

Walt's

HAMLET Assignment Packet



And now... the masterpiece -- HAMLET!

You're gonna love it!



★ Prethinking about ideas in HAMLET:

① Write down several things you remember about Shakespeare's life, career, or the Elizabethan/Renaissance time period:

• _____
• _____

② How did you like Romeo & Juliet? _____

③ Below are listed some famous quotes from Hamlet. Circle any you have heard of.

Neither a borrower nor a lender be

get the to a nunnery

Brevity is the soul of wit

This above all to thine own self be true

Alas poor Yorick I knew him

to be or not to be that is the question

Frailty thy name is woman



HELLO, HAMLET! ASSIGNMENTS

ASSIGNMENT HI: REBIRTH, REGROUP, REJUVENATE!

SHAKESPEARE IS ALIVE AND WELL TODAY

Due date _____

1. NOTES ON HAMLET BACKGROUND MATERIAL: ELIZABETHAN ENGLAND, THE RENAISSANCE, SHAKESPEARE, AND THEATRE

Each Hamlet group will be assigned one background reading assignment out of the ones listed below (a-g).

Circle the one you are assigned.

THE TASKS – What to Read and Take Notes On

GROUP MEMBER

YOUR TASK FOR YOUR NOTES

A NORTON EXPERT – You need to check out this book from your teacher!

Read and take notes from the Norton, vol. 6. **Read** "The Sixteenth Century 1485-1603" (pp. 395-top of p. 406 and mid pp. 409 - 413). Also, read "William Shakespeare 1564-1616" (pp. bottom of 801 - 803).

REMEMBER: YOU ARE THE ONLY GROUP WHO WILL HAVE NOTES ON THIS MATERIAL.

B LBT BACKGROUND EXPERT and SHAKESPEARE'S BIOGRAPHY

Read and take notes on the information from these TWO sources:

- LBT black textbook pp. 191-201; 224-225 **Take notes!**
- the chapter, "William Shakespeare 1564-1616," pp. bottom of 865-top of 868, in the Norton Anthology of English Literature (check this book out from your teacher)

YOU ARE THE ONLY GROUP WHO WILL HAVE NOTES ON THIS MATERIAL.

C BIOGRAPHY and AUTHORSHIP CONTROVERSY and CANON

In your Signet Classic edition of Hamlet, **read and take notes on**

- "Shakespeare: An Overview"--sections "Biographical Sketch,"
- "A Note on the Anti-Stratfordians, Especially Baconians and Oxfordians," and
- "The Shakespeare Canon" on pp. vii-xviii (new book).

YOU ARE THE ONLY MEMBER WHO WILL HAVE NOTES ON THIS MATERIAL.



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D SHAKESPEARE'S THEATER

In your Signet Classic edition of Hamlet, **read and take notes on**

"Shakespeare: An Overview", "Shakespeare's Theater" and "A Note on the Use of Boy Actors in Female Roles" on pp. xxvi-xxxvi (new book).

YOU ARE THE ONLY GROUP WHO WILL HAVE NOTES ON THIS MATERIAL.



E SHAKESPEARE'S DRAMATIC LANGUAGE: COSTUMES, GESTURES AND SILENCES, PROSE AND POETRY

In your Signet Classic edition of Hamlet, **read and take notes on**

"Shakespeare's Dramatic Language: Costumes, Gestures and Silences; Prose And Poetry", "The Play Text as a Collaboration" and "Editing Texts" on pp. xxxvi-liv (new book).

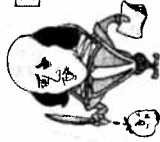
YOU ARE THE ONLY GROUP WHO WILL HAVE NOTES ON THIS MATERIAL.

F SHAKESPEARE ON THE STAGE

In your Signet Classic edition of Hamlet, **read and take notes on**

"Shakespeare on the Stage" on pp. liv-lxi (new book) **AND** Sylvan Barnet's article, "Hamlet on Stage and Screen" in the new book on pp. 239-256

YOU ARE THE ONLY GROUP MEMBER WHO WILL HAVE NOTES ON THIS MATERIAL.



G SHAKESPEARE'S ENGLISH

In your Signet Classic edition of Hamlet, **read and take notes on**

"Shakespeare: An Overview"--"Shakespeare's English" on pp. xviii-xxv (new book).

YOU ARE THE ONLY GROUP MEMBER WHO WILL HAVE NOTES ON THIS MATERIAL.

2. Look over the hand-out "Words, Words, Words." Highlight some important, amusing, or bizarre information from this hand-out. Plan to share your selections in class tomorrow!

3. H-WA (means Hamlet WA) QUOTES TO CONSIDER (10 points = 2 sides)

front side of your entry:

Read all the boxes of quotations on the pink "Quotes Along with Hamlet" sheet as well as the ideas associated with them which appear underneath each quote. Choose one box, and write at least a one page reaction to it.

back side of your entry:

Read all the famous quotes from Hamlet on your "Significant Quotes from Hamlet" hand-out. Circle any that are familiar to you. [Choose three.] For each one you've chosen, tell what you think that it means (out of context) as well as how it connects to you personally. You may, of course, do more than three. Your discussion of the 3 should equal a full page.

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ASSIGNMENT H2: THE FIRST SCENE – Who’s There?

Due date _____

1. **Read yellow hand-out “Actively Reading or Marking a Textbook.”**
Use the suggestions in this hand-out *and* the information listed below to help you decide what you should mark as you actively read **HAMLET**. Act I, sc. i, pp. 33-40/new book pp. 3-10.
2. **Familiarize yourself with the following:**
THEMES AND MOTIFS YOU SHOULD BE LOOKING FOR AND MARKING IN YOUR HAMLET BOOK AS YOU READ

Make a **theme chart** in the front of your book. (Use the following abbreviations--A/R or O or H/H, etc.--to mark these themes in the actual text when you see them. If you are assigned to focus on only **[ONE THEME]**, look for and mark any examples in your text of the theme your group has been assigned!)

- A/R** (appearance vs. reality)
- O** (order)
- H/H** (head vs. heart)
- P/K** (power and kingship)
- F/D** (free will vs. divine will or destiny)



HERE’S A QUICK EXPLANATION OF THE THEMES.

A/R Appearance vs. Reality: things are not always what they seem. Sometimes we think we know what is going on, but in reality, it might really only be perception.

In **Hamlet**, it says:
“... for there is nothing either good or bad but thinking makes it so.”
Hamlet, II, ii, p. 78/new book p. 48

More A/R examples:
*’Tis too much proved, that with devotion’s visage
 And pious action we do sugar o’er
 The devil himself.*

Hamlet, III, i, p. 93/new book p. 53

“Lord, we know what we are, but not what we may be.”
Hamlet, IV, v, p. 134/new book p. 104

“Though this be madness, yet there is method in’t.”
Hamlet, II, ii, p. 77/new book p. 47

Is All That It Seems To Be?

O Order: when the order of the state, a community, a family, or even one’s personal order is upset, it must be put back into order again no matter what the cost.

In **Hamlet**, it says: *“Something is rotten in the state of Denmark.”*
Hamlet, I, iv, p. 57/new book p. 27

H/H Head vs. Heart: sometimes there is a great conflict between one’s intellect or capacity to reason and one’s inside emotions, heart, gut, feelings. It is difficult to balance the two. When we act more out of our instincts and emotions and do not opt to use our “God-like” reason, we are often thought of as more animals than humans.



In **Hamlet**, it says:
*“What is a man,
If his chief good and market of his time
Be but to sleep and feed? A beast, no more.
Sure he that made us with such large discourse,
Looking before and after, gave us not
That capability and godlike reason
To fust in us unused.”*

Hamlet, IV, iv, p. 131/new book p. 101

*“poor Ophelia
Divided from herself and her fair judgment,
Without the which we are pictures or mere beasts.”*
Hamlet, IV, v, p. 135/new book p. 105

P/K Power / Kingliness: the notion of who has power and control and how those who have power (most especially a king) is a big issue in this world. What is the best way to use and not abuse power? What is a good king? What about the usurpation of power?

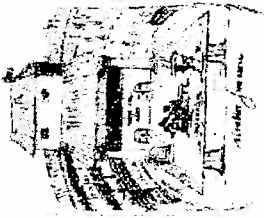


In **Hamlet**, it says:
*“Never alone
Did the King sign, but with a general groan.”*
Hamlet, III, iii, p. 113/new book p. 83

*“There’s such divinity doth hedge a king
That treason can but peep to what it would
Actis tittle of his will.”*
Hamlet, IV, v, p. 137/new book p. 107

F/D Free Will vs. Destiny: how much is what we do and what happens to us actually under the power of our own free will? Or does Destiny or Fate (often attributed to God’s divine destiny) ultimately control our actions? Or is there the possibility that both can happen?

In **Hamlet**, it says:
*“Our wills and fates do so contrary run
That our devices still are overthrown;
Our thoughts are ours, their ends none of our own.”*
Hamlet, III, ii, p. 105/new book p. 75



"The time is out of joint. O cursed spite,
That ever I was born to set it right!"

Hamlet, I, v, p. 64/new book p. 34

"Our indiscretion sometime serves us well
When our deep plots do pall, and that should learn us
There's a divinity that shapes our ends,
Rough-hew them how we will."

Hamlet, V, ii, p. 160/new book p. 130

"There is special
providence in the fall of a sparrow."

Hamlet, V, ii, p. 167/new book p. 137

HERE IS A QUICK EXPLANATION OF MOTIFS

- o As you read, you should look for/keep track of *motifs*. Motifs are not themes; they are recurring situations used to help develop the theme. An example might be the "lovers' triangle" in Chaucer's "Knight's Tale."

Make a **motif chart** in the back of your book. Put the page numbers where these motifs appear next to them. In the margins of your text, write the word "motif" beside the spot where the motif appears.

Here are some of the **motifs and a page number** where you can find some of them: (There will be more instances and more motifs.)

- a. references to ghosts (p. 34/new book p. 4)
- b. omens foreshadowing the future (p. 36/new book p. 6)
- c. disguised characters and spying (either physically or otherwise)
- d. decay/rotting/sickness/disease/poisoning imagery (p. 34/new book p. 4)
- e. ears (p. 34/new book p. 4)
- f. trouble comes in multiples (3's usually) (p. 36/new book p. 6)
- g. the cock crows to signal warning (p. 39/new book p. 9)
- h. "calm before the storm"
- i. death being the great equalizer
- j. women being the root of evil (temptation of powers of the flesh)



3. READ OVER THE "DRAMATIS PERSONAE" p. 32 / new book p. 2

As you read, refer back to this cast list each time you meet a new character. I suggest that in the left hand margin, jot down the first page where each character appears. After each character's name, add a short description of him or her when you know something more about him/her--position, personality, relationship, etc.

NOW, YOU MIGHT TAKE A QUICK BREAK BEFORE YOU BEGIN TO READ THE TEXT.
NOW THAT YOU ARE READY, BEGIN!

4. ACTIVELY READ HAMLET – Act I / sc. i. (pp. 33-40 / new book pp. 3-10)

REMEMBER TO FOLLOW SUGGESTIONS ON THE YELLOW ACTIVE READING SHEET! ALSO, REMEMBER TO MARK A "Q" IN THE MARGIN FOR ANY OF THE SIGNIFICANT QUOTES THAT APPEAR ON YOUR SIGNIFICANT QUOTATIONS SHEET.

NOTE: If you are totally confused/frustrated, try these suggestions:

- a. read it over many times
- b. read the footnotes carefully
- c. call your study partner and compare ideas as to what's going on
- d. try reading it out loud
- e. mark any questions you have in the margins with a ? to remember to ask about it in class tomorrow
- f. take note of the suggestions on the previous pages

5. WHEN YOU ARE DONE, REVIEW THE SCENE BY RE-READING WHAT YOU HAVE HIGHLIGHTED AND MARKED.

6. Be prepared for a quiz on pp. 33-40/new book pp. 3-10 tomorrow. Expect that no notes or book use will be allowed.

7. Take the Hamlet Selector Quiz!

Get the website address in class. Take the quiz and print out (or jot down) the names of the characters you are given that are supposedly most like you. DO NOT READ THE DESCRIPTIONS OF THE CHARACTERS. Wait until later! Otherwise, you may find out more about what happens in the play than you want/need to know at this time. You do NOT want to spoil the mystery!





ASSIGNMENT H3: HEAR YE! THE KING IS ABOUT TO SPEAK!

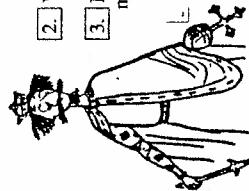
Due date _____

1. Read Act I, sc. ii-iii, pp. 40- 1/2 of p. 44/new book pp. 10- 1/2 of 14.
STOP RIGHT BEFORE HAMLET'S FIRST SOLILOQUY (line 129).
MARK THEMES! MARK SIGNIFICANT EVENTS! MARK!

2. **OPENING COURT SCENE: 3 Q's**

In the spaces below, answer the following 3 questions. These may appear on a quiz tomorrow!

1. Name 3 things the King raises or brings up in his long speech on pp. 40-41/new book pp. 10-11.
a. _____
b. _____
c. _____



2. What does Laertes request of the King?

3. Name at least 3 major insults that the King hurls at Hamlet. (Questions to consider: What might his agenda be? What does it *seem* Claudius and Hamlet's relationship is like?)
a. _____
b. _____
c. _____

JOT DOWN YOUR THOUGHTS! In the space below, jot down any questions / comments / observations / predictions / personal connections, etc. that come to mind while you are doing the reading or after the reading.

- a. _____
- b. _____
- c. _____

3. **Do the AP PRACTICE QUESTIONS FOR PASSAGE I (questions 1-7)**

Do not merely answer the questions. Fill the margins of each question with justification. Also, mark relevant evidence in the actual passages as well. Be prepared to defend your personal answers in class!



ASSIGNMENT H4: HAMLET'S FIRST SOLILOQUY and GHOST DEBRIEF

Due date _____

1. Read pp. 44-49/new book 14-19.
2. **Do Soliloquy #1 Paraphrase** (pp. 44-49/new book 14-19; lines 129-159)

- You need to take out the **line SOLILOQUY PACKET** you received in class. This packet will be used each time we will be paraphrasing each one of Hamlet's famous soliloquies and also Claudius' soliloquy. By "paraphrase," I mean putting Shakespeare's words into your own words. For every soliloquy, you will also be writing a short summary in a **box** worksheet.
- You will do this line by line. Be sure to read any available footnotes for help! There is space reserved under each line for you to write your line by line translation.

Example: line original wording
129 O that this too too sullied flesh would melt,

line your translation
129 I wish my solid flesh would melt. (Or, I wish I could die.)

- You are to **translate**, not interpret!
- Write this in **first person!** You are Hamlet talking!

3. **Complete take-home quiz** over pp 40 - 49 / new book pp. 10 - 19.

4. **Do the AP PRACTICE QUESTIONS FOR PASSAGE 2 (questions 8-15)**

Do not merely answer the questions. Fill the margins of each question with justification. Also, mark relevant evidence in the actual passages as well. Be prepared to defend your personal answers in class!





Be True to Yourself

4. JOURNAL TIME! H-WA : ADVICE

Reflect on times you've been given advice and have given advice. Specifically, read the packet of GRAY articles about the special unique situation of being a senior (or a parent of a senior) and what kinds of challenges you're in for as you try to "survive" and "thrive" this unusual year. Have you been hearing a lot of advice about how to make the most of your senior year? What about advice about going away to college? Is any of the advice you've been hearing similar to Polonius' advice to Laertes? Which parts?



CHOOSE TO DO EITHER **A** or **B** BELOW for the WA.

A. Write about your personal ideas about advice and what struck you in the gray articles.

Perhaps you could write about the advice you would like to hear rather than that which you are hearing? Or what advice are you giving yourself about next year? Or what advice would you give your best friend? Or you can write a letter of advice to your parents (whether you actually give it to them to read is your option) on how to best "handle" you at this time in your life or on how they might best cope with grieving your leaving them. Anything about advice goes here!



B. Surprise Letter to Be Opened Your First Night at College Have someone else do this part of the journal for you! What? Yes, I mean it. Give your parent(s) or someone else a sheet of paper (A SEPARATE SHEET OF PAPER FROM THE ONE YOU USED FOR POLONIUS' ADVICE). Ask this person to write you a letter of advice about college, life, love, etc. You may or may not decide to read it now. You could tuck it away to save to be read your first night at college! Many students did this last year and both the students and parents thought it was really cool! **[NOTE: You may seal this in an envelope if you like.]**



5. THE VICIOUS MOLE SPEECH

In the box provided below (or as one of the EXTRA CREDIT opportunities in the SOLILOQUY PACKET), summarize (do not paraphrase/translate line by line!) Hamlet's long speech in answer to Horatio's question on p. 55 (old book)/new book p. 25.

Basically you are to explain what he is telling Horatio. Then, give several modern day examples of the point he is making. The examples may be ones that have actually happened in society today, your own life, or ones that you can imagine happening.

Be prepared to share this in class tomorrow.

THE "VICIOUS MOLE" PARAPHRASE & MODERN EXAMPLES:



ASSIGNMENT H5: "He was a man; take him for all and all."

Due date _____

1. Read Act I, sc. 3-4 on pp. 49-57/new book pp. 19-27
MARK/HIGHLIGHT YOUR BOOK!
2. Complete take-home quiz QUESTIONS _____ to _____
3. **6 BITS OF ADVICE ASSIGNMENT**

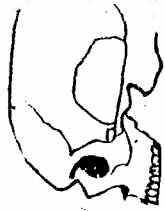
Mark in your book and then list in the CHART below at least six pieces of advice in Polonius's speech to Laertes on page 51/new book page 21 (starting w/ line 59) to page 52/new book page 22 (ending with line 80). Beside each piece of advice, write down what is positive about this piece of advice **AND** what is potentially negative.

Your chart should look like this:

| Advice | Line # | What's positive? | What's negative? |
|--------|--------|------------------|------------------|
| 1. | | | |
| 2. | | | |
| 3. | | | |
| 4. | | | |
| 5. | | | |
| 6. | | | |

ASSIGNMENT H6: WHEN IS A TRAGEDY NOT A TRAGEDY?

Due date _____

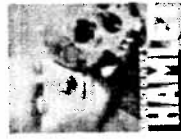


REFLECTION AND NOTES ON TOPIC: "Tragedy – MYTHS AND REALITY" (5 pts.)

1. **First 1/3 to 1/2 page:** Start by reflecting on what you know about the concept of "tragedy." Jot down some ideas in your journal. What do you think most people think of when they hear the word, "tragedy"? Give some examples of either tragedies you have witnessed, heard about, or can think up hypothetically. Now, consider what tragedy means in the literary sense. If a professor tells you that your class will now read the tragedies, Samson Agonistes, by John Milton, or Death of a Salesman, by Arthur Miller, or One Flew Over the Cuckoo's Nest, by Ken Kesey, what do you expect will be the commonalities of these works? Jot down some ideas/predictions about a literary work called "tragedy."
2. **Rest of the page and as much space as it takes:** Now, let's fill in the gaps between society's notion of tragedy, the Aristotelian concept, and actively read the material in the **TRAGEDY AND THEATRE PACKET**. Take some notes on the articles included in this packet.

3. If assigned, complete the **take-home quiz on this packet.**

--You must write in page numbers (or you will lose a flat 2 points)
 --If you need to, you may look back at your notes or the packet for help.



ASSIGNMENT H7: HAMLET MEETS THE GHOST!

Due date _____



1. Read Act I, sc. 5 pp. 58-64/new book pp. 28-34.

MARK/HIGHLIGHT YOUR BOOK!

4. Complete take-home quiz QUESTIONS _____ to _____.

2. **Soliloquy #2 Paraphrase**

Paraphrase Hamlet's second soliloquy, which is on p. 61/new book pp. 31 (lines 92-112)

- Remember, as always, to double-space, number the lines using the original line numbers, and to translate (not interpret) using first person!
- Also, remember to summarize the soliloquy on the SOLILOQUY BOX WORKSHEET.

3. **Do the AP PRACTICE QUESTIONS FOR PASSAGE 3: Questions 16-23**

Do not merely answer the questions. Fill the margins of each question with justification. Also, mark relevant evidence in the actual passages as well. Be prepared to defend your personal answers in class!

I'm sick of it. Another fall lineup of sex and violence





ASSIGNMENT H8: CLOSURE ON ACT I / HELLO ACT III

Due date _____

1. H-WA TOPICS FOR DISCUSSION AFTER HAMLET ACT I

After reading Act I, three topics often come to mind. The idea of grief, the confusion of appearance vs. reality, and the question of following the rules are topics for this journal entry. Write at least a page on one of these three topics. Be prepared to share this entry in class tomorrow.

TOPIC 1: GRIEF

There are many ideas about grief presented in Act I from Claudius' idea that to "perseverer in obstinate condolence is a course of impious subornness" (p. 43/new book p. 13) to Hamlet's frustration that people put on appearance of grief or "actions that a man might play" (p. 43/new book p. 13). Analyze the differing views about the grieving process in the first act as well as what our society today seems to allow as acceptable or not acceptable when it comes to dealing with grief. Whose opinions or what ideas about grief seem most acceptable to you personally? You might include a real life example of grief that you've witnessed.

TOPIC 2: APPEARANCE vs. REALITY

One of the features in many of Shakespeare's works is the fact that people have difficulty distinguishing between appearance and reality—between what merely SEEMS and what IS. Many characters in Hamlet (including Hamlet himself!) are, have been, or will become victims of delusion. From the time Hamlet first says, "Seems, madam? Nay, it is, I know not seems," (p. 43/new book p. 13) this play never stops bringing up the difficulties people have in sorting out appearance and reality. Discuss how this theme is present in the first act of Hamlet. Give plenty of examples. Also, discuss some examples from your own life when you or someone you know had difficulty distinguishing what seemed to be true with what was true. Finally, what do you think Shakespeare is getting at by introducing this theme?

TOPIC 3: FOLLOWING THE RULES

The Elizabethan society adhered very strictly to the notion that everything has its place. In fact, the universe was described as being like a "great chain of being" where everything fit just right with everything else. If one link was out of place, the whole society would be affected. The universe will work in mysterious ways to right itself and restore order (and the rules) once again. In a sense, Denmark is a microcosm for this universe. Hamlet refers to an "unweeded garden" (p. 44/new book p. 14) early on in the play. So, society dictated that one had to follow the "rules" to ensure that everything ran smoothly. There are rules to govern a country, to keep order in one's own household, to keep harmony among people, even to keep an individual personally balanced and happy. Polonius even gives us a list of rules he's passing on to his son, Laertes, to keep in mind before he's off to France. Discuss how this idea of rules is present in the first act in Hamlet and what some of the dangers are of breaking the rules. Also, discuss how some of these ideas are still present in our society today or whatever rules there are not that definitely did not exist back then. For example, is "to thine own self be true" (p. 52/new book p. 22) as applicable to us today as Polonius asserts it was back then? A recent ad campaign today asserts that "sometimes you just gotta break the rules." What do you think of that? Would any characters in the play agree?

2. Begin reading Act II pp. 65 – top of 83 / new book pp. 35 – top of 53.

3. Do questions on take-home Act II quiz over p. 65 – top of p. 83 / new book p. 35 – top of 53!



HINT! Expect these to be graded!

ASSIGNMENT H9: ACT II "SAY ON; COME TO HECUBA"?

Due date _____

1. Read Act II, ii, pp. 83-90/new book pp. 53-60. This is tough!
2. Soliloquy #3 Paraphrase pp. 88-90/new book pp. 58-60, lines 559- 617.
3. Do the AP PRACTICE QUESTIONS #24-30 FOR Hamlet's 3rd Soliloquy
Do not merely answer the questions. Fill the margins of each question with justification. Also, mark relevant evidence in the actual passages as well. Be prepared to defend your personal answers in class!
4. Complete the take-home quiz covering pp. 78-90/new book pp. 48-60.
Be sure to record page #s.

5. Now, do H-WA TOPICS FOR DISCUSSION AFTER ACT II

YOU HAVE TWO TASKS IN THIS JOURNAL! Task A (at least a full page) goes on the front; Task B (at least 1/2 page) goes on the back (or another sheet of paper).

TASK A Read carefully over the following topics after finishing Act II. Choose one or more upon which to write at least a full page of discussion/analysis, etc. Let your ideas run wild, but ground them in examples/proof from the text. List page numbers to help remind you where you got the ideas. We will use these questions as a springboard for small or large-group discussion.

Be sure to write/summarize the question at the front end of your discussion so than anyone reading it can recognize to which question you're responding right away.

HERE ARE THE TOPICS FOR TASK A:

- a) What are the positives Hamlet sees in the world? What are the negatives? If he were your best friend, what way of life would he recommend for you to live? What makes you think so? Give proof!
- b) In the soliloquies, it's said that Hamlet lays bare his true motives and his true weaknesses. Trace Hamlet's development/stage in each soliloquy thus far. Has he changed since the first one? If so, how? If not, what makes you think that? Based on the soliloquies and his action thus far, predict what you think will happen next. Give proof.
- c) There are definitely both positives and negatives displayed in Hamlet's character thus far. Hamlet says, "Though I am not spiteful and rash, yet have I in me something dangerous." Find concrete confirmation of both the positives and their less attractive negative counterparts. If you were Hamlet's best friend, tell what you think is positive about him and what you think is negative. Give proof.

d) Comment on Hamlet's sanity. If you were Hamlet's therapist, would you say he was sane or insane? What would give us the tendency to believe the Hamlet is seriously in danger of losing his sanity? Give proof.

e) Some say that Hamlet does not have the make-up of a man who can commit revenge successfully. August Wilhelm said: "He does himself only justice when he says there is no greater dissimilarity than between himself and Hercules." Do you think Hamlet has it in him to commit the task (revenge, etc.--see the ghost's commands) the ghost put on him? What will it take? What can he do? Give proof.

f) Agree or disagree: Hamlet has legitimate reasons for delays in his revenge. What are they? If not, why not? Give proof.

g) How does "there is nothing either good or bad but thinking makes it so" express in philosophical terms the CORE of Hamlet's problem? List several problems/concerns he has and how each can be viewed as both positive and negative at the same time. Give proof.

h) The play explores the nature of kingship. What makes a good king? Is Claudius a good king? Is he truly the "rotteness in Denmark"? Would Hamlet make a good king? Give proof.

TASK B IF HAMLET WERE A STUDENT AT EPHS...

When you're done with your minimum one-page response, you must also journal at least 1/2 a page on this question:

If Hamlet were a student at Eden Prairie High School, what type of student would he be? What activities would he choose? What would his friends be like? What classes would he take? Would he have a girlfriend? Be elected student council president? Add whatever else might seem applicable!

What would the "blurby" under his senior graduation picture say?



ASSIGNMENT H10-A: "TO BE OR NOT TO BE?"

Due date _____

1. Read **HAMLET Act III, scene i**, pp. 91-93/new book pp. 61-63.

2. When you get to the "To be or not to be?" soliloquy, read it aloud!

3. **Soliloquy #4 Paraphrase** (pp. 93-94 / new book pp. 63 - 67, lines 57 - 88) on the sheets provided for you by the teacher

4. Also, read some **examples of parodies** of this soliloquy (attached to quiz).

5. Complete the take-home quiz--**ONLY QUESTIONS** - _____ on this reading.



ASSIGNMENT H10-B: THE "NUNNERY" SCENE

Due date _____

1. Read **HAMLET Act III, scene i**, pp. 94-97/new book pp.64-67.

2. Complete the take-home quiz **QUESTIONS** - _____ on this reading.





ASSIGNMENT H11: ACT III "The play's the thing..."

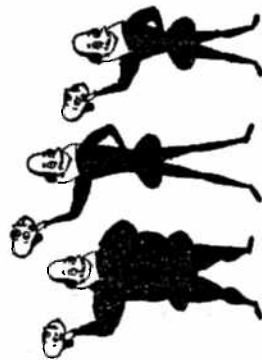
Due date _____

1. Read **HAMLET Act III scenes ii-iii**, pp. 98 – 113 / new book pp. 68 - 83.
2. Complete the take-home quiz—**QUESTIONS** _____ on this reading.
3. **H-WA Critical Review** of different actors' portrayals or directorial choices in **HAMLET**.
Using your viewing logs and ideas from watching any videos or live performances of **Hamlet**, write a one-page critical review of the actors' performances of either:
 - the "rogue and peasant slave" soliloquy at the end of Act II, or
 - the "to be or not to be" soliloquy at the beginning of Act III, or
 - any other combination of scenes comparing and contrasting what you've seen.



NOTE If you are interested, you may also choose to do the following:

Cast your own Hamlet! Who do you feel is best suited for the roles of the characters in this play- that is, other than the actual actors you have seen in the videos. Feel free to choose actors alive or dead for the roles you think would best suit them. Be sure to tell why you chose who you did for each role.



ASSIGNMENT H12-A: THE KING SPEAKS / HAMLET RESPONDS

Due date _____

1. Read **HAMLET Act III, scene ii - iii**, pp. 114 – 115 / new book pp. 84-85.
2. **Paraphrase Your Assigned Soliloquy** – either the King's (p. 114 / new book p. 84) or Hamlet's (p. 115/new book p. 85) soliloquy.
(Your teacher will assign which study partner will do the King's and which study partner will do Hamlet's. If you miss class the day the teacher assigns these, you MUST do the King's soliloquy.)
3. **Do the AP PRACTICE QUESTIONS #31-37 FOR KING'S SOLILOQUY**
Do not merely answer the questions. Fill the margins of each question with justification. Also, mark relevant evidence in the actual passages as well. Be prepared to defend your personal answers in class!
4. **Complete the take-home quiz # _____** on this reading.



ASSIGNMENT H12-B: THE "CLOSET" SCENE

Due date _____
1. Read **HAMLET Act III, scene ii - iii**, pp. 116 – 123 / new book pp. 86 – 93.

2. **Do the AP PRACTICE QUESTIONS #38-45 AND #46-53 FOR 2 CLOSET SCENE PASSAGES**
Do not merely answer the questions. Fill the margins of each question with justification. Also, mark relevant evidence in the actual passages as well. Be prepared to defend your personal answers in class!

3. **Complete the take-home quiz # _____** on this reading.



ASSIGNMENT H13: CLAUDIUS' MEETING IMPROV

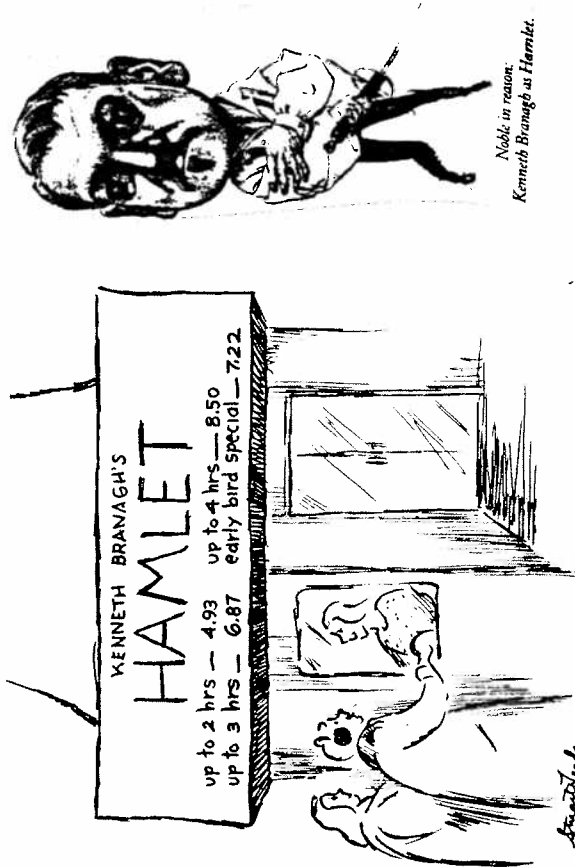
Due date _____

► **Do YOUR INDIVIDUAL PREP WORK FOR CLAUDIUS' MEETING**

- a. Carefully read the description of this class activity.
- b. Decide on the character you would like to be or help someone else play.
- c. Complete "Claudius' Meeting" packet in preparation for an in-class "improv" staging of this meeting.

NOTE: You will turn in **BOTH** the worksheet and the chart -- both of which are included in the packet.

ALSO NOTE: If you are playing Claudius, you will have a different preparation assignment.



*Noble in reason:
Kenneth Branagh as Hamlet.*

ASSIGNMENT H14: ACT IV FORTINBRAS/LAERTES/OPHELIA CHECKS OUT

Due date _____

1. Read **HAMLET Act IV, scene i-iv**, pp. 124 - 136 / new book pp. 94 - 106.

2. Complete the take-home quiz question _____ on this reading.

3. Do **Hamlet's last soliloquy paraphrase**, pp. 131-132 / new book pp. 101-102, lines 32-66.

4. Work on any **EXTRA CREDIT JOURNAL OPPORTUNITIES (+5 each)**.

NOTE: You may do up to 3 of these; f these may be done with a partner!

SOME OF THE CHOICES (you may submit your own ideas):

- a. song lyrics of a pre-existing song but now related to Hamlet or write your own Hamlet inspired song or revise an existing song so it relates to Hamlet
- b. soliloquy parodies
- c. Act IV letter from Hamlet to his mom
- d. poster inspired by a significant quotation
- e. rent/view another Shakespeare play and write a response to it as well as how it connects to Hamlet.
- f. Your own original idea (talk to your teacher for approval): _____





ASSIGNMENT H15: ACT IV CLAUDIUS / LAERTES MAKE A DEAL

Due date _____

1. Read **HAMLET Act IV**, scene v - vii, pp. 136 - 148 / new book pp. 106 - 118.

2. Complete the take-home quiz questions _____ on this reading.

3. Do the AP PRACTICE QUESTIONS #54-60 and 61-68 FOR 2 ACT IV PASSAGES

Do not merely answer the questions. Fill the margins of each question with justification. Also, mark relevant evidence in the actual passages as well. Be prepared to defend your personal answers in class!

4. **H-WA Journal Topic Options for Discussion after Act IV**

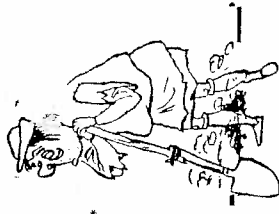
Read carefully over the following topics after finishing Act IV. Choose one or more upon which to write at least a full page of discussion/analysis, etc. Let your ideas run wild, but ground them in examples/proof from the text. List page numbers to help remind you where you got the ideas. We will use these questions as a springboard for small or large-group discussion.
Be sure to write/summarize the question at the front end of your discussion so than anyone reading it can recognize to which question you're responding right away.

HERE ARE THE TOPICS FOR THIS ACT IV JOURNAL ENTRY:

- a. Agree or disagree with this statement: *Claudius has the "stuff"--the character and abilities--of which truly effective leaders/kings are made. He is a more formidable leader than Hamlet could be.*
- b. Agree or disagree with this statement: *Ophelia's outcome was, indeed, to be expected. It is consistent with her temperament and character as revealed earlier in the play.*
- c. Hamlet again fails to follow through on his plan for revenge. Is Hamlet seriously flawed or superlatively civilized? If custom and honor demand he avenge his father, why does he continue to hesitate when "golden opportunity" presents itself? Does he believe that all order in his universe would shatter should he kill his uncle? Or is he, as he has stated in his soliloquies, a coward, unable to steel himself to the deed? If so, why does he decide so early on in the play that he must avenge his father's death by murder? Why has he not instead used his popularity with the people to enlist their aid and depose his uncle? Depending on your view of Hamlet at this point, what resolution do you foresee in the final act?

- d. Early in the play, Marcellus cried out prophetically, "Something is rotten in the state of Denmark," implying that the destruction of the people comes from within. In this act, many of the characters are described as inwardly "sick" as if they have been afflicted with a disease. Claudius tells us his "soul is full of discord and dismay," that Hamlet is a "hectic" (fever) in his blood that must be cured for him to be happy again. Gertrude refuses at first to see Ophelia because, to her "sick soul," the deranged girl is a painful reminder of her sins. Laertes refers to a "sickness" in his heart.

Discuss how each of these three characters have become morally corrupted from within themselves.



ASSIGNMENT H16: "Alas poor Yorrick..." LET IT BE!

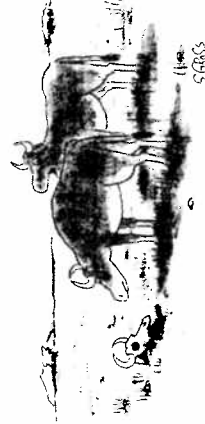
Due date _____

1. Read **HAMLET Act V** pp. 149 - 162 / new book pp. 119 - 132.

2. Complete the take-home quiz questions _____ on this reading.

3. Do the AP PRACTICE QUESTIONS #69-75 and 76-82 FOR ACT V PASSAGES 1 and 2

Do not merely answer the questions. Fill the margins of each question with justification. Also, mark relevant evidence in the actual passages as well. Be prepared to defend your personal answers in class!



"Alas, poor Yorick! I knew him, Horatio."



ASSIGNMENT H17: ACT V "Good night sweet Prince ..."

Due date _____

1. Read **HAMLET Act V** pp. 162 – 174 / new book pp. 132 – 144.

2. Finish Act V quiz questions.

3. Do the last set of AP PRACTICE QUESTIONS #83-91 FOR ACT V

Do not merely answer the questions. Fill the margins of each question with justification. Also, mark relevant evidence in the actual passages as well. Be prepared to defend your personal answers in class!



4. **HWA** : **WORDS TO LIVE BY**

You have CHOICE of one of these topics:



TOPIC 1. Hamlet's Letter of Advice to His Children

Assume Hamlet is now an adult on his deathbed. His two children have come to him to bid their last farewells. Before he dies, Hamlet would like to leave them with some advice on how to live their lives in a fulfilling, best chance at happiness way. What would he tell them?

TOPIC 2. Revisiting the "QUOTES TO CONSIDER"

Re-read the first side of your Hamlet WA "Quotes to Consider" about a quote in the boxes. Now that you have read Hamlet, revisit the quote and relate it specifically to the play. Consider the plot, characters, and themes to find connections.

TOPIC 3. REACTION TO ARTICLES ABOUT HAMLET

React to one or two of the assigned articles given to you in class. Feel free to use a letter format to actually respond to these authors personally! (Perhaps we could mail/mail them to the authors!)

