

Name _____ Hr. _____

Act I

AP Exam Practice Name _____ Due date _____

from Hamlet Act I (pp. 10-13, 13-15, 28-31) + Act 2 (pp. 58-60)

Directions: This part consists of selections from *Hamlet* and questions on their content, form, and style. After reading each passage, choose the best answer to each question.

Note: Pay particular attention to the requirement of questions that contain the words NOT, LEAST, or EXCEPT.

Act 1 - Meet Claudius!

Passage I. Questions 1-7. Read the following passage from Act I. Scene ii carefully before you choose your answers.

1st Passage (pp. 10-13)

King. Though yet of Hamlet our dear brother's death The memory be green, and that it us befitted To bear our hearts in grief, and our whole kingdom To be contracted in one brow of woe, Yet so far hath discretion fought with nature That we with wisest sorrow think on him Together with remembrance of ourselves. Therefore our sometime sister, now our queen, Th' imperial jointress to this warlike state, Have we, as 'twere with a deflected joy, With an auspicious, and a dropping eye, With mirth in funeral, and with dirge in marriage,

In equal scale weighing delight and dole, Taken to wife; nor have we herein barr'd Your better wisdom, which have freely gone With this affair along. For all, our thanks. Now follows that you know young Fortinbras, Holding a weak supposal of our worth, Or thinking by our late dear brother's death Our state to be disjoint and out of frame, Co-leagu'd with this dream of his advantage, He hath not fail'd to pester us with message Importuning the surrender of those lands Lost by his father, with all bond of law, To our most valiant brother. So much for him. Now for yourself, and for this time of meeting, To Norway, uncle of young Fortinbras-- Who, impotent and bedred, scarcely hears Of this his nephew's purpose--to suppress His father's ghost, herein, in that the levies, The lists, and full proportions are all made Out of his subject; and we here dispatch You, good Cornelius, and you, Voltenand, For bearers of this greeting to old Norway, Giving to you no further personal power To business with the King, more than the scope Of these delated articles allow. [Giving a paper.] Farewell, and let your haste commend your duty.

Cor., Vol. In that, and all things, we will

45 King. We doubt it nothing: heartily farewell.
[Exeunt Voltenand and Cornelius]

46 And now, Laertes, what's the news with you? You told us of some suit, what is't, Laertes? You cannot speak of reason to the Dane. And lose your voice. What wouldst thou beg, Laertes?

47 That shall not be my offer, nor thy asking? The head is not more native to the heart, The hand more instrumental to the mouth, Than is the throne of Denmark to thy father. What wouldst thou have, Laertes?

48 Laertes. My dread lord, Your leave and favor to return to France, From whence through willingly I came to Denmark.

49 To show my duty in your coronation, Yet now I must confess, that duty done, My thoughts and wishes bend again toward France, My thoughts and wishes bend again toward France.

50 Pol. Hath, my lord, wrong from me any slow leave By laborious petition, and at last Upon his will I seal'd my hard consent. I do beseech you give him leave to go.

51 King. Take thy fair hour, Laertes, time be thine, And thy best graces spend it at thy will! But now, my cousin Hamlet, and my son-- Ham. [Aside.] A little more than kin, and less than kind.

52 King. How is it that the clouds still hang on you? Ham. Not so, my lord, I am too much in the sun.

53 Queen. Good Hamlet, cast thy nighted color off, And let thine eyes look like a friend on Denmark.

90 Do not for ever with thy veiled lids Seek for thy noble father in the dust. Thou know'st 't is common, all that lives must die, Passing through nature to eternity.

91 Ham. Ay, madam, it is common. Queen. Why seems it so peculiar with thee? Ham. Seem's, madam? nay it is, I know not 'seem's."

92 'Tis not alone my inky cloak, good mother, Nor customary suits of solemn black, Nor windy suspiration of forc'd breath, No, nor the fruitful river in the eye, Nor the dejected havior of the visage, Together with all forms, moods, shapes of grief, That can denote me truly. These indeed seem, For they are actions that a man might play. But I have that within which passes show, These but the trappings and the suits of woe.

93 Q. U. ESTIM? The King's discussion of his marriage (lines 10-17) is characterized primarily by (A) irony (B) alliteration (C) paradox (D) euphemism (E) hyperbole

94 In line 26, the word "importing" could most accurately be restated as (A) asking for (B) bringing in (C) demanding (D) concerning (E) suggesting

95 In lines 36-46, the King's words to Cornelius and Voltenand reveal all of the following EXCEPT his (A) belief that the two men owe him allegiance (B) desire that the errand be accomplished quickly (C) belief that "old Norway" will not serve as king much longer (D) concern that the men understand the limits placed upon them (E) expression of confidence in the two messengers

Questions for PASSAGE I

Be sure to justify each answer in the margins citing evidence/line #s, etc.

4. Line 56 contains an example of (A) litotes (B) metonymy (C) syllepsis (D) chiasmus (E) synecdoche

5. Hamlet's words in lines 78-79 suggest that he (A) is less than a son to the King (B) does not look favorably upon the King (C) rejects the notion that he is the King's cousin

6. Hamlet's words in lines 82-83 contain an example of (a) (A) pun (B) allusion (C) metaphor (D) symbol (E) oxymoron

7. In lines 95-106, Hamlet asserts that the difference between what "seems" and what "is" is that (A) the first is imagined; the second is real (B) the first is false; the second is true (C) the first is speculative; the second is verifiable (D) the first is misleading; the second is reliable (E) the first is external; the second is internal

HAMLET AP PRACTICE EXAM Q'S PACKET

Act 1 Claudius + Hamlet / Hamlet's 1st Soliloquy

Passage 2, Questions 8-15. Read the following passage from Act I, scene ii of Hamlet carefully before you choose your answer.

Passage 2 (pp. 13-15)

King. 'Tis sweet and commendable in your nature, Hamlet, To give these mourning duties to your father...

But you must know your father lost a father. Sit that father lost, lost his, and the survivor bound...

In filial obligations for some term To do obsequious sorrow that to prosper...

In obstinate crotchety is a course Of impious stubbornness, 'tis unmanly grief.

It shows a will most uncorrect to heaven. A heart unforraided, or mind impatient.

An understanding simple and unshock'd. For what we know must be, and is as common...

As any the most vulgar thing to sense. As why should we in our peevish opposition...

Take it to heart? 'Tis, 'tis a fault to heaven. A fault against the dead, a fault to nature.

To reason most absurd, whose common theme Is death of fathers, and who still hath cried...

From the first course till be that died to-day. 'This must be so.' We pray you throw to earth...

This unprevailing woe, and think of us As of a father, for let the world take note...

You are the most immediate to our throne. And with no less nobility of love...

Than that which dearest father bears his son Do I impart toward you. For your intent...

In going back to school in Wittenberg. It is most retrograde to our desire.

And we beseech you bend you to remain Here in the cheer and comfort of our eye.

Our chiefest courtier, cousin, and our son. Queen. Let not thy mother lose her prayers, Hamlet.

35 I pray thee stay with us, go not to Wittenberg. Ham. I shall in all my best obey you, madam.

King. Why, 'tis a loving and a fair reply. Be as yourself in Denmark. Madam, come.

40 This gentle and unforc'd accord of Hamlet Sits smiling to my heart, in grace whereof...

No second health that Denmark drinks to-day, But the great cannon to the clouds shall tell.

And the King's rouse the heaven shall beat again. Respeaking earthly thunder. Come away.

Flourish. Exeunt all but Hamlet. Ham. O that this too too solid flesh would melt,

Be sure to justify your answers in the margins. Cite evidence, line #s, etc.

More Passage 2 Questions

9. Lines 16-17 contain an example of

- (A) allusion (B) hyperbole (C) aphorism (D) metaphors (E) inversion

10. The tone of the King's words in lines 1-32 could best be described as

- (A) paternal (B) exhortative (C) contemptuous (D) ingratulating (E) detached

11. In line 39, "Be as yourself" could most accurately be restated as

- (A) remain as we do (B) consider yourself welcome (C) enjoy the privileges I do (D) follow my example (E) be my representative

12. In line 61, "this" refers to

- (A) Hamlet's father (B) the present king (C) Hyperion (D) a satyr (E) the present time

13. In line 63, "betwixt" means

- (A) ignore (B) calm (C) encourage (D) prevent (E) allow

50 There, and resolve itself into a dew! Or that the Everlasting had not fix'd His canon 'gainst self-slaughter!

55 Heav'n's face, flat, and unprofitable Seem to me all the uses of this world! Fire on't, all fire! 'tis an unweeded garden...

60 Possess it merely. That it should come to this! But two months dead, nay, not so much, not two.

65 So excellent a king, that was to this Hyperion to a satyr, so loving to my mother That he might not bottom the winds of heaven Visit her face too roughly. Heaven and earth, Must I remember? Why, she should hang on him

70 As if increase of appetite had grown By what it fed on, and yet, within a month— Let me not think on't! Frailty, thy name is woman!

75 A little month, or ere those shoes were on With which she followed my poor father's body, Like Niobe, all tears—why, she, even she— O God, a beast that wants discourse of reason Would have mourn'd longer—married with my uncle,

My father's brother, but no more like my father Than I to Hercules. Within a month, Ere yet the salt of most unwholesome tears Had left the flushing in her galled eyes, With such dexterity to incestuous sheets, It is not, nor it cannot come to good, But break my heart, for I must hold my tongue.

Answer Questions

8. In line 5, the first "lost" functions as a(n)

- (A) adjective (B) verb (C) adverb (D) participle (E) predicate nominative

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Be sure to justify all answers in the margins. Cite line #s, etc.

Passage 3, Questions 16-23. Read the following passage from Act I, scene v of *Hamlet* carefully before you choose your answers.

Act I Ghost + Hamlet
PASSAGE 3 (pp. 28-31)

5 *Ham.* Whether wilt thou lead me? Speak, I'll go no further.
Ghost. Mark me.
Ham. I will.
Ghost. My hour is almost come When I to sulph'rous and tormenting flames Must render up myself.
Ham. Alas, poor ghost!
Ghost. Pity me not, but lead thy serious hearing To what I shall unfold.
Ham. Speak, I am bound to hear.
Ghost. So art thou to revenge, when thou shalt hear.
15 *Ham.* What?
Ghost. I am thy father's spirit, Doom'd for a certain term to walk the night, And for the day confin'd to fast in fires, Till the foul crimes done in my days of nature Are burnt and purg'd away. But that I am forbid To tell the secrets of my prison-house, I could a tale unfold whose lightest word Would harrow up thy soul, freeze thy young blood, Make thy two eyes like stars start from their spheres,
25 Thy knotted and combined locks to part, And each particular hair to stand an end, Like quills upon the fearful porcupine, But this eternal blazon must not be To ears and flesh and blood. List, list, O, list! If thou didst ever thy dear father love—
Ham. O God!
Ghost. Revenge his foul and most unnatural murder.
35 *Ham.* Murder?
Ghost. Murder most foul, as in the best it is, But this most foul, strange, and unnatural.
Ham. Haste me to know't, that I with wings as swift
40 As meditation, or the thoughts of love, May sweep to my revenge.
Ghost. I find thee apt, And duller shouldst thou be than the fat weed That roots itself in ease on Lethe wharf, Wouldst thou not stir in this. Now, Hamlet, bear: 'Tis given out that, sleeping in my orchard, A serpent stung me, so the whole ear of Denmark Is by a forged process of my death Rankly abus'd; but know, thou noble youth,
100 Against thy mother swing! Leave her to heaven, And to those thorns that in her bosom lodge To prick and sting her. Fare thee well at once! The glow-worm shows the matin to be near, And gins to pale his uneffectual fire. [Exit]

Answer

Question

16. In lines 20-30, the Ghost says he will not tell Hamlet about his torments because he
(A) does not want Hamlet to be overly distressed
(B) would not be able to describe them adequately
(C) desires to get straight to the business at hand
(D) is not allowed to reveal the details to a living person
(E) believes Hamlet would not be able to understand

17. In line 36, "as in the best" could most accurately be restated
(A) as with the noblest people
(B) as in the most praiseworthy deeds
(C) as in the most understandable murders
(D) as in the most skillful crimes
(E) as in the most pleasant circumstances

18. In lines 42-45, the Ghost asserts that Hamlet's failure to seek revenge would show Hamlet to be
(A) insensible
(B) ungrateful
(C) baseful
(D) cowardly
(E) indulgent

19. In line 59, "seeming" most nearly means
(A) seemingly
(B) immoral
(C) apparently
(D) exceptionally
(E) usually

20. The Ghost expresses the belief that he was superior to his brother in
I. the quality of his love for the queen
II. human attributes
III. skill as a monarch
(A) I only
(B) II only
(C) I and II only
(D) II and III only
(E) I, II, and III

21. The contrast between "virtue" and "lust" is developed by means of all of the following EXCEPT
(A) analogy
(B) euphemism
(C) metaphor
(D) personification
(E) hypobotheticals

22. In lines 87-93, the ghost primarily laments the fact that he
(A) was killed by his own brother
(B) lost his queen and his crown
(C) died at such a young age
(D) was killed in a violent manner
(E) had no chance to confess his sins

23. The Ghost appeals to Hamlet's feelings of
I. sympathy for his mother
II. duty toward his father
III. anger toward his uncle
(A) I only
(B) II only
(C) I and II only
(D) II and III only
(E) I, II, and III

AP Practice

Name _____ Hr. _____
 from Hamlet Act 2 (pp. 58-60) Due date _____

Passage 4, Questions 24-30. Read the following passage from Act II, scene ii of *Hamlet* carefully before you choose your answers.

Passage 4 - Hamlet's 3rd Soliloquy

Ham. O, what a rogue and peasant slave am I! 50
 Is it not monstrous that this player here,
 But in a fiction, in a dream of passion,
 Could force his soul so to his own conceit
 That from her working all the visage wann'd,
 Tears in his eyes, distraction in his aspect,
 A broken voice, an' his whole function suiting
 With forms to his conceit? And all for nothing,
 For Hecuba!

10 What's Hecuba to him, or he to Hecuba,
 That he should weep for her? What would he do
 Had he the motive and the cue for passion
 That I have? He would drown the stage with tears,
 And cleave the general ear with horrid speech,
 And make mad the guilty, and appeal the free,
 Confound the ignorant, and amaze indeed
 The very faculties of eyes and ears. Yet I,
 A dull and muddy-mettled rascal, peak
 Like John-a-dreams, unpregnant of any cause,
 And can say nothing; no, not for a king,
 Upon whose property and most dear life
 A damn'd defeat was made. Am I a coward?
 Who calls me villain, breaks my pate across,
 Plucks off my beard and blows it in my face,
 Tweaks me by the nose, gives me the lie i' th'
 throat

35 As deep as to the lungs? Who does me this?
 Hah, 'srounds, I should take it; for it cannot be
 But I am pigeon-liver'd, and lack gall
 To make oppression bitter, or ere this
 I should 'a' fatted all the region kites
 With this slave's offal. Bloody, bawdy villain!
 Remorseless, treacherous, lecherous, kindless
 villain!

40 Why, what an ass am I! This is most brave,
 That I, the son of a dear father murdered,
 Prompted to my revenge by heaven and hell,
 Must like a whore unpeck my heart with words,
 And fall a-cursing like a very drab,
 A scullion. Fie upon't, foh!

45 About my brains! Hum—I have heard
 That guilty creatures sitting at a play
 Have by the very cunning of the scene
 Been struck so to the soul, that presently
 They have proclaim'd their malefactions;
 For murder, though it have no tongue, will speak
 With most miraculous organ. I'll have these
 players
 Play something like the murder of my father

Answered Question

24. The word "conceit" in line 4 most likely means
- (A) ego
 - (B) device
 - (C) imagination
 - (D) desire
 - (E) will
25. Lines 1-22 contain examples of all of the following EXCEPT
- (A) litotes
 - (B) alliteration
 - (C) chiasmus
 - (D) metaphor
 - (E) rhetorical question
26. In lines 29-30, Hamlet faults himself for
- (A) the understanding that he has been wronged
 - (B) the fortitude to seek revenge
 - (C) the desire to harm others
 - (D) bitterness against his enemies
 - (E) an opportunity to avenge his father's death
27. In line 56, "spirits" could best be restated as
- (A) ghosts
 - (B) devils
 - (C) temperaments
 - (D) shapes
 - (E) people
28. In line 58, "this" refers to
- (A) the upcoming performance
 - (B) the king's murder
 - (C) the devil's trickery
 - (D) the Ghost's words to Hamlet
 - (E) Hamlet's plan for revenge
29. A major shift in the passage occurs in
- (A) line 10
 - (B) line 29
 - (C) line 35
 - (D) line 41
 - (E) line 46
30. In the course of his soliloquy, Hamlet exhibits
- I. sarcasm
 - II. resolve
 - III. self-deprecation
- (A) I only
 - (B) III only
 - (C) I and II only
 - (D) II and III only
 - (E) I, II, and III

Be sure to justify all answers in the margins. Cite line #s, etc.

AP Exam Practice (Act 3.3) Name _____
from Hamlet, Act 3.3 (pp. 82-85)

Hr. _____

Passage 5, Questions 31-37. Read the following passage from Act III, scene iii of *Hamlet* carefully before you choose your answers.

Enter King, Rosencrantz, and Guildenstern

King. I like him not, nor stands it safe with us
To let his madness range. Therefore prepare you.

- 5 I your commission will forthwith dispatch,
And he to England shall along with you.
The terms of our estate may not endure
Hazard so near 's as doth hourly grow
Out of his brows.

- 10 *Guil.* We will ourselves provide.
Most holy and religious fear it is
To keep those many many bodies safe
That live and feed upon your Majesty.

- Ros.* The single and peculiar life is bound
15 With all the strength and armor of the mind
To keep itself from noyance, but much more
That spirit upon whose weal depends and rests
The lives of many. The cress of majesty
Dies not alone, but like a gulf doth draw

- 20 What's near it with it. Or it is a massy wheel
Fix'd on the summit of the highest mount,
To whose huge spokes ten thousand lesser things
Are mortis'd and adjoin'd which when it falls,
Each small annexment, petty consequence,

- 25 Attends the boist'rous ruin. Never alone
Did the King sigh, but with a general groan.

King. Arm you, I pray you, to this speedy
viage,

For we will fetters put about this fear,

- 30 Which now goes too free-footed.

Ros. We will haste us.

Exeunt Gentlemen.

Enter Polonius.

Pol. My lord, he's going to his mother's
35 closet.

Behind the arras I'll convey myself
To hear the process. I'll warrant she'll tax him
home,

And as you said, and wisely was it said,

- 40 'Tis meet that some more audience than a mother,
Since nature makes them partial, should o'erhear
The speech, of vantage. Fare you well, my liege,
I'll call upon you ere you go to bed,
And tell you what I know.

- 45 *King.* Thanks, dear my lord.

Exit Polonius.

O, my offense is rank, it smells to heaven,
It hath the primal eldest curse upon't,
A brother's murder. Pray can I not,

- 50 Though inclination be as sharp as will.
My stronger guilt defeats my strong intent,
And, like a man to double business bound,
I stand in pause where I shall first begin,
And both neglect. What if this cursed hand
55 Were thicker than itself with brother's blood,
Is there not rain enough in the sweet heavens
To wash it white as snow? Whereto serves mercy
But to confront the visage of offense?
And what's in prayer but this twofold force,
60 To be forestalled ere we come to fall,
Or pardon'd being down? then I'll look up.
My fault is past, but, O, what form of prayer
Can serve my turn? "Forgive me my foul
murder"?

- 65 That cannot be, since I am still possess'd
Of those effects for which I did the murder:
My crown, mine own ambition, and my queen.
May one be pardon'd and retain th' offense?
In the corrupted currents of this world

- 70 Offense's gilded hand may shove by justice,
And oft 'tis seen the wicked prize itself
Buys out the law, but 'tis not so above:
There is no shuffling, there the action lies
In his true nature, and we ourselves compell'd

- 75 Even to the teeth and forehead of our faults,
To give in evidence. What then? What rests?
Try what repentance can. What can it not?
Yet what can it, when one can not repent?
O wretched state! O bosom black as death!

- 80 O limed soul, that struggling to be free
Art more engag'd! Help, angels! Make assay,
Bow, stubborn knees, and heart, with strings of
steel,

Be soft as sinews of the new-born babe!

- 85 All may be well. [*He kneels.*]

Enter Hamlet.

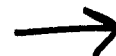
Ham. Now might I do it pat, now 'a is
a-praying;

And now I'll do't--and so 'a goes to heaven,

- 90 And so am I reveng'd. That would be scann'd:
A villain kills my father, and for that
I, his sole son, do this villain send
To heaven.

Why, this is hire and salary, not revenge.

- 95 'A took my father grossly, full of bread,
With all his crimes broad blown, as flush as May,
And how his audit stands who knows save heaven?
But in our circumstance and course of thought



'Tis heavy with him. And am I then revenged,
 100 To take him in the purging of his soul,
 When he is fit and season'd for his passage?
 No!
 Up, sword, and know thou a more horrid hent:
 When he is drunk asleep, or in his rage,
 105 Or in th' incestuous pleasure of his bed,
 Or in the swarming of his womb,
 Or while some a-swearing, or about some act
 Of his, that has no relish of salvation in't--
 Then trip him, that his heels may kick at heaven,
 And that his soul may be as damn'd and black
 110 As hell, whereto it goes. My mother stays,
 This physic but prolongs thy sickly days. *Exit.*
*King. [Rising.] My words fly up, my
 thoughts remain below:
 Words without thoughts never to heaven go. Exit.*

34. In the King's soliloquy (lines 47-85), he expresses some hope based upon
- (A) the existence of mercy
 - (B) the positive effects of his crime
 - (C) the fact that his crime was in the past
 - (D) the fact that he is truly repentant
 - (E) his knowledge that criminals often go unpunished

35. In line 66, the word "effects" could best be restated as

- (A) reasons
- (B) benefits
- (C) passions
- (D) motives
- (E) feelings

Answer? Questions: In the margins, justify your answers.

31. It is clear that Rosencrantz and Guildenstern desire to protect the King primarily because they believe that

- (A) the King rules by Divine Right
- (B) Hamlet is extremely treacherous
- (C) they will be rewarded for their loyalty
- (D) what affects the King affects everyone
- (E) Hamlet would be a less generous ruler

32. Polonius reveals that the King believes the Queen might be lacking in

- (A) honesty
- (B) cleverness
- (C) objectivity
- (D) concern
- (E) loyalty

33. The King's words in lines 48-49 are an example of

- (A) metaphor
- (B) allusion
- (C) hyperbole
- (D) aphorism
- (E) simile

Cite evidence, line #s, etc.

36. Lines 65-85 contain all of the following EXCEPT

- (A) simile
- (B) personification
- (C) apostrophe
- (D) rhetorical question
- (E) allusion

37. In line 111, "This physic" refers to

- (A) Hamlet's appointment with his mother
- (B) Hamlet's father's murder
- (C) a medical remedy
- (D) the King's praying
- (E) Hamlet's indecision

Act 3.4

AP Exam Practice Name _____ Hr. _____

from Hamlet, Act 3.4 (pp. 87-89, 90-92)

ESSAY 5. ORDER 38-43. Read the following passage from Act III, scene iv of *Hamlet* carefully before you choose your answer.

ACT PASSAGE

Pol. O, I am slain
 Queen. O me, what hast thou done?
 Ham. Nay, I know not, it is the King?
 Queen. O, what a rash and bloody deed is that!
 Ham. A bloody deed! almost as bad, good
 brother,
 As kill a king and marry with his brother.
 Queen. As kill a king!
 Ham. Ay, lady, it was my word.
 [Parts the arras and discovers Polonius.]
 Thou wretched, rash, intruding fool, farewell!
 I took thee for thy better: Take thy fortune;
 Thou find'st to be too busy is some danger:--
 Leave wringing of your hands. Peace, sit you
 down.
 And let me wring your heart, for so I shall
 If it be made of penetrable stuff,
 If damned custom have not brass'd it so
 That it be proof and bulwark against sense.
 Queen. What have I done, that thou dar'st wag
 thy tongue
 In noise so rude against me?
 Ham. Such an act
 That blurs the grace and blush of modesty,
 Calls virtue hypocrite, takes off the rose
 From the fair forehead of an innocent love
 And sets a blister there, makes marriage vows
 As false as dicers' oaths, O, such a deed
 As from the body of contraction plucks
 The very soul, and sweet religion makes
 A rhapsody of words: Heaven's face does glow
 O'er this solidity and compound mass
 With heated visage, as against the doom;
 Is thought-sick at the act.
 Queen. Ay me, what act,
 That roars so loud and thunders in the index?
 Ham. Look here upon this picture, and on this,
 The counterfeit presentment of two brothers.
 See what a grace was seated on this brow:
 Hyperion's curls, the front of Jove himself,
 An eye like Mars, to threaten and command,
 A station like the herald Mercury
 New lighted on a heaven-kissing hill,
 A combination and a form indeed,
 Where every god did seem to set his seal
 To give the world assurance of a man.
 This was your husband. Look you now what
 follows:
 Here is your husband, like a mildew'd ear,

Answer Question

38. In line 12, "I took thee for thy better" means that Hamlet
 (A) has killed Polonius for his own good
 (B) had believed Polonius to be a better man than he was
 (C) thought Polonius was above eavesdropping on a private conversation
 (D) mistakenly thought that Polonius was the King
 (E) has gotten the best of Polonius

More →

PASSAGE 1

Remember to justify your answers in the margins. Cite line #s, etc.

Questions

Answers ↓

P. 2

39. In line 18, the word "custom" could most accurately be restated as
 (A) habit
 (B) tradition
 (C) payment
 (D) tariff
 (E) attention

44. Hamlet's words to his mother in lines 37-73 contain examples of all of the following EXCEPT
 (A) rhetorical question
 (B) aphorism
 (C) simile
 (D) allusion
 (E) apostrophe

40. In lines 24-34, Hamlet claims that his mother's act has dishonored all of the following EXCEPT
 (A) modesty
 (B) love
 (C) marriage vows
 (D) oaths
 (E) religion

45. Which of the following pairs of words refers to different entities?
 (A) "proof" and "bulwark" (line 19)
 (B) "act" (line 23) and "deed" (line 28)
 (C) "picture" (line 37) and "presentment" (line 38)
 (D) "brother" (line 50) and "mountain" (line 51)
 (E) "ardure" (line 71) and "frost" (line 72)

41. In lines 56-61, Hamlet employs
 I. deductive reasoning
 II. personification
 III. invective
 (A) I only
 (B) II only
 (C) I and II only
 (D) II and III only
 (E) I, II, and III

42. The sentence which begins in line 63 is characterized by
 (A) hyperbole
 (B) ellipsis
 (C) litotes
 (D) euphemism
 (E) allusion

43. Hamlet declares that his mother's lack of virtue
 (A) sets a bad example for youth
 (B) is somewhat explained by her age
 (C) shows that she does not have sense
 (D) means that she is guilty of murder
 (E) excuses a similar lack of virtue in a youth

Passage 7, Questions 46-52. Read the following passage from Act III, scene iv of *Hamlet* carefully before you choose your answers.

2nd Passage

Enter Ghost [in his night-gown].

Ham. A king of threads and patches--
Save me, and hover o'er me with your wings,
5 You heavenly guards! What would your gracious figure?

Queen. Alas, he's mad!
Ham. Do you not come your lardy son to chide,

10 That, leapt 'd in time and passion, lets go by
Th' important acting of your dread command?
O, say!

Ghost. Do not forget! This visitation
Is but to whet thy almost blunted purpose.
15 But look, amazement on thy mother sits,
O, step between her and her fighting soul,
Conceit in weakest bodies strongest works,
Speak to her, *Hamlet*.

Ham. How is it with you, lady?
Queen. Alas, how it's with you,
20 That you do bend your eye on vacancy,
And with th' incorporal air do hold discourse?
Forth at your eyes your spirits wildly peep,
And as the sleeping soldiers in th' alarm,
25 Your bedded hair, like life in extremities,
Start up and stand on end. O gentle son,
Upon the heat and flame of thy distemper
Sprinkle cool patience. Whereon do you look?
Ham. On him, on him! look you how pale
30 he glazes!

His form and cause conjoin'd, preaching to stones,
Would make them capable.--Do not look upon me,
Lest with this piteous action you convert
My stern effects, then what I have to do
35 Will want true color--tears perchance for blood.

Queen. To whom do you speak this?
Ham. Do you see nothing there?
Queen. Nothing at all, yet all that is I see.
Ham. Nor did you nothing hear?
Queen. No, nothing but ourselves.
40 *Ham.* Why, look you there, look how it steals away!

My father, in his habit as he lived!
Look where he goes, even now, out at the portal!
Exit Ghost.

45 *Queen.* This is the very coinage of your brain,
This bodiless creation ecstasy
Is very cunning in,
Ham. Ecstasy?

PASSAGE 2

Remember to justify your answers in the margins. Cite line #s, etc.

Answer Questions

46. Of the following phrases, the one which is LEAST like the others in subject matter is

- (A) "your lardy son" (line 8)
- (B) "leapt 'd in time and passion" (line 10)
- (C) "lets go by th' important acting" (lines 10-11)
- (D) "your dread command" (line 11)
- (E) "thy almost blunted purpose" (line 14)

51. Lines 50-65 contain examples of

- I. parallel structure
- II. metaphor
- III. personification

- (A) II only
- (B) III only
- (C) I and II only
- (D) II and III only
- (E) I, II, and III

47. In lines 15-18, the Ghost's attitude toward the Queen could best be described as

- (A) disdainful
- (B) awestruck
- (C) concerned
- (D) admiring
- (E) reproachful

52. In line 71, "assume" could best be understood to mean

- (A) affect
- (B) presume
- (C) acquire
- (D) accept
- (E) imagine

48. In line 31, the phrase "His form and cause conjoin'd" could most accurately be restated as

- (A) since his shape and argument are identical
- (B) with his appearance and message combined
- (C) unless his behavior and complaint coincide
- (D) because his mission has now taken a new shape
- (E) although neither his body nor his intentions are visible

53. In lines 72-81, "custom" (line 72) is presented as having

- (A) monstrous qualities
- (B) a dual nature
- (C) potential benefits
- (D) the ability to restore sense
- (E) a distastefulness to "habit"

49. Lines 38-39 are characterized by

- (A) chiasmus
- (B) parallelism
- (C) asyndeton
- (D) rhetorical question
- (E) inverted word order

50. Hamlet attributes his mother's belief that he is mad to her

- (A) maternal feelings of protectiveness
- (B) having been influenced by the King
- (C) desire to excuse her own actions
- (D) inability to see the Ghost
- (E) unwavering loyalty to the King

AP Exam Practice Name _____ Hr. _____

from Hamlet Act 4 (pp. 106-118) Due date _____

Passages 8, Questions 54-60. Read the following passage from Act IV, scene v of *Hamlet* carefully before you choose your answers.

1st passage (pp. 106-110)

Enter Laertes with others.

King. The doors are broke.
 Laer. Where is this king? Sirs, stand you all without.

All. No, let's come in.
 Laer. I pray you give me leave.

All. We will, we will.
 Laer. I thank you, keep the door. [Exit Laertes' followers] O thou vile king, Give me my father!

Queen. Calmly, good Laertes, That drop of blood that's calm proclaims me bastard, Cries cuckold to my father, brands the harlot Even here between the chaste unmarri'd brow Of my true mother.

King. What is the cause, Laertes, That thy rebellion looks so giant-like? Let him go, Gertrude, do not fear our person: There's such divinity doth hedge a king That treason can but peep to what it would, Acts little of his will. Tell me, Laertes, Why thou art thus incens'd. Let him go, Speak, man.

Laer. Where is my father?
 King. Dead.
 Queen. But not by him.
 King. Let him demand his fill.
 Laer. How came he dead? I'll not be juggled with.

To hell, allegiance! Vows, to the blackest devil! Conscience and grace, to the profoundest pit! I dare damnation. To this point I stand, And for my means, I'll husband them so well, They shall go far with little.

King. Good Laertes, If you desire to know the certainty Of your dear father, it's writ in your revenge That, swoopstake, you will draw both friend and foe.

Winner and loser? Laer. None but his enemies.

Enter Ophelia.

Oph. There's a document in madness, thoughts and remembrance fitted.

Laer. [To Claudius] There's a fennel for you, O heat, dry up my brains! Teers seven times salt Burn out the sense and virtue of mine eye! By heaven, thy madness shall be paid with weight.

70 Till our scale turn the beam. O rose of May! Dear maid, kind sister, sweet Ophelia! O heavens, is't possible a young maid's wit Should be so mortal as an old man's life? Nature is fine in love, and where 'tis fine, It sends some precious instance of itself After the thing it loves.

Oph. "They bore him barefac'd [Song] on the bier, Hey non nonny, nonny, hey nonny, And in his grave rain'd many a tear." Fare you well, my dove!

Laer. Hadst thou thy wit and didst persuade revenge, It could not move thus.

85 Oph. You must sing, "A-down, a-down," call him a-down-a. O how the wheel becomes it! It is the false steward, that stole his master's daughter.

Laer. This nothing's more than matter.

Oph. There's rosemary, that's for remembrance; pray you, love, remember. And there is pansies, that's for thoughts.

95 Laer. A document in madness, thoughts and remembrance fitted.

Oph. [To Claudius] There's a fennel for you,

Act 4

Always justify your answers in the margins.

Answer

Questions

- 100 and columbines. [To Gertrude] There's rue for you, and here's some for me; we may call it herb of grace a'Sundays. You may wear your rue with a difference.
- 105 There's a daisy. I would give you some violets, they wither'd all when my father died. They say a made a good end— [Sings] "For bonny sweet Robin is all my joy." Laer. Thought and affliction, passion, hell itself. She turns to favor and to prettiness.
- 110 Oph. "And will 'a not come again?" [Song] And will 'a not come again? No, no, he is dead, Go to thy death-bed, He will never come again.
- 120 "His beard was as white as snow, All flaxen was his pole, He is gone, he is gone, And we cast away moon, God's 'a mercy on his soul!" And of all Christians' souls, I pray God, God buy you. [Exit]
- 125 Laer. Do you see this, O God? King. Laertes, I must commune with your grief.
- 130 Or you deny me right. Go but apart, Make choice of whom your wisest friends you will, And they shall bear and judge 'twixt you and me. If by direct or by collateral hand They find us touch'd, we will our kingdom give, Our crown, our life, and all that we call ours, To you in satisfaction; but if not, Be you content to lead your patience to us, And we shall jointly labor with your soul To give it due content.
- 140 Laer. Let this be so. His means of death, his obscure funeral— No trophy, sword, nor hatchment o'er his bones, No noble rite nor formal ostentation— Ory to be heard, as 'twere from heaven to earth, King. That I must call't in question. So you shall, And where th' offense is, let the great axe fall. I pray you go with me. [Exit]
- 145 60. The King's vow to help Laertes is most ironic in light of the King's (A) treatment of Polonius when he was alive (B) superior position to that of Polonius (C) role in his own brother's murder (D) knowledge that Hamlet is the killer (E) preference of Laertes over Hamlet
54. Laertes says that to be calm would show that he is (A) intimidated by the King (B) as weak as his mother (C) unsure of the King's guilt (D) not a legitimate son (E) doubtful of his origins
55. The most likely subject of the verb "Act" in line 23 is (A) "him" (line 20) (B) "person" (line 20) (C) "divinity" (line 21) (D) "king" (line 21) (E) "treason" (line 22)
56. In line 36, "both the worlds" most likely refers to the worlds of (A) allegiance and damnation (B) Denmark and England (C) heaven and hell (D) this life and the next (E) royalty and the common people
57. In line 41, the word "husband" could most accurately be restated as (A) wed (B) conserve (C) collect (D) share (E) cherish
58. The most likely meaning of lines 75-76 is that (A) Ophelia's death will occur soon (B) Laertes will try to help Ophelia (C) Ophelia's wits have died with Polonius (D) Ophelia has come seeking Laertes (E) Laertes will avenge his father's death
59. It is evident that Laertes believes all of the following about Ophelia in her madness EXCEPT that (A) she is wiser than she was before she went mad (B) she provides an added impetus to his quest for revenge (C) her madness is almost more than Laertes can bear (D) she is able to make something of beauty even from tragedy (E) some of what she says actually makes sense

Passage 9, Questions 61-68. Read the following passage from Act IV, scene vii of *Hamlet* carefully before you choose your answer.

2nd passage (pp. 115-118)

Remember to justify your answers in the margins!

King. Laertes, was your father dear to you?
Or are you like the painting of a sorrow,
A face without a heart?

5 Laer. Why ask you this?
King. Not that I think you did not love your father,
But that I know love is begun by time,
And that I see, in passages of proof,
Time qualifies the spark and fire of it.
10 There lives within the very flame of love
A kind of weak or snuff that will abate it,
And nothing is at a like goodness still,
For goodness, growing to a plinty,
Dies in his own too much. That we would do,
15 We should do when we would; for this "would" changes,
And hath abatements and delays as many
As there are tongues, are hands, are accidents,
And then this "should" is like a spendthrift's sigh,
20 That hurts by easing. But to the quick of th' ulcer:
Hamlet comes back. What would you undertake
To show yourself indeed your father's son
More than in words?
Laer. To cut his throat i' th' church.
25 King. No place indeed should murder
sanctuarize,
Revenge should have no bounds. But, good
Laertes,
30 Will you do this, keep close within your chamber:
Hamlet return'd shall know you are come home.
We'll put on those shall praise your excellence,
And set a double varnish on the fame
The Frenchman gave you, bring you in fine
35 And wager o'er your heads. He, being remis,
Most generous, and free from all constraint,
Will not peruse the foils, so that with ease,
Or with a little shuffling, you may choose
A sword unbated, and in a pass of practice
40 Requite him for your father.
Laer. I will do't,
And for that purpose, I'll accout my sword.
I bought an unction of a mountebank,
So mortal that, but dip a knife in it,
45 Where it draws blood, no cataplasm so rare,
Collected from all simples that have virtue
Under the moon, can save the thing from death
That is but scratch'd withal. I'll touch my point
With this contagion, that if I gall him slightly,

100 It is our trick, Nature her caution holds,
Let shame say what it will; when these are gone
The woman will be out. Adieu, my lord,
I have a speech a' fire that fan would blaze,
But this folly drowns it. [Exit.]
King. Let's follow, Gertrude.
105 How much I had to do to calm his rage!
Now fear I this will give it start again.
Therefore let's follow. [Exeunt.]

61. The King's first words (lines 1-3) contain which of the following literary devices?

- I. synecdoche
- II. simile
- III. metonymy

- (A) I only
- (B) II only
- (C) I and II only
- (D) II and III only
- (E) I, II, and III

62. Line 12 could best be paraphrased as

- (A) nothing is as good as love
- (B) goodness does not persist indefinitely
- (C) nothing is like a lover's goodness
- (D) no good thing can truly be weakened
- (E) goodness alone is worth nothing

63. In line 20, the phrase "That hurts by easing" is an example of

- (A) onymoron
- (B) metaphor
- (C) allusion
- (D) simile
- (E) paradox

66. The poignancy of the Queen's description of Ophelia's death is heightened by the use of

- (A) colloquial speech
- (B) connotative diction
- (C) metaphorical allusions
- (D) figurative language
- (E) euphemistic diplomacy

67. In line 103, "this folly" refers to

- (A) Ophelia's death
- (B) the murder of Polonius
- (C) The Queen's account
- (D) the plot to kill Hamlet
- (E) Laertes' crying

68. All of the following are nouns EXCEPT

- (A) "plinty" (line 13)
- (B) "varnish" (line 32)
- (C) "simplet" (line 46)
- (D) "snuff" (line 65)
- (E) "native" (line 89)

AP E ~ Practice Name
 from Hamlet Act 5 (125-129, 130-132, 139-143) Due date

Act 5

Passage 10. Questions 69-75. Read the following passage from Act V, scene 1 of *Hamlet* carefully before you choose your answers.

PASSAGE 1 (pp. 125-129)

HAMLET, YORICK,
 & LAERTES

Act 5 - PASSAGE 1 (pp. 125-129)

15 Ham. Alas, poor Yorick! I knew him, Horatio, a fellow of infinite jest, of most excellent fancy. He hath bore me on his back a thousand times, and now how absurd 'd in my imagination it is! I have kiad 'd I know not how oft. Where be your gibes now, your gambols, your songs, your dialabes of merriment, that were wont to set the table on a roar? Not one now to mock your own grinning-- quite chop-fall 'n. Now get you to my lady's chamber, and tell her, let her paint an inch thick, to this favor she must come; make her laugh at that.

20 Hor. What's that, my lord?
 Ham. Dost thou think Alexander look'd a' this fashion i' th' earth?
 Hor. E'en so.
 Ham. And smelt so? pah! [Puts down the skull.]

25 Hor. E'en so, my lord.
 Ham. To what base uses we may return, dust of Alexander, till 'a find it stopping a bung-hole?
 Hor. 'Twere to consider too curiously, to consider so.

30 Ham. No, faith, not a jot, but to follow him thither with modesty enough and likelihood to lead it: Alexander died, Alexander was buried, Alexander returneth to dust, the dust is earth, of earth we make loam, and why of that loam whereto he was converted might they not stop a beer-barrel?
 Imperious Caesar, dead and turn'd to clay,
 Might stop a hole to keep the wind away.
 O that that earth which kept the world in awe Should patch a wall t'expel the winter's flaw!
 But soft, but soft awhile, here comes the King.

35 Enter King, Queen, Laertes, and a Doctor of Divinity, following the corse, with Lords attendants.

40 The Queen, the courtiers. Who is this they follow?
 And with such maimed rites? This doth betoken The corse they follow did with deep rank band Foredo its own life. 'Twas of some estate.
 Cough we a while and talk. [Retiring with Horatio.]

45 Laer. What ceremony else?
 Ham. That is Laertes, a very noble youth.

50 Mark.
 Laer. What ceremony else?
 Doctor. Her obsequies have been as far calling 'd As we have warranty. Her death was doubtful, And but that great command o'ersways the order, She should in ground unincensated been lodg'd Till the last trumpet; for charitable prayers, Shards, flints, and pebbles should be thrown on her. Yet here she is allow'd 'd her virgin crans, Her maiden strewments, and the bringing home Of bell and buriall.

55 Laer. Must there no more be done?
 Doctor. No more be done: We should profane the services of the dead To sing a requiem and such rest to her As to peace-parted souls.

60 Laer. Lay her i' th' earth, And from her fair and unpolliuted flesh May violet spring! I tell thee, churlish priest, A minist'ring angel shall my sister be When thou liest howling.

65 Ham. What, the fair Ophelia! Queen. [Scattering flowers.] Sweets to the sweet, farewell!
 I hop'd thou shouldst have been my Hamlet's wife. I thought thy bride-bed to have deck'd, sweet maid, And not have strew'd 'd thy grave.

70 Laer. O, treble woe Fall ten times treble on that cursed head Whose wicked deed thy most ingenious sense Depriv'd thee of! Hold off the earth a while, Till I have caught her once more in mine arms.
 [Leaps in the grave.]
 Now pile your dust upon the quick and the dead, Till of this flat a mountain you have made The top old Pelion, or the skyish head Of blue Olympus.

75 Ham. [Coming forward.] What is he whose grief Bears such an emphasis, whose phrase of sorrow Conjures the wand'ring stars and makes them stand Like wonder-wounded hearers? This is I, Hamlet the Dane! [Hamlet leaps in after Laertes.]
 Laer. The devil take thy soul!
 Ham. [Grappling with him.] I prithee take thy fingers from my throat. For though I am not splenitive and rash, Yet have I in me something dangerous,

100 Which let thy wisdom fear. Hold off thy hand! King. Flunk them asunder.
 Queen. Hamlet, Hamlet! Gentleman!

105 Hor. Good my lord, be quiet. [The Attendants part them, and they come out of the grave.]
 Ham. Why, I will fight with him upon this theme: Until my eyelids will no longer wag.

110 Queen. O my son, what theme? Ham. I lov'd Ophelia. Forty thousand brothers Could not with all their quantity of love Make up my sum. What wilt thou do for her?

115 King. O, he is mad, Laertes. Queen. For love of God, forbear him. Ham. 'Swounds, show me what thou'lt do. Woo't weep, woo't fight, woo't fast, woo't tear thyself?
 Woo't drink up eiaed, eat a crocodile? I'll do't. Dost thou come here to wince? To outface me with leaping in her grave? Be buried quick with her, and so will I. And if thou prate of mountains, let them throw Millions of acres on us, till our ground, Singeing his pate against the burning zone, Make Ossa like a wart! Nay, and thou'lt mouth, I'll rant as well as thou.

120 Queen. This is mere madness. And thus a while the fit will work on him; Anna, as patric as the female dove, When that her golden tapers are disclosed, His silence will sit drooping.
 Ham. Hear you, sir, What is the reason that you use me thus? I lov'd you ever. But it is no matter. Let Hercules himself do what he may, The cat will mew, and dog will have his day.

125 Queen. This is mere madness. And thus a while the fit will work on him; Anna, as patric as the female dove, When that her golden tapers are disclosed, His silence will sit drooping.

130 Ham. Hear you, sir, What is the reason that you use me thus? I lov'd you ever. But it is no matter. Let Hercules himself do what he may, The cat will mew, and dog will have his day.

135 Queen. This is mere madness. And thus a while the fit will work on him; Anna, as patric as the female dove, When that her golden tapers are disclosed, His silence will sit drooping.

69. The message Hamlet wants "Yorick" to give "my lady" (line 10) is that
 (A) she must get ready and hurry to see this amusing sight in the graveyard
 (B) she should do Hamlet a favor and join him in the graveyard
 (C) she should put on make-up and get dressed for such an important occasion
 (D) despite her efforts to preserve her beauty, she will finally look like Yorick
 (E) a "fellow of infinite jest" can continue to amuse even after his death

70. Hamlet's words in lines 29-32 are an example of
 (A) circular reasoning
 (B) deductive reasoning
 (C) the *post hoc ergo propter hoc* fallacy
 (D) an argument *ad hominem*
 (E) begging the question

71. In line 35, "that earth" refers to
 (A) Alexander
 (B) dust
 (C) loam
 (D) Caesar
 (E) clay

72. The reference to Ophelia's death as "doubtful" (line 53) most likely means that there was some question about whether she had
 (A) been murdered
 (B) repented before her death
 (C) drowned accidentally
 (D) actually drowned
 (E) wanted a Christian burial

73. In line 56, the word "for" is best understood to mean
 (A) instead of
 (B) because
 (C) since
 (D) on behalf of
 (E) for the purpose of

74. Hamlet rebuts Laertes because Laertes
 I. implies that he loved Ophelia more than Hamlet did
 II. blames Hamlet for Ophelia's death
 III. employs hyperbolic and laconic language
 (A) I only
 (B) II only
 (C) I and II only
 (D) I and III only
 (E) I, II, and III

75. The tone of Hamlet's words in lines 136-137 is
 (A) contemptuous
 (B) philosophical
 (C) jocular
 (D) sarcastic
 (E) didactic

Be sure to justify all answers in the margin

Name _____

Hr. _____ Due date _____

Act 5 Horatio + Hamlet

Passage 11, Questions 76-82. Read the following passage from Act V, scene ii of *Hamlet* carefully before you choose your answers.

PASSAGE 2 (pp. 130-132)

Enter Hamlet and Horatio.

Ham. So much for this, sir, now shall you see the other—

5 You do remember all the circumstance?

Hor. Remember it, my lord!

Ham. Sir, in my heart there was a kind of fighting

That would not let me sleep. Methought I lay

10 Worse than the mutines in the bilboes. Rastly—

And prais'd be rashness for it—let us know

Our indiscretion sometime serves us well

When our deep plots do pall, and that should learn

us

15 There's a divinity that shapes our ends,

Rough-hew them how we will—

Hor. That is most certain.

Ham. Up from my cabin,

My sea-gown scarf'd around me, in the dark

20 Grop'd I to find out them, had my desire,

Finger'd their pocket, and in fine withdrew

To mine own room again, making so bold,

My fears forgetting manners, to unseal

Their grand commission; where I found, Horatio—

25 Ah, royal knavery!—an exact command,

Larded with many several sorts of reasons,

Importing Denmark's health and England's too,

With, ho, such bugs and goblins in my life,

That, on the supervise, no leisure bated,

30 No, not to stay the grinding of the axe,

My head should be struck off.

Hor. Is't possible?

Ham. Here's the commission, read it at

35 But wilt thou bear now how I did proceed?

Hor. I beseech you.

Ham. Being thus besetted round with

villaines,

40 O, I could make a prologue to my brains,

They had begun the play. I sat me down,

Devi'd a new commission, wrote it fair.

I once did hold it, as our statists do,

A business to write fair, and labor'd much

How to forget that learning, but, sir, now

45 It did me yeman's service. Will't thou know

The effect of what I wrote?

Hor. Ay, good my lord.

Ham. An earnest conjuration from the King,

As England was his faithful tributary,

Act I Passage 2 Questions

Answer Question

76. The subject of the main clause of the sentence which begins "Rastly" (line 10) is

- (A) "rathness" (line 11)
- (B) "indiscretion" (line 12)
- (C) "plots" (line 13)
- (D) "divinity" (line 15)
- (E) "I" (line 20)

81. In lines 68-69, "this employment" refers to

- (A) their mission for the King
- (B) the sea fight
- (C) Hamlet's trick
- (D) Hamlet's friendship
- (E) their own defeat

77. Hamlet most likely views his discovery of the plot against him to have been

- (A) a fortuitous coincidence
- (B) part of a larger plan
- (C) a miracle
- (D) proof of his filial loyalty
- (E) inexplicable

82. In this passage, Hamlet presents a justification for all of the following of his actions EXCEPT

- (A) causing Rosencrantz and Guildenstern's deaths
- (B) planning to kill the King
- (C) denying Rosencrantz and Guildenstern time for confession
- (D) acting rashly in stealing the commission
- (E) losing his temper with Laertes

78. In line 29, the phrase "no leisure bated" could best be restated as

- (A) with no time for debate
- (B) without any delay
- (C) without any trickery
- (D) with no mercy given
- (E) without interrupting the routine

79. In line 45, "I" refers to

- (A) "prologue" (line 39)
- (B) "play" (line 40)
- (C) "commission" (line 41)
- (D) "business" (line 43)
- (E) "learning" (line 44)

80. The sentences in line 59 are most closely related to line

- (A) 11
- (B) 15
- (C) 25
- (D) 41
- (E) 51

Be Sure to justify your answers in the margin. Cite line #s, etc.

Name _____

hr. - Due date Act 5 - The grand finale

Passage 12, Questions 83-91. Read the following passage from Act V, scene ii of *Hamlet* carefully before you choose your answers.

PASSAGE 3 (pp. 139-143)

King. Set me the stoups of wine upon that table.
If Hamlet give the first or second hit, Or quit in answer of the third exchange, Let all the battlements their ord'nance fire.
The King shall drink to Hamlet's better breath, Richer than that which four successive kings In Denmark's crown have worn. Give me the cups, And let the kettle to the trumpet speak, The trumpet to the cannoneer without, The cannoneers to the heavens, the heavens to earth, "Now the King drinks to Hamlet." Come begin; [Trumpets the while]

50 I am sure you make a wanton of me.
Laer. Say you so? Come on. [They play.]
Ostr. Nothing, neither way.
Laer. Have at you now!
[Laertes wounds Hamlet; then, in scuffling, they change rapiers.]
55 King. Part them, they are innocent.
Ham. Nay, come again.
[Hamlet wounds Laertes. The Queen falls.]
60 Ostr. Look to the Queen there ho!
Hor. They bleed on both sides. How is it, my lord?
Ostr. How is't, Laertes?
Laer. Why, as a woodcock to mine own springs, Ostric:
65 I am justly kill'd with mine own treachery.
Ham. How does the Queen?
King. She sounds to see them bleed.
Queen. No, no, the drink, the drink--O my dear Hamlet--
70 The drink, the drink! I am pois'ned. [Dies.]
Ham. O villainy! Ho, let the door be lock'd! Treachery! Seek it out.
Laer. It is here, Hamlet. Hamlet, thou art slain.
75 No med'cine in the world can do thee good; In thee there is not half an hour's life. The treacherous instrument is in thy hand, Unbated and unvenom'd. The foul practice Hath turn'd itself on me. Lo here I lie, Never to rise again. Thy mother's pois'ned. I can no more--the King, the King's to blame.
Ham. The point envenom'd too!
Then, venom, to thy work. [Hurls the King.]
85 All. Treason! treason!
King. O, yet defend me, friends, I am but hurt.
Ham. Here, thou incestuous, murderous, damned Dane, Drink off this poison! Is thy union here?
90 Follow my mother! [King dies.]
Laer. He is justly served. It is a poison temper'd by himself. Exchange forgiveness with me, noble Hamlet. Mine and my father's death come not upon thee, Nor thine on me! [Dies.]
95 Ham. Heaven make thee free of it! I follow thee!
I am dead, Horatio. Wretched queen, adieu!

100 You that look pale, and tremble at this chance, That are but mutes or audience to this act, Had I but time--as this fell sergeant, Death, Is strict in his arrest--O, I could tell you-- But let it be. Horatio, I am dead, Thou livest. Report me and my cause aright To the unsatisfied.
Hor. Never believe it; I am more an antique Roman than a Dane. Here's yet some liquor left.
Ham. As th' art a man, Give me the cup. Let go! By heavens, I'll ha't!
110 O God, Horatio, what a wounded name, Things standing thus unknown, shall I leave behind me!
If thou didst ever hold me in thy heart, Absent thee from felicity awhile, And in this harsh world draw thy breath in pain To tell my story. A march afar off [and a shot within.]
115 What warlike noise is this?
Ostr. Young Fortinbras, with conquest come from Poland, To th' embassadors of England gives This warlike volley.
Ham. O, I die, Horatio, The potent poison quite o'er-crowns my spirit. I cannot live to hear the news from England, But I do prophesy th' election lights On Fortinbras, he has my dying voice. So tell him, with th' occurrent more and less Which have solicited--the rest is silence. [Dies.]
120 Hor. Now cracks a noble heart. Good night, sweet prince, And flights of angels sing thee to thy rest!

86. In line 69, the Queen's words, "No, no," indicate that
(A) she does not want to die
(B) the King is not being truthful
(C) she does not want Hamlet to drink
(D) she suspects Hamlet has poisoned her
(E) Hamlet and Laertes have destroyed each other

87. Laertes' words in line 94 could best be paraphrased as
(A) you did not cause our deaths
(B) may you not die as we have
(C) may you be forgiven for our deaths
(D) you remain untouched by our deaths
(E) you do not care about our deaths

88. In context, it can be inferred that "an antique Roman" (line 107) would
(A) refuse to serve someone after death
(B) think that silence was usually best
(C) kill himself on such an occasion
(D) help hasten the death of his friend
(E) feel more allegiance to the State than to his friend

89. From lines 110-117, it is clear that Hamlet wants Horatio to protect the
(A) rights of Hamlet's blood relatives
(B) kingdom against Fortinbras' incursion
(C) honor of Hamlet's mother and father
(D) secrecy surrounding the deaths of Rosencrantz and Guildenstern
(E) reputation of Hamlet himself

90. In this passage, Laertes is presented as all of the following EXCEPT
(A) calculating
(B) truthful
(C) magnanimous
(D) ambivalent
(E) remorseful

91. An example of personification occurs in
(A) line 8
(B) line 64
(C) line 79
(D) line 101
(E) line 123

ANSWER QUESTIONS

83. The King's first speech (lines 1-15) contains examples of all of the following EXCEPT
(A) alliteration
(B) hyperbole
(C) parallelism
(D) personification
(E) imperatives

84. In lines 49-50, Hamlet implies that Laertes
(A) has been holding back in their fight
(B) has been overly violent in the fight
(C) is trying to distract Hamlet
(D) is using only his most violent moves
(E) is causing Hamlet to become angry

85. In line 65, "spring" most likely means
(A) decrease
(B) narrow
(C) death
(D) trap
(E) treachery

15 And you, the judges, bear a wary eye.
Ham. Come on, sir.
Laer. [They play and Hamlet scores a hit.]
Ham. One.
Laer. No.
Ham. Judgment.
Ostr. A hit, a very palpable hit.
Laer. Well again.
King. Stay, give me drink. Hamlet, this pearl is thine.
20 Here's to thy health! Give him the cup.
Ham. I'll play this bout first, set it by a while.
Come. [They play again.] Another hit; what say you?
Laer. A touch, I do confess't.
King. Our son shall win.
Queen. He's fat, and scant of breath.
Here, Hamlet, take my napkin, rub thy brows.
35 The Queen carouses to thy fortune, Hamlet.
Ham. Good madam!
King. Gertrude, do not drink.
Queen. I will, my lord, I pray you pardon me.
King. [Aside.] It is the pois'ned cup, it is too late.
Ham. I dare not drink yet, madam; by and by.
Queen. Come, let me wipe thy face.
Laer. My lord, I'll hit him now.
45 I do not think't.
Laer. [Aside.] And yet it is almost against my conscience.
Ham. Come, for the third, Laertes, you do but dally.
I pray you pass with your best violence;

120 Ostr. Young Fortinbras, with conquest come from Poland, To th' embassadors of England gives This warlike volley.
Ham. O, I die, Horatio, The potent poison quite o'er-crowns my spirit. I cannot live to hear the news from England, But I do prophesy th' election lights On Fortinbras, he has my dying voice. So tell him, with th' occurrent more and less Which have solicited--the rest is silence. [Dies.]
125 Hor. Now cracks a noble heart. Good night, sweet prince, And flights of angels sing thee to thy rest!

Remember to justify your answers!

