

New

Name \_\_\_\_\_ Hr. \_\_\_\_\_ Date due: \_\_\_\_\_

(rev term 2 '03)

Hamlet Quiz - Act III - pp. 91-113 (old book)/pp. 61-83 (new book)

150 / 50

★ SOLILOQUY QUESTIONS ★

- Describe Hamlet's emotional or mental state in his "O what a rogue and peasant slave" (Act II, ii, pp. 88-90 old/pp. 58-60 new) soliloquy which came just prior to the "to be or not to be" soliloquy (Act III, 93-94 old/63-64 new)?
- What major dilemma does Hamlet express in the "To be or not to be" soliloquy?
- List at least 3 of the difficulties Hamlet suggests he will have if he decides "to be"?
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- List at least 3 of the difficulties Hamlet faces with deciding "not to be"?
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- Explain what Hamlet means when he suggests that the alternative to enduring the calamities is that "... he himself might his quietus make / With a bare bodkin?" (lines 75-76, p. 94 (old)/p. 64 (new))
- Why is it that Hamlet thinks most people put up with these calamities? (See lines 76-83, p. 94 (old)/p. 64 (new))

Hamlet Quiz - Act III (continued)

- What does Hamlet suggest has caused his own inaction? (See lines 84-88, p. 94 (old)/p. 64 (new))
- Explain the irony of lines 78-80 in light of what Hamlet has said about the ghost?
- In your opinion, what does it seem Hamlet has decided regarding his own life by the time he finishes this soliloquy?
- Besides a book, name several things Ophelia is probably holding when she sees Hamlet. (See lines 92-102, pp. 94-95 (old)/pp. 64-65 (new))
  - \_\_\_\_\_
  - \_\_\_\_\_
  - \_\_\_\_\_
- What is **ironic** about Ophelia's line, "Rich gifts wax poor when givers prove unkind." (See lines 101, p. 95 (old)/p. 65 (new))
 

★ NUNNERY SCENE ★
- What do the following lines suggest as far as Hamlet's understanding of Ophelia's behavior?
  - "Ha, ha! Are you honest?" (p. 95/65, line 103)
  - "Get thee to a nunnery." (pp. 96-97/66-67, lines 121, 130, 138-9, 141)
  - "Where's your father?" (p. 95/65, line 131)
  - "I have heard of your paintings, well enough. / God hath given you one face, and you make yourselves, another." (p. 96/66, lines 144-146)
- Hamlet says to Ophelia in the middle of his rage, "... it hath made me mad." (p. 96, line 149)
  - What presumably is he talking about that "hath" made him mad? (Answer this question in light of what goes on in this scene.)

Explain your answer.



Hamlet Quiz - Act III (continued)

To whom do you think Hamlet is referring when he says, "Those that are married already—all but one—shall live." (p. 96 old/p. 66 new, lines 150-151)

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19. Ophelia lists several descriptions on p. 96 (new)/p. 66 (old), lines 154-157, of the way Hamlet used to be before the opening of the play. According to Aristotle's definition of a tragic hero, the tragic hero must move from "happiness to sadness." Ophelia's lines are key here in that this is one of the only times we see what Hamlet used to be like. List three descriptions below of the "old" Prince Hamlet.

19. -----

20. -----

21. -----

2. Ophelia's opinion on what has happened to Hamlet is clear on p. 96 old/p. 66 new, lines 160-164. What does she think has happened to Hamlet?

3. On page 97 (old)/p. 67 (new), Claudius and Polonius debrief what they have just witnessed of Hamlet's behavior with Ophelia. What does the king now suspect about Polonius' theory as to what's Hamlet's problem?

24-25. Claudius has a plan. Where does he plan to send Hamlet and for what "alleged" purpose?

To \_\_\_\_\_ for \_\_\_\_\_ 25.

24.

26. True or false? Polonius gives up his theory and concurs with the king.

27. Polonius suggests a new plan. Describe it. (See. p. 97 (old)/p. 67 (new).)

28-30. Give at least 3 important comments Shakespeare (via Hamlet) makes about acting (or playing) on pp. 98-99 (old)/pp. 68-69 (new).  
Jot down the page and line numbers where you found each comment.

28. \_\_\_\_\_ p. \_\_\_\_\_ lines \_\_\_\_\_

29. \_\_\_\_\_ p. \_\_\_\_\_ lines \_\_\_\_\_

30. \_\_\_\_\_ p. \_\_\_\_\_ lines \_\_\_\_\_

31. Shakespeare says several things about the purpose of theatre (play-acting) on the bottom of

p. 98 old/p. 68 new.

"... the purpose of playing, whose end, both at the first and now, was and is, to hold as 'twere, the mirror up to nature; to show virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure."

Also, look back at how this relates to what Hamlet said earlier after the lead player did the Priam, Pyrrhus, Hecuba speech. See (and mark in your book) p. 88 old/p. 58 new, lines 535-537: "... for they [players] are the abstract and brief chronicles of the time. After your death you were better have a bad epitaph than their ill report while you live."

Explain what these two quotations say about theatre.

32. On p. 100 (old)/p. 70 (new), Hamlet compliments and then confides in Horatio.

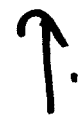
When he says, "Give me that man that is not passion's slave, and I will wear him in my heart's core, ay, in my heart of heart, as I do these" (lines 73-76), what is he saying is the fundamental difference between the two of them?

35. Next, he talks about the dozen or fifteen lines he has inserted in *The Mousetrap*. What is he asking of Horatio and why?

36. Explain the wordplay, what is going on, and the significance of the exchanges between Hamlet and Claudius on p. 101 old/p. 71 new

Hamlet and Polonius on p. 101 old/p. 71 new    
between Hamlet and Ophelia on pp. 102-103 old/pp. 71-72 new

Circle the one you choose to explain.



## Hamlet Quiz - Act III (continued)

37. Explain the significance of the dumb show. What is it? What about Claudius' reaction?

38. Specifically, what are the player King and player Queen arguing about on pages 104-105 old/pp. 74-75 new?

**Read carefully lines 168-171 and lines 179-193.**

39. Interpret these lines of the player King as thoroughly as you can. (bottom of page 105 old/75 new)

*"Our wills and fates do so contrary run*

*That our devices still are overthrown;*

*Our thoughts are ours, their ends none of our own."*

First, what is the more obvious surface meaning of the quote? In other words, what is he saying?

40. Next, look for a larger significance in terms of the entire play and Hamlet's plan to avenge his father's death specifically. What possible greater meanings could these lines have?

41. What does Gertrude mean when she says, "The lady doth protest too much, methinks"?

(p. 106 old/p. 76 new)

42. What are your interpretations of why the king rises when he does in the middle of the play?

(p. 107 old/p. 77 new)

43. Comment on Hamlet's debriefing session with Horatio about what happened in the play.

(p. 108 old/p. 78 new)

44. Explain why Hamlet is so preoccupied with talking to Guildenstern about recorders. What's his point? (pp. 110-111 old/pp. 80-81 new)

45. What's the point of Hamlet's short conversation with Polonius about clouds on the bottom of page 111-top of page 112 (old)/page 81-top of page 82 (new)?

46. What's Hamlet worried about on the middle of page 112 (old)/page 82 (new) and why?

**Hint:** look at the allusion to Nero.

47-49. Identify three metaphors for a king found in Guildenstern's and Rosencrantz's lines on page 113 (old)/page 83 (new).  
A king is like a:

47 a. food—something the people of Denmark need to survive (the tricky one! see lines 8-10)

47 b. \_\_\_\_\_ (your turn)

48. \_\_\_\_\_ (your turn)

Ultimately, all three point to what main idea about the importance/power of a king?

49. \_\_\_\_\_

50. YOU GET ONE FREE POINT FOR GIVING YOUR OWN IDEAS!

Comment on one or more of these (a-e). (Circle the one you're commenting on.)

- "to be or not to be" soliloquy's difficulty and how the reading went last night;
- these study questions and whether they helped or didn't help;
- the story thus far;
- the way we've been studying Hamlet in class;
- anything else you'd like to share.



# FUN! FUN! FUN!

# EXTRA CREDIT JOURNAL

# IDEAS!

"To be or not to be..."  
SOLILOQUY PARODIES

**A** A Senior's Soliloquy  
 To skip or not to skip: that is the question  
 Whether it is nobler in the mind to suffer  
 The trivial facts and abstract concepts,  
 Thrown at us by pompous, arrogant teachers,  
 Or to arm oneself with lame excuses,  
 And by skipping avoid these distributors of knowledge.  
 To learn, to listen--No more--  
 And by skipping to say we end the boredom  
 And the seven long hours tied to it.  
 It's a consummation devoutly to be wished.  
 To skip--perchance to get caught:  
 Ay, there's the rub:  
 For in that paradise of the commons,  
 Where students laugh and shoot the proverbial breeze  
 Teachers may loom, waiting to see an  
 Unfamiliar face, to throw into restricted study hall.  
 Must give us pause. There's the respect  
 That makes class almost bearable.  
 For who would bear the grammar and semantics of English,  
 Teacher's interpretations!  
 The scientist's formulas and advisor's harassment,  
 When he himself might his quietus make  
 With one simple decision. Who would fardels bear  
 To go to class,  
 But that dread of getting caught, after skipping.  
 The discovered country of ISS to whose bourn  
 I have traveled more than once,  
 Lurks in the back of one's mind  
 And makes us bear those boredoms of class  
 Rather than risk getting caught  
 And bear the inevitable consequences.  
 Thus, fear makes cowards of us all;  
 And thus the native hue of learning  
 Us sicklied over with the pale hue  
 Of being caught.  
 With this regard their currents turn away  
 And I return to class again.

**B** To Read Hamlet, or not to Read Hamlet.  
 To read Hamlet, or not to read Hamlet: that is the question.  
 Whether 'tis nobler in the mind to suffer the torments  
 of reading and highlighting,  
 Or to take arms against a sea of troubles,  
 And by opposing them end them,  
 To not read, to sleep--  
 No more--and by not reading we end  
 The headache, and the seriousness  
 That eyes are heir to! 'Tis a consummation  
 Devoutly to be wished. To not read, to sleep--  
 To sleep--perchance to dream's eye thro' the rub,  
 For in the sleep of not reading what  
 dreams may come  
 These give us pause. There's the respect  
 That makes us read:  
 For who would bear the whips and  
 scorns of the teacher,  
 The principal's shouts, the proud student's insults,  
 The pangs of poor report cards, the grade's delay,  
 Who would fardels bear,  
 To grunt and sweat over the book,  
 But that the dread of the test,  
 The undiscovered answers which every  
 student needs,  
 Puzzles the will  
 And makes us rather bear those hours it takes,  
 Than to go to them in the cowardly shiver?

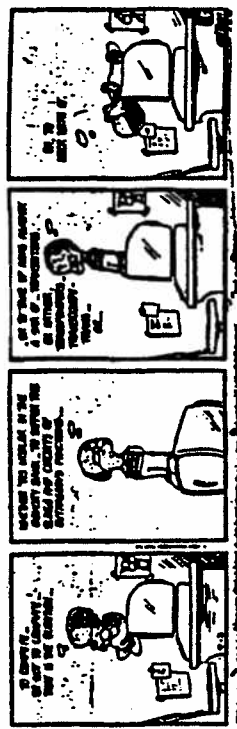
This may be done with a partner (more fun!).  
 You can also make up your own Hamlet-inspired poem (or memorize a soliloquy)  
 Make sure you earn both names on it for your journal!

**C** Make sure you earn both names on it for your journal!

To B or not to B; that is the question  
 Whether 'tis nobler in mind to suffer  
 The shouts and angst of contrived parents  
 Or to take pens against a sea of papers  
 No more--and by opposing to say we avoid  
 The headache and the thousand math problems  
 That students are heir to! 'Tis an occupation  
 Devoutly to be wished. To nap, to sleep.  
 To sleep--Perchance to get a D; by there's the rub,  
 For in that sleep in class what notes may come,  
 When we have shuffled off into dreamland,  
 Must give us pause. That and respect  
 For the calamity that teachers may slap a ruler on our desk  
 For who would bear their books to class all the time,  
 Be oppressed by seniors, put up with freshmen  
 Feel 4th hour pangs of hunger, the bell's delay,  
 The insolence of the office, and the spurs  
 That patient pleading of the unworthy takes  
 When he a higher grade might make  
 With another retake? Who would homework bear?  
 To grunt and sweat under a pile of it  
 But that the dread of something after graduation  
 The undiscovered college, from whose bourn  
 No bad applications return, puzzles the will  
 And makes us bear those assignments we have,  
 Rather than fly to dreaming and get grades unheard of?  
 Thus GPA's make students of us all  
 And thus the native hue of someone well-rested  
 Is sicklied o'er with lack of sleep  
 And dreams of great interest and moment  
 With this reminder the dreamer is awatched  
 And loses the peace of sleep.

## D. Wallenberg's Soliloquy

To correct, or not to correct: that is the question  
 Whether 'tis nobler in Wally's mind to suffer  
 The slings and arrows from outrageous students,  
 Or to take time against a sea of papers  
 And by correcting them end her woes.  
 To check, to mark--please do more--and by marking  
 we end the headache and the thousand shocks  
 of what our grade is heir to. Yes, a waiting  
 Devoutly to be wished. To check, to mark--  
 To wait--perchance to dream 'A'; there's the rub.  
 For in that wait of death what grade may come  
 When she has shuffled through this enormous pile  
 Must give us pause. There's the respect  
 That makes calamity of so long time  
 For who but students bear the whips and scorns of time  
 The number wrong, the proud man's correct,  
 The pangs of suppressed anger, result of long delay  
 The insolence of wonder, and the spurs  
 that patient student of unworthy fate.  
 When she herself of long time takes  
 With a grade returned. Who would feel better  
 To write and type under the midnight life  
 But that the dreaded time we must wait  
 The discovery of what our grade is to be made.  
 All students return, puzzles her will  
 And makes us angry to bear those ills we have  
 The sign to other grades that we know not of.  
 Thus this procrastination makes whiners of us all.  
 And thus the students constantly complaining  
 is sicklied in the pit of Wally's tummy  
 And interrupts the great mood for the moment.  
 With this regard I must have to say,  
 We do our work--and so must you  
 The fair Wallenberg--We all are so busy  
 Be all your student remembered.



Fur Wally from Amy Sene

With black velvet wings, she sweeps overhead,  
 The stalker, the taker, the queen of the deal.  
 So flies she and hides, like sin from men's eyes,  
 Till glory she draws. With tooth she whee.  
 How Claudius sinned and held out a fear  
 When he'd 'll be the lady, tilted Hamlet dear!  
 Then came to young Hamlet, so sweet in his youth,  
 The soul of the slain to deliver cold truth.  
 Now Oriel with light step has passed from his mind,  
 As Revenge takes the throne, Fate's loom shall unwind.

Any resemblance in this story to a person, be he/she alive or dead, is purely unintentional and/or coincidental.

One of the Hamlet extra credit journals is to do your own parody of one of the soliloquies

(E.)

# Reaction to Hamlet

→ a poem response to the play.

written by a former student in almost any direction!

(upside-down, backwards, forwards, diagonally, etc.)

These Madness it  
 are stalks captures  
 but diligent, with the  
 wild silent thorns, tiger sinful  
 and and reels feet man?  
 whirling harem to tread is  
 words words grab in wild,  
 my the the mad whirling  
 lord hyena paths which?

Though this be Madness, yet there is method in it.

Strange All  
 and Fear is  
 holy is not well  
 hosts vain this for child,  
 filled God's His I  
 the world? children will am give I  
 night give the with love I'll  
 sky you way My you cross  
 peace the power it,  
 Truth My though  
 the Life it  
 Life blast  
 me.

The ragged  
 Hounds books sleep  
 Of with my  
 Hell the ragged child  
 Lie fishes body covers when at  
 Through childish are night  
 Pearly treasures they the comes  
 Teeth coming lies best  
 for lie in groomed  
 me? not dark  
 clothes  
 on

dark  
horse

Amy Song  
Class of '96



You may also make up your own poetic artistic response to it! Put as an extra credit journal.