey—I don't think so! You guys can go right to the end!

**Friend 2:** Oh come on, man; he was just saving our place. We were already in line.

**Mark:** In line? We've been standing here like cattle for an hour and this is the first time I've seen you!

**Ginger:** Please, you guys, just go to the end of the line. You know you're wrong.

**Calvin:** Relax, buddy, relax. It's only these two, OK?

**Mark [irate]:** What do you mean, relax? Get lost! Tell your buddies to go!

**Friend 1 (to Calvin):** Hey, it's OK. We'll go.

**Calvin:** No, you stay here; we're almost to the ride. Just turn around and ignore him.

**Mark [screaming]:** You're still here! Go to the end! Now you get to wait like everyone else here!

**Friend 1:** I'm leaving, guys. Are you coming? [**Friend 1 and Friend 2 walk away**]

**Calvin:** God. Thanks a lot, buddy. [**joins friends**]

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**Friend 1:** I'm leaving, guys. Are you coming? [**Friend 1 and Friend 2 walk away**]

**Calvin:** God. Thanks a lot, buddy. [**joins friends**]

We have begun the script for you:

*Scene: The local playhouse. One of Shakespeare's plays has just opened to the general public, and room is very limited inside the theater. Marc and Genevieve, standing in line outside the gate, watch the man before them (Calvert) allow two friends to cut in line.*

**Friend 1:** Ho, Calvert! For this service we thank thee, sir.

**Calvert:** 'Twas nothing.

**Genevieve [to Marc]:** Pray, tell me they've not done what they have.

**Marc (to Calvert):** I think not! Withdraw to the end!

**Friend 2:** Peace, sir; he but saved our established spot in the queue.

**Marc:** Line? Like beasts of burden we've stood here and but now see you!

**Genevieve:** Pray, gentlemen, remove and take to the end. You know of your wrongs.

**Calvert:** Prithee, peace; 'tis but these two.

**Marc [irate]:** Peace? Be gone! Bid your friends leave!

**Friend 1 (to Calvert):** Peace, peace. We'll be off anon.

**Calvert:** Fie. The gate nears. Pay him no thought.

**Marc [screaming]:** You still stand! Be gone! You now wait idle, as have we!

**Friend 1:** I'll take leave. Will you accompany me? **[Friend 1 and Friend 2 walk away]**

**Calvert:** Zounds. Thanks abound, friends. **[joins friends]**

We have begun the script for you:

*Scene: The local playhouse. One of Shakespeare's plays has just opened to the general public, and room is very limited inside the theater. Marc and Genevieve, standing in line outside the gate, watch the man before them (Calvert) allow two friends to cut in line.*

**Friend 1:** Ho, Calvert! For this service we thank thee, sir.

**Calvert:** 'Twas nothing.

## Acts I – V

### Plot

**Objective:** Relating conflicts and characters in *Hamlet* to contemporary conflicts

#### Activity

Shakespeare's drama is often described as universal, meaning it appeals to all audiences and cultures anywhere in history. Shakespeare achieves this universal appeal by using age-old themes to which anyone can relate, regardless of time or geography. *Hamlet* is a story of ambition, revenge, the nature of death, insanity, and family relationships. These ideas could easily be placed in a modern American context.

Consider the storyline of *Hamlet* and think of where or how it could occur in the present day. In *Hamlet*, the story surrounds a group of high-ranking government officials, so your alternate setting should be similar; however, do not limit yourself to the government. Many organizations share a similar hierarchy.

Once you have identified a situation that parallels *Hamlet*, fill in the supplied chart, **The Modern *Hamlet***, with the equivalent events and characters. Several examples have been completed for you. These need be only short comments.

*Note to teacher: Answers and situations will vary.*

## Acts I – V

### Plot

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## THE MODERN *HAMLET*

Original <i>Hamlet</i>	Alternate <i>Hamlet</i> (Today)
SETTING	
Denmark Elsinore Castle <i>Norway</i> <i>France</i> <i>England</i>	Montana The Governor's Mansion <i>North Dakota</i> <i>Canada</i> <i>New York</i>
CHARACTERS	
Claudius <i>Gertrude</i> <i>Hamlet</i> <i>Polonius</i> <i>Horatio</i> <i>Marcellus</i> <i>Fortinbras</i> <i>gravediggers</i>	Governor Claude <i>Mrs. Claude</i> <i>Hamlet, State Secretary (son of the late Gov. Hamlet)</i> <i>Mr. Polonius, Chief of Public Relations</i> <i>Harold, a Governor's aide</i> <i>Marc, a State Police Officer</i> <i>Governor of North Dakota</i> <i>coroners</i>
PLOT	
Man discovers that his father was murdered and his mother married the murderer <i>Hamlet plots to kill Claudius for murdering his father</i> <i>Hamlet feigns madness to keep people guessing</i>	Man discovers that his father was murdered and his mother married the murderer <i>Hamlet plots to kill Gov. Claude for murdering his father</i> <i>Hamlet feigns ineffectiveness, apathy</i>
ACTION	
Hamlet speaks to his father's ghost <i>Hamlet stages a play that parallels the murder</i> <i>Claudius sends Hamlet to England</i> <i>Hamlet has Rosencrantz and Guildenstern killed</i> <i>Ophelia commits suicide</i> <i>Hamlet kills Claudius</i> <i>Claudius dies</i>	Hamlet discovers lost police evidence about his father's untimely death <i>Hamlet shows a movie that parallels the murder</i> <i>Claude sends Hamlet to New York</i> <i>Hamlet frames Rosencrantz and Guildenstern for drug trafficking</i> <i>Ophelia is committed to a psychiatric hospital</i> <i>Hamlet exposes Claude and has him arrested</i> <i>Claude spends his life in prison</i>

## THE MODERN *HAMLET*

### Original *Hamlet*

### Alternate *Hamlet* (Today)

SETTING	
Denmark Elsinore Castle	Montana The Governor's Mansion
CHARACTERS	
Claudius	Governor Claude
PLOT	
Man discovers that his father was murdered and his mother married the murderer	Man discovers that his father was murdered and his mother married the murderer
ACTION	
Hamlet speaks to his father's ghost	Hamlet discovers lost police evidence about his father's untimely death

## Acts I – V

### Characterization

**Objective:** Creating a character map

#### Activity

Character relationships vary within and at the end of each Act. For each Act, draw a map that depicts the relationships among the major characters as they are at the end. Use the following key:

—————> An arrow from one character to another depicts a friendship.

←————> A double arrow indicates mutual friendship.

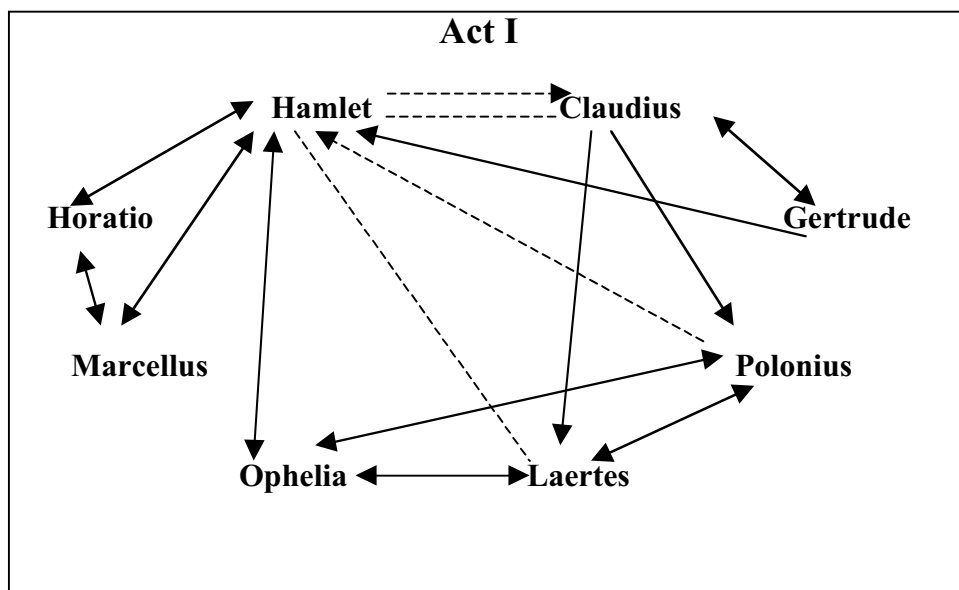
-----> A broken arrow indicates dislike.

←-----> A double broken arrow indicates mutual dislike.

[        ] Parenthesis around a name indicate that a character is no longer present.  
(character is absent or dead)

----- A dashed line means that the characters are acquainted, but the reader is unsure

Example:



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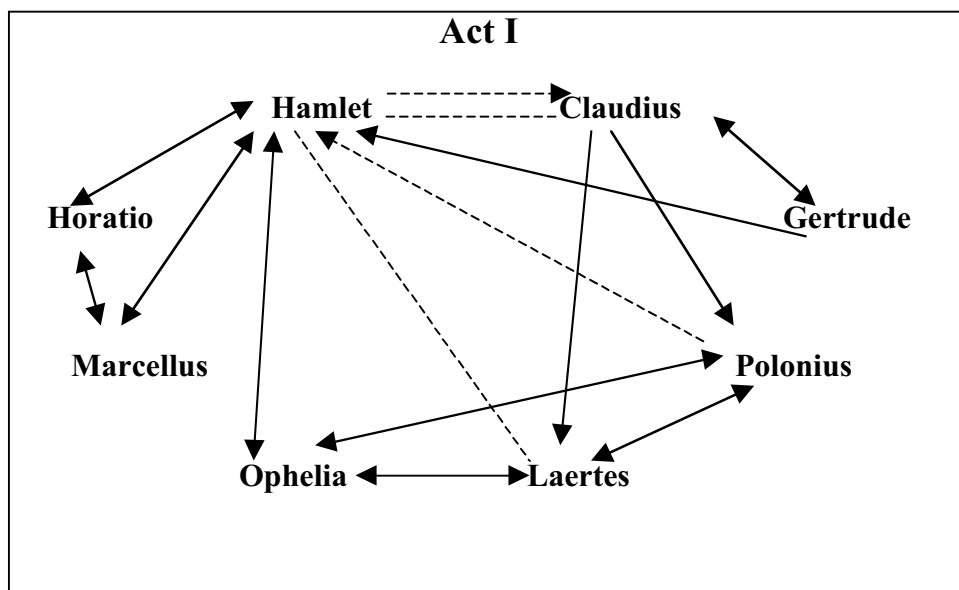
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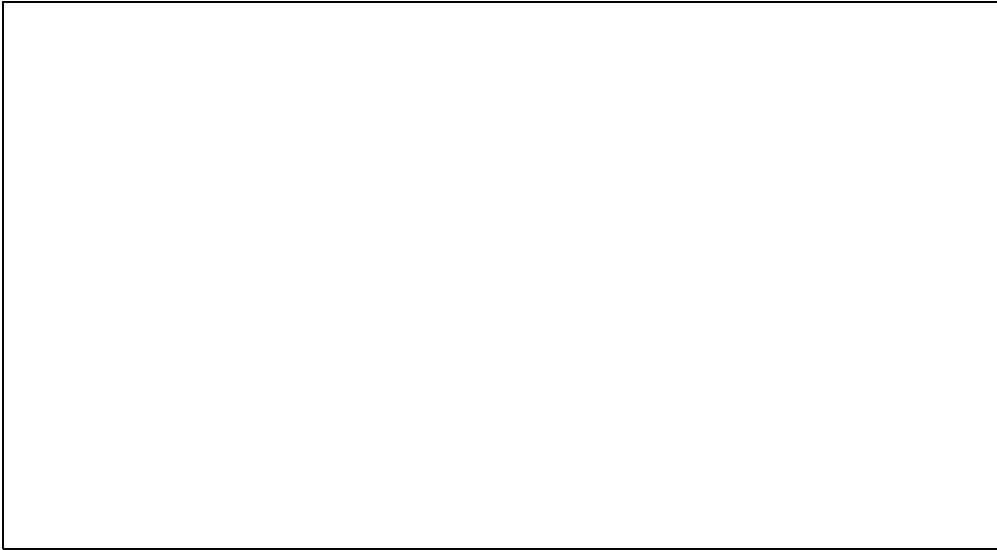
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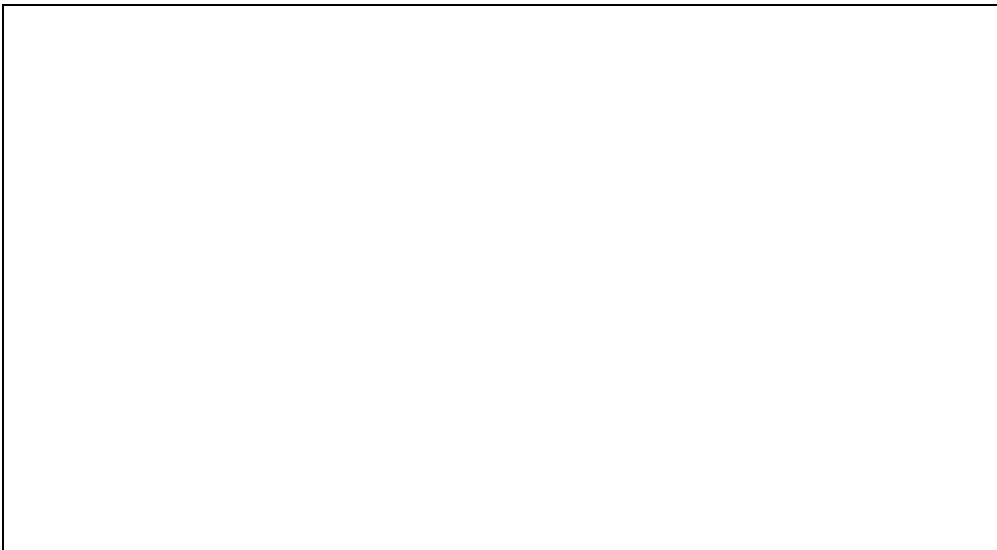
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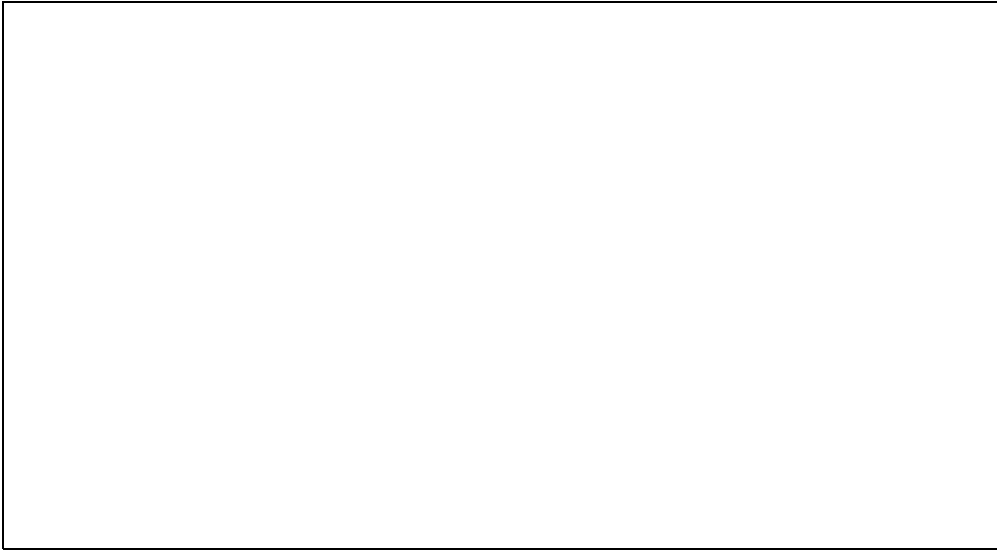
## **Act II**



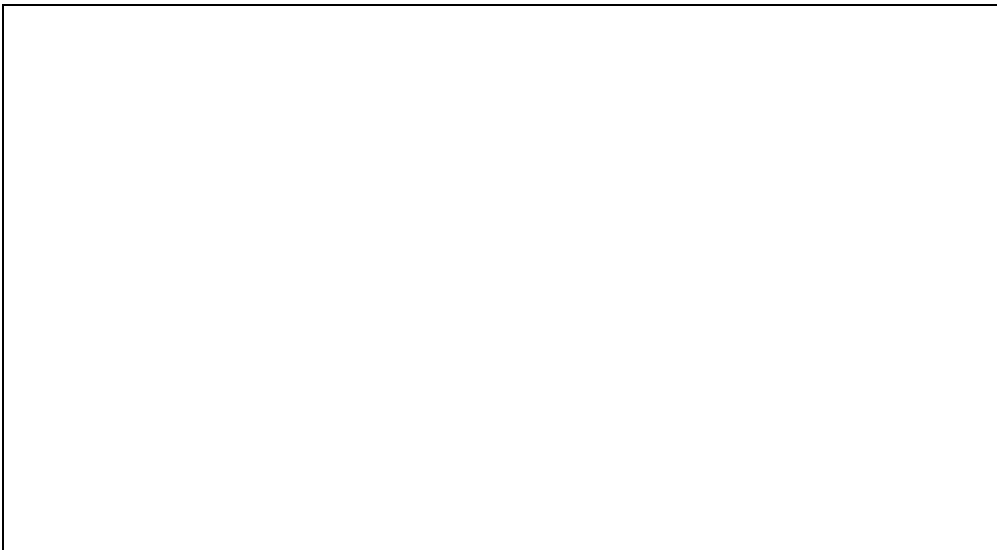
## **Act III**



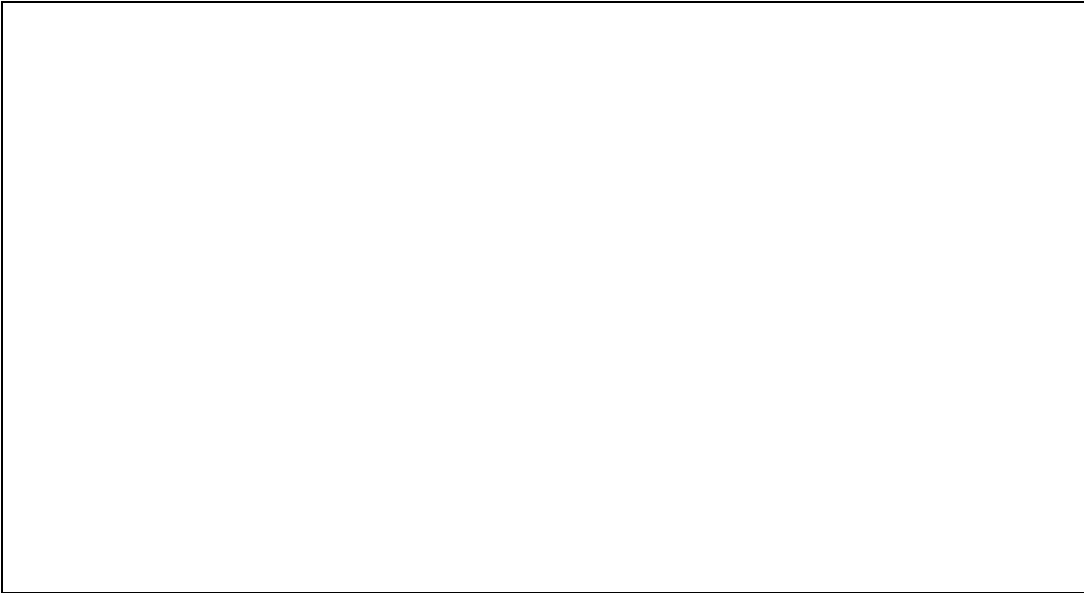
## **Act II**



## **Act III**



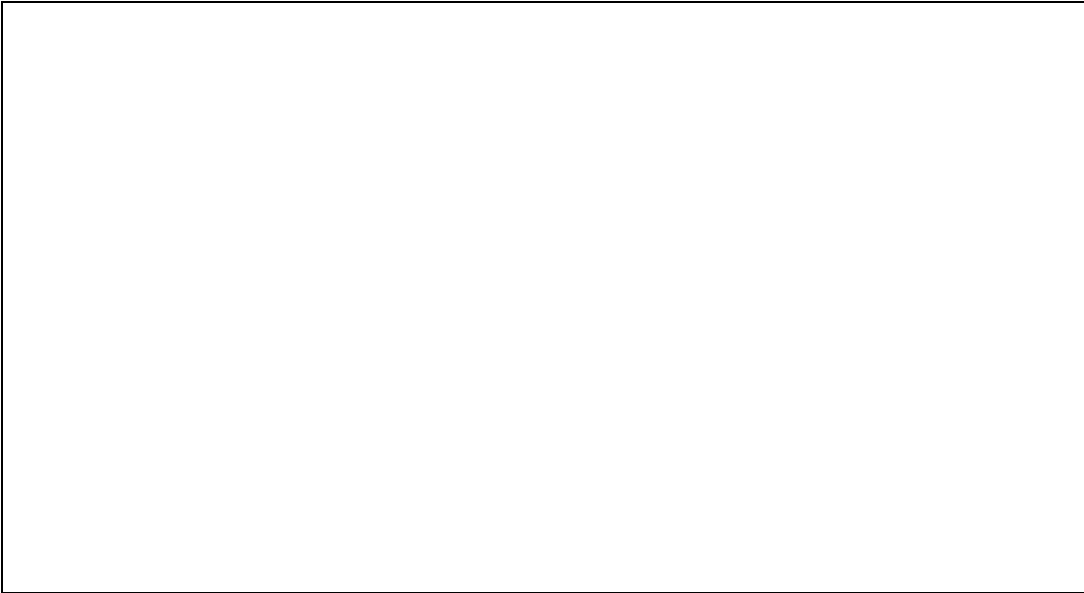
## **Act IV**



## **Act V**



## **Act IV**



## **Act V**





## Acts I – V

### Acting

**Objective:** Understanding drama through performance

#### Activity

Plays such as *Hamlet* are written for the stage. Reading a play without watching it sometimes omits elements that only a physical performance could introduce.

*Divide the class into small groups.* In the same or different groups, select a single scene from *Hamlet* to act out for the class. The groups should first discuss the chosen scenes and settle on the details that the scene will require (voice, stage positions, mood, volume, etc.).

Members of each group will assign themselves roles. You should divide the scene to accommodate everyone; for example, two people will act the first half of the scene, and the others will act the second half.

Groups may also choose soliloquies, but more than one in the group should not do the same soliloquy. In addition, the group should still discuss the dramatic details of the chosen material.

*If scheduling permits, students should memorize the material to be performed; however, this is not the main emphasis. Students should be allowed to read their parts dramatically if memorization causes time problems. When the groups are ready, perform the scenes for the rest of the class. Conduct a brief discussion after each scene to determine whether the class feels that the scene was performed so that the meaning is clear.*

## Acts I – V

### Acting

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## **Wrap-up**

### **Metaphor**

**Objective:** Recognizing and interpreting metaphors

#### **Activity**

*Hamlet* contains many instances of metaphors. The **METAPHOR CHART** lists eight examples. On the chart, explain the significance or meaning of each of the examples. When you've finished, find four more examples of metaphor and repeat the process. Be sure to list the act and scene where you find your example.

The first metaphor and explanation are completed for you.

## Wrap-up

### Metaphor

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The first metaphor and explanation are completed for you.

## METAPHOR CHART

Metaphor	Act.Scene	Explanation of Metaphor
“My news shall be the fruit to that great feast.”	2.2	The news will, like dessert at a dinner, bring pleasure to the patrons.
“brevity is the soul of wit / And tediousness the limbs and outward flourishes”	2.2	<i>Simplicity is the key to good communication. Anything beyond the central message is just for show or style.</i>
“On Fortune’s cap we are not the very button.”	2.2	<i>Rosencrantz muses that he is not in the highest position in life possible (the button on a cap).</i>
“O God, I could be bounded in a nutshell and count / myself a king of infinite space, were it not that I have bad / dreams.”	2.2	<i>Hamlet could be happy with nothing if it were not for the bad dreams that plague him.</i>
“And / yet, to me, what is this quintessence of dust?”	2.2	<i>Mankind is as significant as a mere speck of dust in a vast world.</i>
“Happily he’s the second time come to them; for they say an / old man is twice a child.”	2.2	<i>A man is “twice a child” because as he grows old, his behavior becomes childlike a second time.</i>
“thus the native hue of resolution / Is sicklied o’er with the pale cast of thought”	3.1	<i>The will to accomplish great things is dulled by rational thought.</i>
“Purpose is but the slave to memory, / Of violent birth but poor validity”	3.2	<i>One’s purpose, or line of reasoning, is formed by the memories of events that caused it. The source might be violent or traumatic, and not always a good basis for decision.</i>
“You would play upon me, you would seem to know my / stops, you would pluck out the heart of my mystery, you would / sound me from my lowest note to the top of my compass”	3.2	<i>Scorning Guildenstern, Hamlet compares himself to a musical instrument and asks whether Guildenstern is capable of “playing” him like one.</i>
“I will speak daggers to her, but use none.”	3.2	<i>Hamlet’s words to his mother will hurt her as though they are daggers cutting her.</i>
“My tongue and soul in this be hypocrites”	3.2	<i>Hamlet knows that the words that he will speak will not be true, thus making his tongue and soul “hypocrites.”</i>
“When he needs what / you have gleaned, it is but squeezing you, and, sponge, you / shall be dry again.”	4.2	<i>Hamlet likens Rosencrantz to a sponge that “soaks” information. The information is then “squeezed” out by the king.</i>

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“Happily he’s the second time come to them; for they say an / old man is twice a child.”	2.2	
“thus the native hue of resolution / Is sicklied o’er with the pale cast of thought”	3.1	
“Purpose is but the slave to memory, / Of violent birth but poor validity”	3.2	

## Wrap-up

### Writing to Shakespeare

**Objective:** Communicating with the author

#### Activity

In the space below, write a letter to Shakespeare to give him your thoughts on *Hamlet*. Include references to specific acts and scenes to help describe your likes or dislikes in the play.

Include any questions that you may have regarding the play itself, the language, or the creation of the play. Be sure to offer any advice that you think might help Shakespeare improve the play [for contemporary audiences].

The letter is started for you.

Dear Mr. Shakespeare,

I've just finished reading *Hamlet*, and I would like to ask a few questions about the text.

Hamlet claims to be mad only part of the time, but . . .

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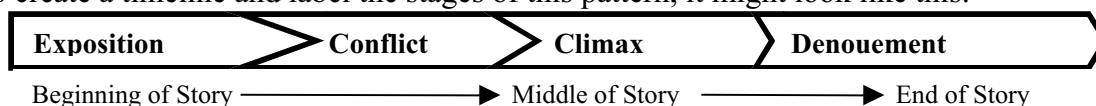
## Wrap-up

### Plot

**Objective:** Creating a graph that depicts the action of the play

#### Activity

The intensity of some literature and drama follows a pattern: it rises and then falls. If one were to create a timeline and label the stages of this pattern, it might look like this:



In this pattern, the intensity of the story is lowest at the beginning and end and highest during the climax. This pattern may or may not apply to *Hamlet*.

Most businesses today use charts and graphs to visually represent their activity over a given period of time. You can use the same method to represent the activity, or intensity, of *Hamlet*.

Create a graph that portrays the level of activity in *Hamlet* to the time at which it occurs. The bottom should be divided by acts, while the side should be divided by the intensity of the action in the play. The result will be a line graph that illustrates the rise and fall of action throughout the play.

We have provided a list of events to place on your chart. After you place them, connect them to form a line graph. Two events have been placed for you.

When you finish your graph, identify any patterns in the intensity of the play. Compare your graph to those of your classmates and discuss any outstanding similarities or differences.

Put the following events in their proper places on the chart:

- |                                |  |
|--------------------------------|--|
| • Hamlet kills Polonius        | • Players arrive at castle               |
| • Ophelia's burial             | • Claudius leaves the play               |
| • Laertes departs for France   | • Hamlet surrenders Polonius' body       |
| • Hamlet dies                  | • Horatio and Marcellus swear to secrecy |
| • Fortinbras arrives at castle | • Hamlet speaks to ghost                 |
| • Claudius dies                | • Hamlet finds Claudius praying          |
| • Gertrude dies                | • Horatio speaks to ghost                |
| • Hamlet sent to England       | • Ophelia dies                           |

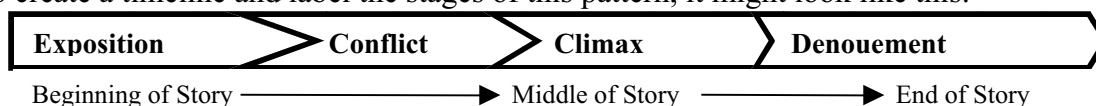
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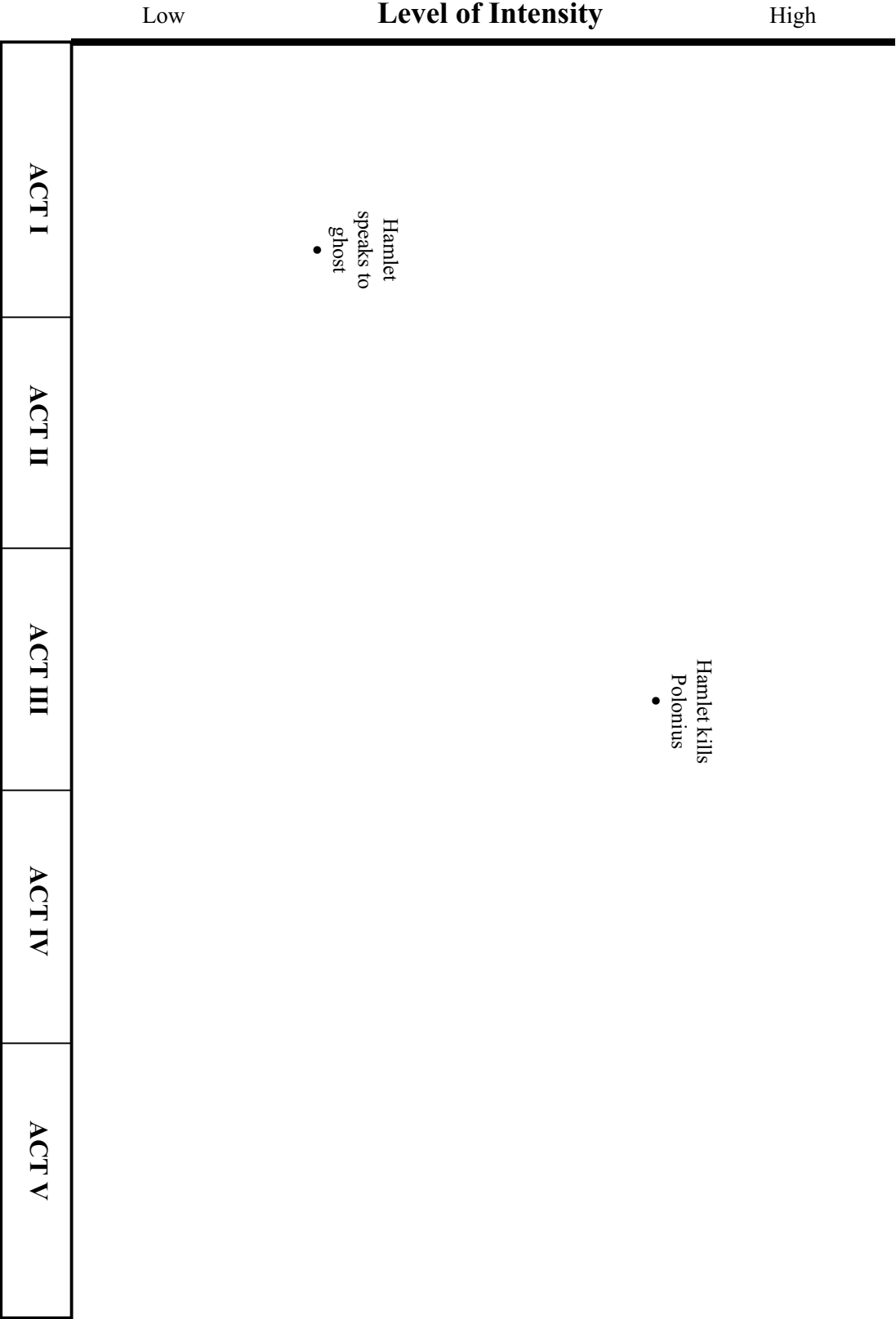
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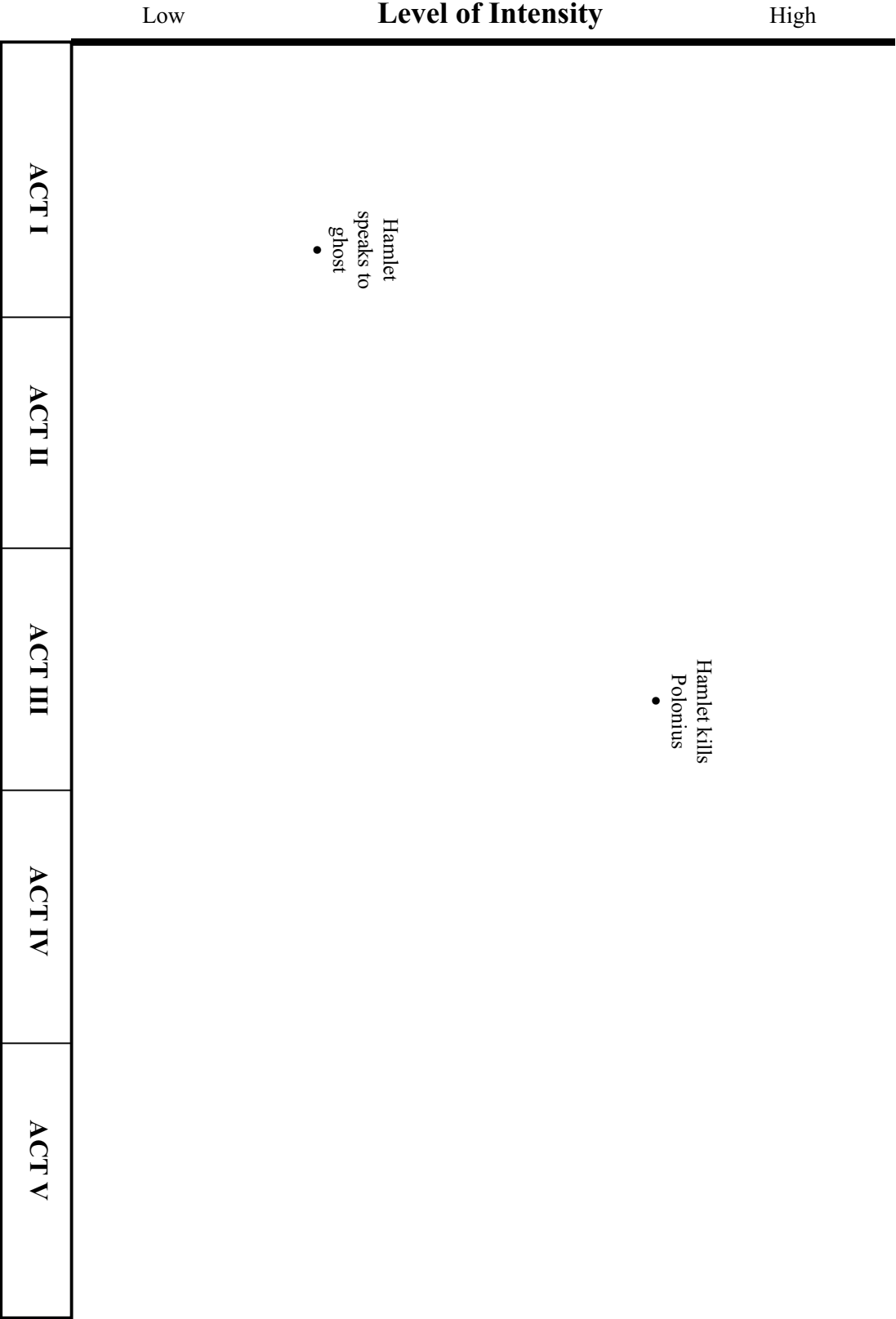
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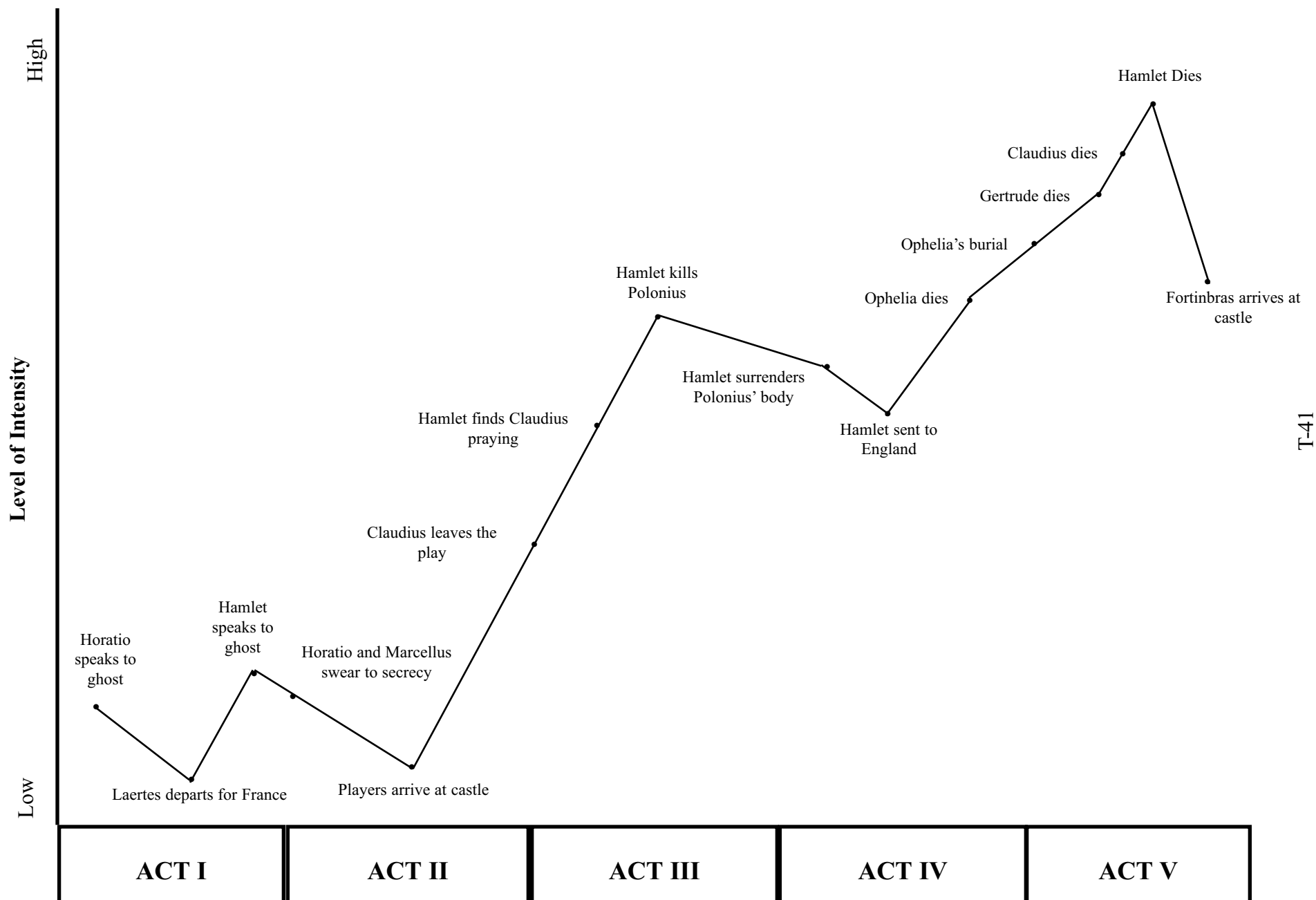
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| • Gertrude dies                | • Horatio speaks to ghost                |
| • Hamlet sent to England       | • Ophelia dies                           |









## Wrap-up

### Changing Plot

**Objective:** Bringing Shakespeare to the movies

#### Activity

You are now a major movie director who wants to make a film based on *Hamlet*. *Hamlet* has been put on the screen before, but you are going to turn it into a blockbuster. It may be set in the past, present, or future, and it will contain modern English. The story should parallel any part of the original *Hamlet*, but you, along with the writers, need to make a few significant changes in order to make the movie more appealing. Possible alterations are:

1. Change the setting.
2. Create a new title.
3. Hamlet has an evil sibling (male or female).
4. Claudius is innocent of murdering Hamlet's father.
5. Replace the ghost with a different supernatural or equivalent form.
6. The play has a happy ending.
7. Polonius is a wise counsellor.
8. Ophelia does not drown, but marries Hamlet
9. Gertrude realizes what she has done and files for divorce.
10. Rosencrantz and Guildenstern double-cross the King.

Write at least a one-page synopsis of the movie that includes your changes. When you finish, choose the cast for the list of major characters in your section. Use living actors, and try to select the perfect person for each part.

Use the next page to write your synopsis. A sample script and a list of characters is provided for you.

## Wrap-up

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Example:

Deep in rural Denmark County, Missouri, citizens have been reporting strange lights around the Dairy-Freeze drive-in restaurant. The lights usually appear around midnight, and Denmark County Sheriff Marcellus has been quick to confirm their existence, though he does not know where they come from. After several of the strange sightings, he decides to invite Jim Hamlet Jr., manager of the Dairy-Freeze, to see them for himself. Marcellus also asks Claude Dane, the new co-owner of the Dairy-Freeze, to come, but Claude just laughs at the idea. Hamlet, though skeptical, agrees to meet Marcellus at the Dairy-Freeze at eleven o'clock one evening.

As agreed, the two men meet at the restaurant parking lot. While waiting in the parking lot for the phenomena, Marcellus receives a radio call and returns alone to his patrol car. Hamlet remains behind, just in time to see the rumored lights appear over the forest behind the Dairy-Freeze. Curious, as always, and somewhat aloof after the recent death of his father, Hamlet walks alone to the woods to investigate the lights. Sheriff Marcellus returns from his car just in time to see Hamlet disappear in the dark forest edge. Anxious and startled by the sight of the unexplained lights, Marcellus waits several minutes before pursuing Hamlet. Just as Marcellus reaches the first row of trees, the lights rise high above the trees and vanish as though retreating at remarkable speed into the night sky. Tense with fear, Marcellus jumps as Hamlet emerges from the shadows with a stunned look on his face. After considerable coaxing, Hamlet admits that he has just spoken to people from another world, and that they gave him new information about the death of his father. Hamlet, shocked but coherent, gives Marcellus a full account of his bizarre meeting, though it only lasted minutes. An hour later, after regaining some composure, the men agree that no one would believe the story and, for now, at least, they should keep it a secret.

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CAST:

Claudius:

Horatio:

Gertrude:

Marcellus:

Hamlet:

Rosencrantz:

Polonius:

Guildenstern:

Ophelia:

Fortinbras:

Laertes:

Hamlet's Evil Sibling (create a name):

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## Wrap-up

### Emotions

**Objective:** Finding quotations that portray emotions

#### Activity

As a product of either his true madness or careful calculation, Hamlet's behavior both portrays and inspires a range of emotions.

The **Emotion Chart** on the next page contains a list of emotions depicted in the text. The general location of each emotion is provided for you. Using the locations, find the source of each emotion. Identify the proper characters and quote them on the chart.

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### Emotion Chart

Emotion	Source (character)	Act.Scene	Quote
Fear	<i>Horatio</i>	1.1	<i>"It harrows me with fear and wonder."</i>
Despair	<i>Hamlet</i>	1.2	<i>"O, that this too too sullied flesh would melt, / Thaw and resolve itself into a dew, / Or that the Everlasting had not fix'd / His canon 'gainst self-slaughter! O God! God! / How weary, stale, flat and unprofitable / Seem to me all the uses of this world!"</i>
Determination	<i>Hamlet</i>	1.5	<i>"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"</i>
Suspicion	<i>Polonius</i>	2.2	<i>"Though this be madness, yet there is method in't."</i>
Sadness	<i>Laertes</i>	4.7	<i>"Too much water hast thou, poor Ophelia, / And therefore I forbid my tears. But yet / It is our trick; nature her custom holds, / Let shame say what it will. When these are gone, / The woman will be out. Adieu, my lord. / I have a speech of fire that fain would blaze, / But that this folly douts it."</i>
Guilt	<i>Gertrude</i>	4.5	<i>"To my sick soul, as sin's true nature is, / Each toy seems prologue to some great amiss. / So full of artless jealousy is guilt, / It spills itself in fearing to be spilt."</i>

### Emotion Chart

Emotion	Source (character)	Act.Scene	Quote
Fear		1.1	
Despair		1.2	
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Suspicion		2.2	
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Guilt		4.5	

## Wrap-up

### Sequels

**Objective:** Writing creatively

#### Activity

Every day you see new sequels to books and movies, and quite frequently the sequels are not as entertaining as the originals. Some sequels are redundant because the elements that they share with the original episodes do not change. Sometimes, the original work is simply not a good basis for a sequel because it leaves no “loose ends” or unanswered questions to address in a sequel.

Most of the major characters die in *Hamlet*, but the surviving characters have first-hand observations and memories of the tragedy, making a sequel a possibility. Their lives will be altered after an event of such magnitude, and now you will decide how their lives change.

We have listed four examples for you to use in a sequel to *Hamlet*. Choose one or more of the examples for guidance, or make up one of your own and write a one-page summary of your sequel. Feel free to create new material to help your sequel, but make sure it is based on your ideas from *Hamlet*.

*Note to teacher: This activity is related to, but different than the “Changing Plot” activity. This one assumes that the original plot of Hamlet remains the same, and students must follow the details from it to construct the sequel. A possible alternative use might be to combine these two, or to make them group activities.*

Examples of starting ideas:

1. Fortinbras, the new King of Denmark, is hated by the public and his staff.
2. Horatio, advisor to Fortinbras, wants the throne.
3. Hamlet’s lost relative in England invades Denmark to take the throne.
4. Fortinbras, a friend to Horatio, is murdered by his heir to the throne.

Example of a possible opening paragraph for a sequel summary:

In the months following the untimely death of the entire royal family, rumors grow about who is to blame for the massacre. The new King, Fortinbras (a foreigner), quickly becomes the chief suspect when the true but unbelievable story of Hamlet reaches the public. Conspiracy theories fill the streets, and people suspect a plot by the Norwegians to take over Denmark. Strangely, Hamlet’s remaining staff seems to allow the rumors to perpetuate. Even Horatio—a witness to the entire tragedy—seldom speaks to quash the general public suspicion.

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## Wrap-up

### Game Playing

**Objective:** Inventing a method to remember the events and characters of the play

#### Activity

One good way to remember facts is to answer questions about them. This helps to create associations between answers and questions, rather than simply answering questions. Using the entire play, write a set of “Jeopardy” questions that cover the categories on the board below, and one category is for you to make up from scratch.

*Divide the class into two or four groups.* Using the board below, each group should list at least fifteen answers to present to the rest of the class for questions. Include the act and scene in the answer if the material is quoted. Four answers are supplied for you.

Great Danes	Country Hamlets	Royal Flush	Mad Dads	Speaking Daggers	Your Choice
\$200	NORWAY	\$200	\$200	\$200	\$200
REYNALDO	\$400	\$400	\$400	YORICK	\$400
\$800	\$800	\$800	EAR	\$800	\$800
\$1000	\$1000	\$1000	\$1000	\$1000	\$1000

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Example questions:

GREAT DANES, \$400: Which servant must spy on Laertes in France?

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## Wrap-up

### Writing Headlines

**Objective:** Creating effective headlines

#### Activity

Many stories in magazines and tabloids use a one or two-line sentence to describe an article briefly. Newspapers do not have this advantage; they must use concise, attention-grabbing headlines in order to spark the curiosity of potential readers. Unlike one-liners, headlines often only reveal the nature of articles and merely hint at what will follow. If the headline is enticing enough to capture the interest of the reader, the paper will sell.

The tragic nature of *Hamlet* provides for a wealth of potential headlines. Review the play and choose ten scenes that inspire the most exciting headlines. List your headlines and note the acts and scenes of their source.

Example:

CASTLE ELSINORE HAUNTED	Act I, Scene 1
PRINCE HAMLET INSANE	Act II, Scene 2
<i>ROYAL GUILT</i>	<i>Act III, Scene 2</i>
<i>KING'S ADVISOR SLAIN</i>	<i>Act III, Scene 4</i>
<i>PRINCE SENT TO ENGLAND</i>	<i>Act IV, Scene 4</i>
<i>NORWAY MARCHES ON DENMARK</i>	<i>Act IV, Scene 5</i>
<i>HEARTSICK DAUGHTER DROWNS</i>	<i>Act IV, Scene 7</i>
<i>PRINCE TO FIGHT LAERTES</i>	<i>Act IV, Scene 7</i>
<i>INCOMPETENT CEMETARY WORKERS</i>	<i>Act V, Scene 1</i>
<i>ROYAL FAMILY ALL DEAD</i>	<i>Act V, Scene 2</i>

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CASTLE ELSINORE HAUNTED

Act I, Scene 1

PRINCE HAMLET INSANE

Act II, Scene 2

## Wrap-up

### Characterization

**Objective:** Inferring character traits based on the action of the play

#### Activity

*Divide the class into small groups.* Each group should identify the traits that it thinks fit the characters of Hamlet, Gertrude, Claudius, and Polonius.

- |                    |                     |                       |
|--------------------|---------------------|-----------------------|
| ___ 1. shrewd      | ___ 11. impulsive   | ___ 21. loyal         |
| ___ 2. daring      | ___ 12. realist     | ___ 22. civilized     |
| ___ 3. dangerous   | ___ 13. imaginative | ___ 23. composed      |
| ___ 4. resourceful | ___ 14. content     | ___ 24. intelligent   |
| ___ 5. witty       | ___ 15. honorable   | ___ 25. rational      |
| ___ 6. humble      | ___ 16. generous    | ___ 26. gullible      |
| ___ 7. lonely      | ___ 17. brave       | ___ 27. funny         |
| ___ 8. angry       | ___ 18. simple      | ___ 28. stubborn      |
| ___ 9. quiet       | ___ 19. overbearing | ___ 29. trusting      |
| ___ 10. greedy     | ___ 20. fair        | ___ 30. unpredictable |

Of the traits that you identified, consider the following:

1. Which three or four of the traits do you infer from the characters' comments or actions?  
A.                      B.                      C.                      D.
2. Which three or four of the traits do you identify because another character pointed them out?  
A.                      B.                      C.                      D.
3. Which three or four of the traits do you learn because a character tells you?  
A.                      B.                      C.                      D.

Of the three possible ways to learn character traits, which do you think is the most effective to help you understand the four characters?

After you have decided which traits apply strongly to each of the characters, choose one character, pick that character's top three traits, and write a paragraph for each. The paragraphs should describe both how the trait is represented in the play and how you learn of it. Be specific in your analysis.

## Wrap-up

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## Wrap-up

### Letter Writing

**Objective:** Writing a query letter

**Activity:**

Many authors today, both fiction and nonfiction, forego literary agents in order to deal directly with publishing companies.

A publisher would never have time to read the thousands of manuscripts he or she receives. Instead, the company relies on authors to submit query letters. These are concise, one-page letters that identify the author, story, and intended reader market. Query letters often summarize the story or include a sample passage. The query letter is intended to interest the editor enough to consider publishing the story. A successful letter will result in the publisher requesting the author's manuscript, which, if suitable, stands a chance of being published.

To complete this activity, you will have to assume the role of William Shakespeare, but in the present time. Imagine that you have just finished writing *Hamlet*, and you have found a publisher you hope will publish the play.

Complete the query letter to the publisher. The letter must be brief; the body of the letter should not be more than half of one page. Remember to identify yourself, what you have written, the target audience, and a brief synopsis. Also, choose a passage from the text that you feel will be the best sample for the editor. Do not actually include the passage, but note in your letter which part of *Hamlet* you choose to include with the query letter.

Remember, publishers need to know **why** they should consider your work.

## Wrap-up

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Many authors today, both fiction and nonfiction, forego literary agents in order to deal directly with publishing companies.

A publisher would never have time to read the thousands of manuscripts he or she receives. Instead, the company relies on authors to submit query letters. These are concise, one-page letters that identify the author, story, and intended reader market. Query letters often summarize the story or include a sample passage. The query letter is intended to interest the editor enough to consider publishing the story. A successful letter will result in the publisher requesting the author's manuscript, which, if suitable, stands a chance of being published.

To complete this activity, you will have to assume the role of William Shakespeare, but in the present time. Imagine that you have just finished writing *Hamlet*, and you have found a publisher you hope will publish the play.

Complete the query letter to the publisher. The letter must be brief; the body of the letter should not be more than half of one page. Remember to identify yourself, what you have written, the target audience, and a brief synopsis. Also, choose a passage from the text that you feel will be the best sample for the editor. Do not actually include the passage, but note in your letter which part of *Hamlet* you choose to include with the query letter.

Remember, publishers need to know **why** they should consider your work.

Query Letter:

William Shakespeare  
1581 Tempest Circle  
Caliban, RI 21055

Sara Narrape  
Chief Editor  
Preddley House, Inc.  
P.O. Box 1  
Margarine, OH 30101

Dear Ms. Narrape,

I am a published playwright whose previous works include . . .

*Hamlet* is . . .

*Hamlet* will appeal to . . .

because . . .

Please find the enclosed sample, *Hamlet*, Act . . . Scene . . .

Thank you for your consideration. I look forward to hearing from you.

Sincerely,

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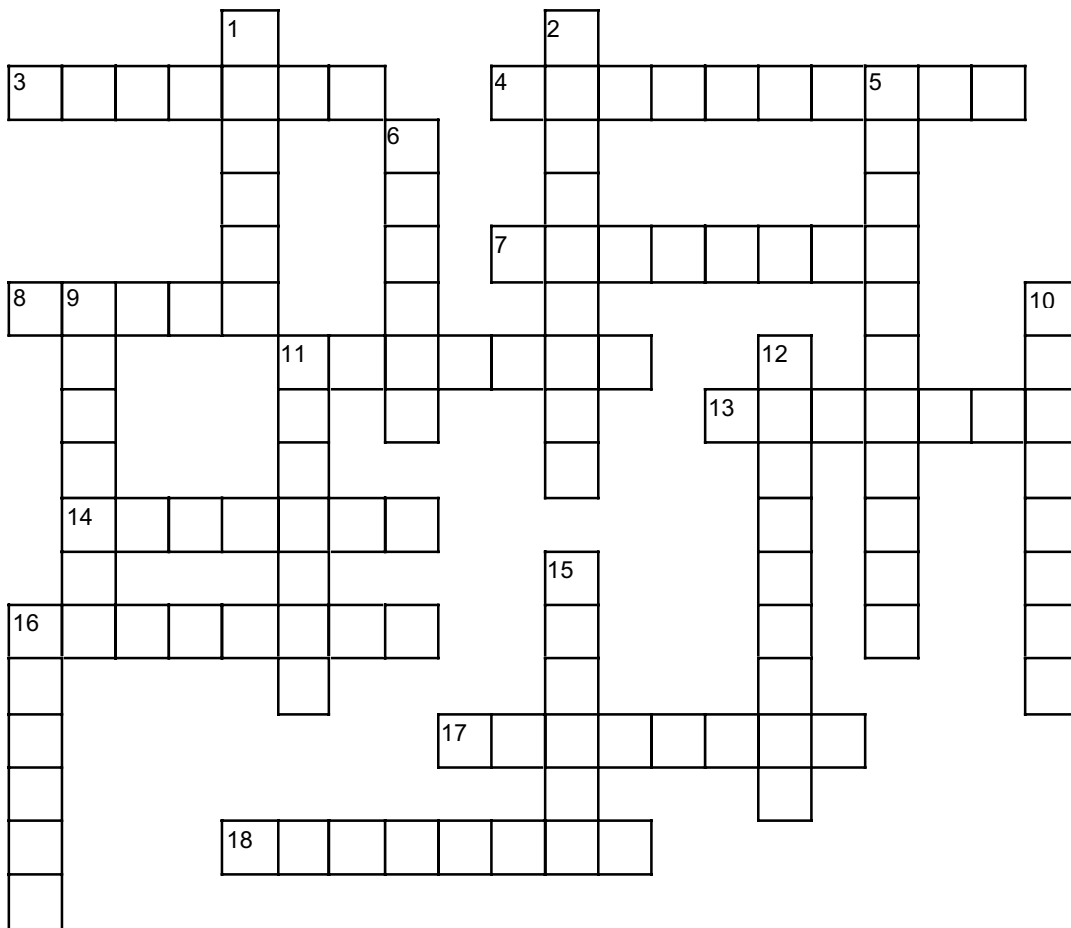
## Wrap-up

### Crossword Puzzle

**Objective:** Identifying characters and setting using clues from the story

#### Activity

Complete the crossword puzzle using characters and places from *Hamlet*.



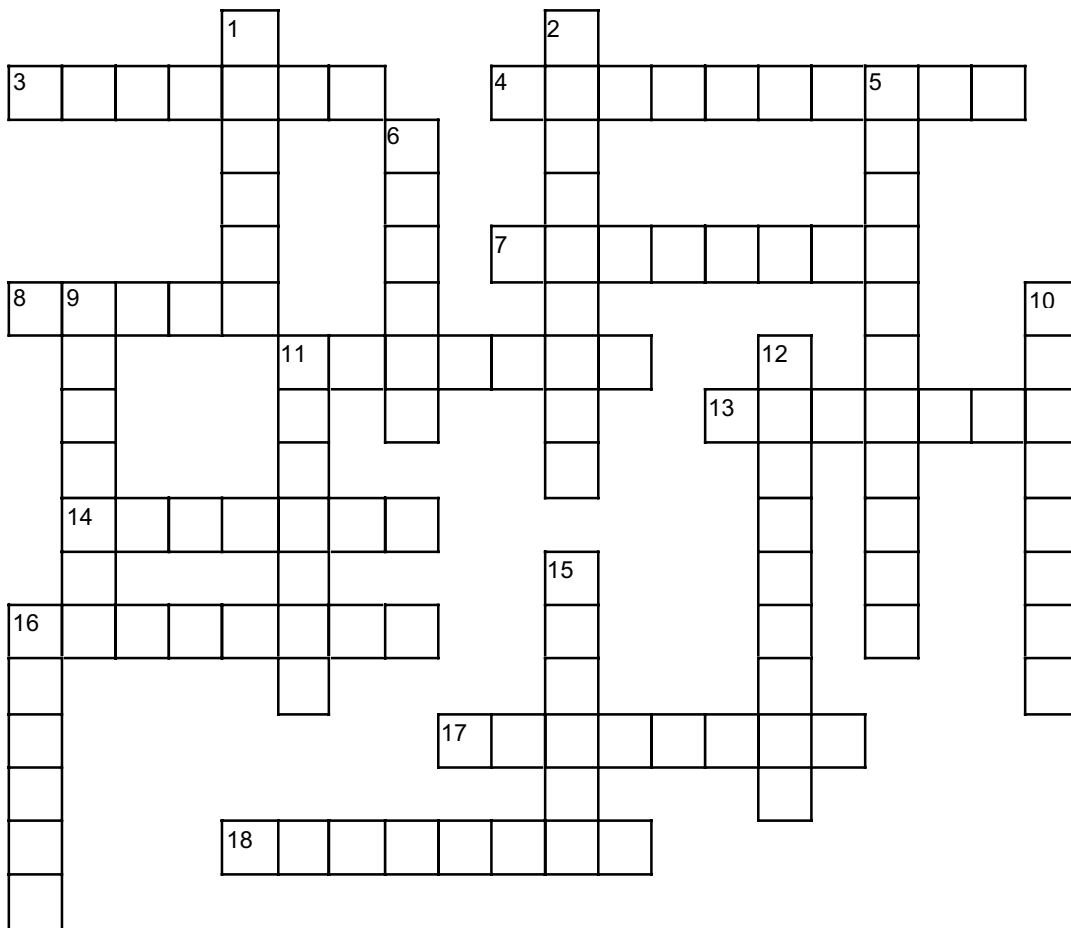
## Wrap-up

### Crossword Puzzle

**Objective:** Identifying characters and setting using clues from the story

#### Activity

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## Across

- 3. The setting of this play
- 4. Prince of Norway
- 7. Hamlet's mother
- 8. Hamlet's father
- 11. Where Hamlet Sr. dies
- 13. Brother to Ophelia
- 14. What this play is (type)
- 16. Father of two
- 17. Hamlet's uncle
- 18. Servant to Polonius

## Down

- 1. Methodical madman
- 2. The play within the play
- 5. The "sponge"
- 6. Hamlet's childhood jester
- 9. Hamlet's best pal
- 10. Name of the castle
- 11. Should go to a nunnery
- 12. Soldier and friend
- 15. Enemy of Norway
- 16. Found on tips of swords and ears of kings

## Answer Key

### Across

- 3. DENMARK
- 4. FORTINBRAS
- 7. GERTRUDE
- 8. GHOST
- 11. ORCHARD
- 13. LAERTES
- 14. TRAGEDY
- 16. POLONIUS
- 17. CLAUDIUS
- 18. REYNALDO

### Down

- 1. HAMLET
- 2. MOUSETRAP
- 5. ROSENCRANTZ
- 6. YORICK
- 9. HORATIO
- 10. ELSINORE
- 11. OPHELIA
- 12. MARCELLUS
- 15. POLAND
- 16. POISON

## Across

- 3. The setting of this play
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## **Wrap-up**

### **Creative Writing**

**Objective:** Creating a review of the play

#### **Activity**

Find and read a few drama and movie reviews from the newspaper. Using them as guides, write a review of *Hamlet*. If you have seen a performance of *Hamlet*, use it to develop your review, but do not base what you write on acting, just on the play itself.

Include at least one quote from the play, perhaps one that you feel has a great deal of impact. Remember to cite the act and scene.

Evaluate the play according to your opinion, but back up your reasoning with facts. The review should be at least three paragraphs long.

## **Wrap-up**

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## Wrap-Up

### Irony

**Objective:** Finding irony in the play

#### Activity

We see editorial cartoons in many magazines and nearly every newspaper. These cartoons are usually a humorous way of communicating the artist's message.

Many editorial cartoonists use irony as the subject matter for their cartoons. They identify ironic situations in economics or politics and draw cartoons that depict the irony. These cartoons appear on the opinion page because, though they are based on facts, the drawings are caricatures (exaggerations) of actual people or events, and they are frequently humorous and ironic. The drawings are ordinarily influenced by the artist's perspective of the situation.

You are now the political cartoonist for the Elsinore Post, and you, familiar with the elements surrounding the *Hamlet* tragedy, must find some peculiar instance in the play to depict in a cartoon. Using any characters or events you wish, draw an editorial cartoon based on *Hamlet*. Supply a caption for your cartoon.



## Wrap-Up

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## Wrap-up

### Quiz

**Objective:** Testing knowledge of the play

#### Activity

1. Why is the army of Norway marching through Denmark?

*They are going to battle the army of Poland.*

2. Who is the first character to speak to the ghost?

*Horatio makes the first attempt to speak to the ghost.*

3. Why, according to Polonius, is Hamlet mad?

*Polonius believes that Hamlet is lovesick over Ophelia.*

4. When does the ghost make its final appearance?

*The ghost appears to Hamlet in Gertrude's chamber, after Hamlet kills Polonius.*

5. How does Claudius try to trick Hamlet into drinking the poisoned wine?

*He puts a pearl in the wine for Hamlet.*

6. How does Ophelia die?

*Ophelia allows herself to drown in a stream.*

7. In the final scene, what does Hamlet prevent Horatio from doing?

*Horatio wants to join Hamlet by killing himself, but Hamlet convinces him to stay alive and tell the story.*

8. Who poisons King Hamlet in the orchard?

*Claudius, the King of Denmark*

9. Identify the four characters that know about King Hamlet's murder (exclude the ghost).

*Hamlet, Horatio, Marcellus, and King Claudius*

10. Who dies after eavesdropping from behind a curtain?

*Polonius*

## **Wrap-up Quiz**

**Objective:** Testing knowledge of the play

### **Activity**

1. Why is the army of Norway marching through Denmark?
2. Who is the first character to speak to the ghost?
3. Why, according to Polonius, is Hamlet mad?
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## Wrap-up

### Quotations

**Objective:** Identifying characters in the play

#### Activity

Below you will find two columns. The first is a list of quotes from *Hamlet*, and the second is a list of characters. Match up the quote with the person who said it.

- |       |     |  |    |                           |
|-------|-----|--|----|---------------------------|
| __I__ | 1.  | “This above all: to thine own self be true, / And it must follow, as the night the day, / Thou canst not then be false to any man.”  | A. | Marcellus                 |
| __H__ | 2.  | “But these cannot I command to any utterance of harmony. I / have not the skill.”  | B. | Hamlet                    |
| __G__ | 3.  | “My hour is almost come, / When I to sulphurous and tormenting flames / Must render up myself.”  | C. | Gertrude                  |
| __C__ | 4.  | “Sweets to the sweet. Farewell. / I hoped thou shouldst have been my Hamlet’s wife”  | D. | Horatio                   |
| __K__ | 5.  | “Do not, as some ungracious pastors do, / Show me the steep and thorny way to heaven, / Whilst, like a puff’d and reckless libertine, / himself the primrose path of dalliance treads / And recks not his own rede.” | E. | Laertes                   |
| __J__ | 6.  | “Let four captains / Bear Hamlet like a soldier to the stage; / For he was likely, had he been put on, / to have proved most royal”  | F. | Gravedigger (First Clown) |
| __B__ | 7.  | “I am but mad north-north-west. When the wind is southerly I know a hawk from a handsaw.”  | G. | Ghost                     |
| __A__ | 8.  | “Something is rotten in the state of Denmark.”   | H. | Guildenstern              |
| __D__ | 9.  | “And let me speak to the yet unknowing world / How these things came about. So shall you hear / Of carnal, bloody and unnatural acts”  | I. | Polonius                  |
| __L__ | 10. | “My words fly up, my thoughts remain below. / Words without thoughts never to heaven go.”  | J. | Fortinbras                |
| __F__ | 11. | “A pestilence on him for a mad rogue! A poured a flagon of / Rhenish on my head once. This same skull, sir, was Yorick’s / scull, the King’s jester.   | K. | Ophelia                   |
| __E__ | 12. | “I tell thee, churlish priest, / A ministering angel shall my sister be / When thou liest howling.”  | L. | Claudius                  |

## Wrap-up

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# Hamlet

## Appendix

### SMALL GROUP LEARNING

*Small Group Learning is defined as two to five students working together for a common goal. For it to be successful, three basic elements must be present.*

1. **SOCIAL SKILLS IN GROUP WORK:** Most students, unless they are taught the appropriate skills, do not participate as effectively as they might in small group work. Like any other skill, those needed for group work must be identified, practiced, and reinforced. To this end, we have included a Social Skills Behavior Checklist which we will ask you to use to rate your group. At this time, please read the related objectives listed below.

#### *Social-Behavioral Objectives*

1. Everyone is addressed by his or her first name.
2. Everyone speaks quietly in order not to disturb other groups.
3. No one ever uses put-downs or name calling.
4. Everyone is always physically and mentally part of the group. The following are prohibited and may result in the group's grade being lowered:
  - A. Putting one's head down on the desk.
  - B. Reading or working on unrelated items.
  - C. Moving about the room or talking to members of other groups.
5. Everyone is encouraged to participate and does participate.
6. Everyone offers praise and encouragement.
7. Everyone recognizes that on some points of opinion two equally valid points of view can be supported.
8. Everyone also recognizes, however, that the worth of an idea (opinion) depends on the strength of the facts that support it.

#### *Social-Intellectual Objectives*

9. Ideas are discussed aloud.
10. Ideas are summarized.
11. Clarification is asked for and received.
12. Explanations are given until everyone understands.
13. Ideas, not people, are criticized.
14. Difficult ideas are paraphrased.
15. Multiple points of view are examined.
16. Work is organized within available time and available resources.
17. Questions are asked and answered satisfactorily.
18. Ideas are examined, elaborated on, and pulled together.
19. Reasons and rationale are asked for and provided.
20. Conclusions are challenged with new information.
21. Ideas are created in brainstorming.

2. **POSITIVE INTERDEPENDENCE:** Critical to successful *group work* is the realization on the part of the students “that we are all in this together; we either sink or swim as a group.” In terms of this unit, it may mean that everyone in the group will share the group grade on the project, whether it is an “A” or an “F.”
3. **INDIVIDUAL ACCOUNTABILITY:** The bottom line of any teaching method is, of course, how well the students have mastered the objectives being taught. Therefore, you must understand that the small group process, while it is more fun than other methods, is serious business. At the conclusion of this unit, a test may be used to evaluate how well each individual has mastered the objectives. As a consequence, the student who slacks off in the group or in his homework not only lets the group down, but also hurts him or herself.

## PROCEDURES FOR SMALL GROUP WORK

*As well as mastery of content and concepts, grades will be based on the demonstration of the following skills.*

1. **Linguistic-Intellectual Skills** – These skills are fostered when students examine ideas from multiple points of view and critically probe for strengths and weaknesses.
2. **Group Social Skills** – Before anything else can be mastered, the small group must function effectively as a learning unit, which makes the mastery of these skills the first priority.

### **Linguistic-Intellectual Skills to be Demonstrated**

### **Examples of these skills in action**

#### ***Explaining***

It seems to me...  
One way of looking at it...  
How does everyone feel about...  
The idea that...

#### ***Encouraging***

What's your idea?  
I didn't think of that.  
Good idea!  
That helps.  
Good; go on with that thought.

#### ***Clarifying***

Let's put it this way...  
Perhaps if we draw a chart...  
It may mean that...  
How does this sound...  
Where does this lead us?

#### ***Elaborating***

That's right and it also may include...  
Another instance of that is when...  
A point we might also include...

#### ***Qualifying***

I agree with your premise, but...  
I see it leading somewhere else...  
That is one reason, but it may also...  
I agree with the examples, but I come to a different conclusion.  
Does that conclusion hold up in every instance?

#### ***Questioning***

Why do you say that?  
What is the proof for that conclusion?  
Is that a valid generalization?  
How did you reach that point?

#### ***Disagreeing***

It seems to me there could be a different reason.  
But looking at it from his point of view...  
We may be jumping to a conclusion without looking at all the facts.  
Here's another way of looking at it...

## SMALL GROUP EVALUATION SHEET

<b>Social-Behavioral Skills in our group</b>		<b>Poor</b>					<b>Good</b>				
1.	Everyone is addressed by his or her first name.	1	2	3	4	5					
2.	Everyone speaks quietly. (If one group gets loud, other groups get louder to hear each other.)	1	2	3	4	5					
3.	No one ever uses put-downs or name calling.	1	2	3	4	5					
4.	Everyone is always physically and mentally part of the group.	1	2	3	4	5					
5.	Everyone is encouraged to and does participate.	1	2	3	4	5					
6.	Everyone offers praise and encouragement.	1	2	3	4	5					
7.	Everyone recognizes that on some opinions, two equally valid points of view can be supported.	1	2	3	4	5					
8.	Everyone also recognizes, however, that the worth of an idea (opinion) depends on the strength of the facts that support it.	1	2	3	4	5					

### **Social-Intellectual Skills in our group**

9.	Ideas are examined and discussed aloud.	1	2	3	4	5					
10.	Ideas are summarized.	1	2	3	4	5					
11.	Clarification is asked for and received.	1	2	3	4	5					
12.	Explanations are given until everyone understands.	1	2	3	4	5					
13.	Ideas, not people, are criticized.	1	2	3	4	5					
14.	Difficult ideas are paraphrased.	1	2	3	4	5					
15.	Multiple points of view are examined.	1	2	3	4	5					
16.	Work is organized within available time and available resources.	1	2	3	4	5					
17.	Questions are asked and answered satisfactorily.	1	2	3	4	5					
18.	Ideas are examined, elaborated on, and pulled together.	1	2	3	4	5					
19.	Reasons and rationales are asked for and provided.	1	2	3	4	5					
20.	Conclusions are challenged with new information.	1	2	3	4	5					
21.	Ideas are created in brainstorming.	1	2	3	4	5					

---

**Total Score**



## STUDENT ROLES IN GROUP DISCUSSIONS

1. **Reader:** The reader's job is to read the questions aloud and to be sure everyone knows the meaning of unfamiliar words and understands the questions.
2. **Recorder:** The recorder takes notes and is responsible for writing down the group's final answers.
3. **Timer and Voice Monitor:** The timer and voice monitor is responsible for reminding individuals when they get too loud and for keeping track of the time. Because of a concern for finishing the project on time, the monitor will be the one to get the students back on task when they stray or get bogged down on one point.
4. **Checker and Encourager:** This person's chief responsibility is to encourage all members to contribute, to compliment when appropriate, and to remind everyone of the necessity of avoiding name calling and/or put-downs.

## Newspaper

**News Article** - This is an accurate and objective reporting of an event. News articles should include the “Five W’s”: What, When, Where, Who, and Why. A good newspaper writer usually can include all the necessary information in the first paragraph of the article. This is done so that readers can understand what the article is about simply by reading one paragraph and then deciding if they want to read further to get more detailed information.

The next paragraphs in the news article expand on the Five W’s of the first paragraph.

Example:

Last night at 10 PM, a train from Philadelphia, PA to Pittsburgh slid off the tracks near Johnstown. No injuries were reported, but the train had been carrying flammable materials. A spokesperson for the Pennsylvania Railroad, Mr. Robert Graves, said that while there was no evidence of sabotage, “that possibility is being looked into by police.” This is the second derailling on this route in two years.

The rest of the article would expand upon and give background and further information on the accident.

**Editorial** - This is a piece in which the writer gives opinions about an issue. A possible solution may be suggested. The requirements of the Five W’s and absolute, unbiased accuracy are not adhered to as strictly as they are in a news article.

Example:

How many train wrecks will we have before the government steps in? Will it take a fatality before trains in our state are made safer? Should explosives, poisonous materials, and hazardous wastes continue to be shipped with only minor considerations to safety? This newspaper’s opinion is a firm and resounding “No!” If the Federal Transportation Commission does not recognize its own failings and correct the problems, it will be our local politicians’ job to re-route trains carrying potentially dangerous cargoes away from our communities.

**Human-Interest Story** - This type differs from the previous two because it has a different overall intent. As in a news article, the intent is to inform the reader of facts, but in the human-interest story, writers add the element of appealing to the readers' sympathies. Answering the Five W's is usually adhered to, but not as strictly as in the news article. Frequent topics of human-interest stories are animals, heroic deeds, strange occurrences of fate, money, etc.

Example:

Huddled among the broken railroad cars and destroyed contents of yesterday's train derailment near us, sat someone's lost puppy. Police found it early this morning after hearing whimpering from inside one of the cars. The poor dog's leg had been severed in the accident, and it was trapped by rubble. Had another hour elapsed, it probably would have died, says a local veterinarian, who treated the mixed-breed, black-and-white dog. According to the vet, Stumpy, as the dog is now called, has received more than twenty requests for adoption since his lucky rescue was accomplished.

**Headline** – This is a short heading over an article, which is set in large type, and which gives an indication of the subject of the article. Headlines are short and are designed to catch the readers' interest. All important words in the headline should be capitalized. Each article in a newspaper contains a headline. The wording of headlines is very important. If they say too much, readers may skip reading the article; if they are too vague, the subject may not interest the reader. Simple words such as *a*, *and*, *the* are frequently left out of headlines.

Examples:

Train Jumps Tracks; Second in Two Years

Two Train Wrecks Are Too Many

Injured Puppy Found in Train Debris

## **Directions for Interviews**

### **Planning in Small Groups**

First, discuss what you, as interviewer, want to know and the reasons you want to know it. Decide what you want to use as your specific questions.

Second, anticipate what the person being interviewed will answer. Use as many quotations from the text as possible. The answers should be consistent with things the character or narrative text says.

Finally, plan the interviewer's summary remark. Try to explain how the information in the questions/answers relates to the plot in general and thematic ideas of the novel.

## Terms and Definitions

*Alliteration* - the repetition of sounds at the beginning of words. **Example:** More Mischief and Merriment.

*Climax* - the point of greatest dramatic tension or excitement in a story. **Examples:** Othello's murder of Desdemona. In *To Kill a Mockingbird*, the person chasing Scout is killed.

*Conflict* - the struggle that moves the action forward in a work of literature. There are three types of conflict, and most books include all three: *man versus man* (**Example:** a typical Western, in which the sheriff confronts the outlaws); *man versus nature* (**Example:** a story about someone surviving in a small boat on the ocean); *man versus himself* (**Example:** a character in a story fighting his or her own drug abuse).

*Denouement* - the portion of a literary work that follows the climax and resolves the plot's loose ends. **Example:** After Sherlock Holmes solves the crime (the climax), the last few pages are left for him to explain how he did it and to clear up any remaining mysteries.

*Exposition* - the background information that the reader has to know and/or understand before reading the play or novel. The information is usually dealt with at the beginning of the book. Sometimes, exposition reveals things that occurred before the actual *plot* begins. **Example:** The chorus in *Romeo and Juliet* explains the *setting*, the feud between the families, and the future deaths of the main characters in fourteen lines of *poetry*.

*Foreshadowing* - the use of hints or clues in a story to suggest what action is to come. Foreshadowing is frequently used to create interest and build suspense. **Example:** Two small and seemingly inconsequential car accidents predict and hint at the upcoming, important wreck in *The Great Gatsby*.

*Inference* - the act of drawing a conclusion that is not actually stated by the author. **Example:** In *The Pigman*, John and Lorraine are writing a "memorial epic" about Mr. Pignati. Therefore, the reader may logically assume that Mr. Pignati dies in the book.

*Irony* - a perception of inconsistency, sometimes humorous, in which the significance and understanding of a statement or event is changed by its context. **Example:** The firehouse burned down.

- *Dramatic Irony* - the audience or reader knows more about a character's situation than the character does and knows that the character's understanding is incorrect. **Example:** In *Medea*, Creon asks, "What atrocities could she commit in one day?" The reader, however, knows Medea will destroy her family and Creon's by day's end.
- *Structural Irony* - the use of a naïve hero, whose incorrect perceptions differ from the reader's correct ones. **Example:** Huck Finn.
- *Verbal Irony* - a discrepancy between what is said and what is really meant; sarcasm. **Example:** A large man whose nickname is "Tiny."

*Metaphor* - a comparison of two things that are basically dissimilar in which one is described in terms of the other. **Example:** The moon, a haunting lantern, shone through the clouds.

*Motif* - a situation, incident, idea, or image that is repeated significantly in a literary work. **Examples:** In *Hamlet*, revenge is a frequently repeated idea. In *The Catcher in the Rye*, Holden continually comments on the phoniness of people he meets.

*Personification* - a figure of speech in which an object, abstract idea, or animal is given human characteristics. **Examples:** The wall did its best to keep out the invaders.

“Because I could not stop for Death,  
He kindly stopped for me.”

—Emily Dickinson

*Plot* - the pattern of events in a literary work; what happens.

*Setting* - when and where the short story, play, or novel takes place. **Examples:** *Macbeth* takes place in the eleventh century in Scotland. *The Old Man and the Sea* has its main setting on the ocean outside Havana, Cuba, in an unspecified time in the middle-to-late 20<sup>th</sup>-century.

*Simile* - a comparison between two different things using either *like* or *as*. **Examples:** I am as hungry as a horse. The huge trees broke like twigs during the hurricane.

*Soliloquy* - lines in a play in which a character reveals thoughts to the audience, but not to the other characters; it is usually longer than an aside and not directed at the audience.

**Example:** Hamlet’s famous “To be or not to be” speech.

*Theme* - the central or dominant idea behind the story; the most important aspect that emerges from how the book treats its subject. Sometimes theme is easy to see, but, at other times, it may be more difficult. Theme is usually expressed indirectly, as an element the reader must figure out. It is a universal statement about humanity, rather than a simple statement dealing with plot or characters in the story. Themes are generally hinted at through different methods: a phrase or quotation that introduces the novel, a recurring element in the book, or an observation made that is reinforced through plot, dialogue, or characters. It must be emphasized that not all works of literature have themes in them. **Example:** In a story about a man who is diagnosed with cancer and, through medicine and will-power, returns to his former occupation, the theme might be: “Real courage is demonstrated through internal bravery and perseverance.” In a poem about a flower that grows, blooms, and dies, the theme might be: “Youth fades, and death comes to all.”

*Universality* - a literary work whose appeal extends beyond a specific time or place to any readers in any century. **Examples:** *A Christmas Carol*; *The Wizard of Oz*.

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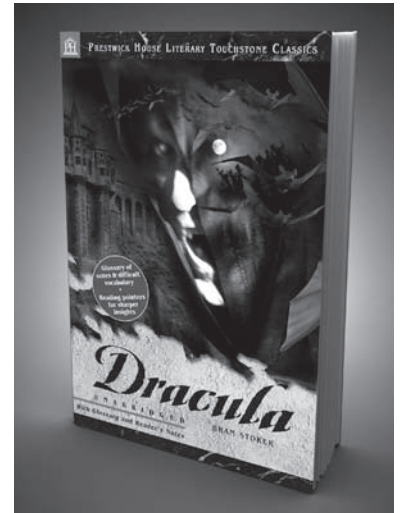
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