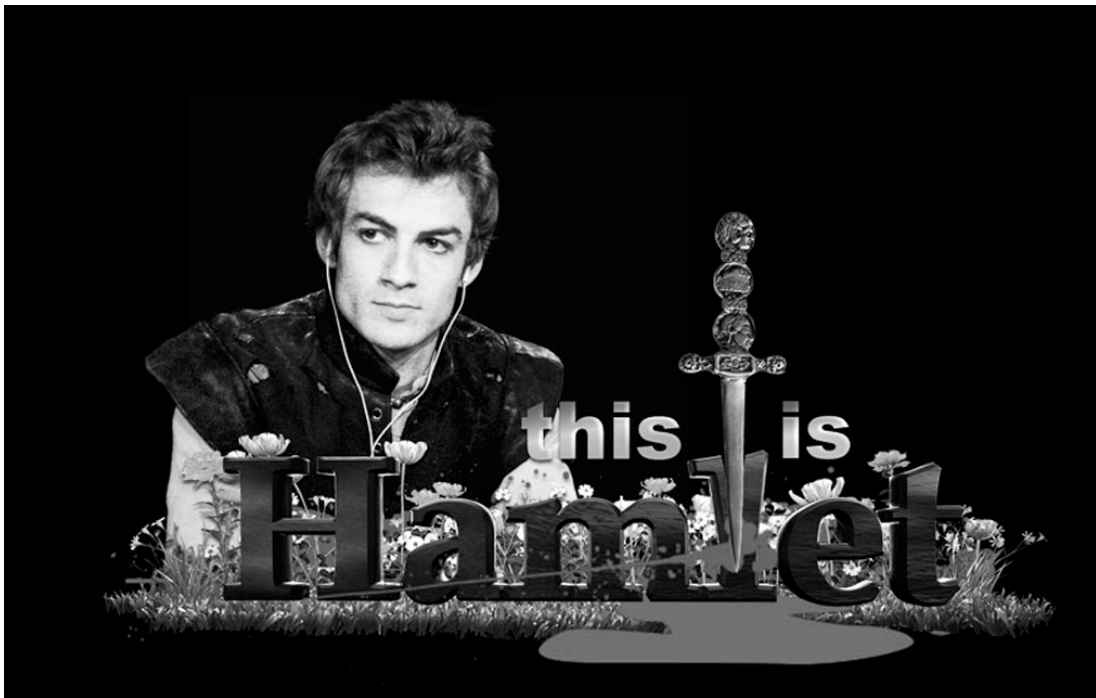


*This is Hamlet* in the Classroom:  
Lesson Plans and Resources  
for Teachers  
WORKSHEETS ONLY





*This is Hamlet in the Classroom:*  
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**WORKSHEETS FOR ACTIVITIES**

In this packet are all the worksheets for the activities provided in *This is Hamlet in the Classroom*. If you do not have this booklet, please go to <http://thisishamlet.com/teacher-materials/>, where you can download it for free.

**Contents**

1. "Character Bookmarks"—*Hamlet* Cast List (**Pre-Reading Activity**)
2. "Sneaky Shakespeare"—*Hamlet* I,i 1-11 (**Pre-Reading Activity**)
3. "Pre-Detecting Key Lines from *Hamlet*" (**Pre-Reading Activity**)
4. "Weird Word Log" (**Pre-Reading Activity**)
5. "Musically Speaking" (**General Activity**)
6. "Turn the Tables" (**DVD 6; I,iii 5-44; 55-81**)
7. "Advice to a Newbie" (**DVD 6; I,iii 5-44; 55-81**)
8. "Costs of Murder" (**DVD 7; I,v 1-112**)
9. "Hamlet in Therapy" (**DVD 10; II,I 75-110**)
10. "Ophelia's Diary" (**DVD 10; II,i**)
11. "Storyboard a Speech" (**DVD 11,12; II,ii 299-314; 553-610**)
12. "Emulating Hamlet" (**DVD 14; III,I 56-88**)
13. "Modern Mousetrap" (**DVD 18; III,ii 159-274**)
14. "Claudius' Rebus" (**DVD 19; III,iii 37-73**)
15. "Madness Monologue" (**DVD 25; IV,v 21-73**)
16. "Pirate Tableaux" (**DVD 26; IV,vi 13-31**)
17. "Gertrude's Secrets" (**DVD 27; IV,vii**)
18. "Hamlet Redux" (**DVD 31/Full Text Review**)
19. "Hamlet's Strategies" (**DVD 31/Full Text Review**)
20. "TTYL Send" (**DVD 31/Full Text Review**)
21. "Reflection" (**DVD 31/Full Text Review**)

**1. CHARACTER BOOKMARKS—HAMLET CAST LIST  
(PRE-READING ACTIVITY)**

Analyze and discuss the cast list of *Hamlet* with an eye towards relationships and social status. How have characters been grouped in this *Dramatis Personae* from 1843? Using a bookmark-sized piece of card stock, create a new "Character Bookmark," listing all of the characters in a format that helps you visualize the cast. You might group characters by family, by status, by nationality, etc, and might use lists, drawings, or other creative means to represent the cast of *Hamlet*.

*Dramatis Personae* from: Shakespeare, William. Hamlet. Leipzig: Bernh. Tauchnitz Jun., 1843.

**2. SNEAKY SHAKESPEARE—HAMLET I,1, 1-11  
(PRE-READING ACTIVITY)**

*Hamlet I,1 1-11*

**BERNARDO:** Who's there?

**FRANCISCO:** Nay, answer me: stand, and unfold yourself.

**BERNARDO:** Long live the king!

**FRANCISCO:** Bernardo?

**BERNARDO:** He.

**FRANCISCO:** You come most carefully upon your hour.

**BERNARDO:** 'Tis now struck twelve; get thee to bed, Francisco.

**FRANCISCO:** For this relief much thanks: 'tis bitter cold,  
And I am sick at heart.

**BERNARDO:** Have you had quiet guard?

**FRANCISCO:** Not a mouse stirring.

**BERNARDO:** Well, good-night.

-----

Distribute the first 11 lines of dialogue in Hamlet to students. Work through the text as a class to unlock any unfamiliar phrases. Divide the class in half, into a "Team Bernardo" and "Team Francisco." Have students select from a pile of index cards listing "secret styles" (suggestions below). Have the class exchange dialogue in this style, either as a group or student-by-student down the line. Encourage students to go big—this is Shakespeare! At the end of the exercise, re-group and have students guess Shakespeare's intended setting and style for the scene. Perform the scene in this style.

Suggested Styles for "Sneaky Shakespeare":

- Horror
- Western
- Detective/Film Noir
- Southern
- With English Accents/Upper Class
- With Cockney Accents/Lower Class
- Opera
- Soap Opera
- Melodrama
- Sit-com
- Musical
- Farce
- Militaristic
- Whispered
- Shouted
- At high speed
- At turtle-like slow speed
- Monotone
- Sung to the tune of a popular song

### 3. PRE-DETECTING KEY LINES FROM HAMLET (PRE-READING ACTIVITY)

*The following lines come from Act I of William Shakespeare's Hamlet. Read each line aloud. What do you think the line means? Who do you imagine is speaking the line—a man or woman, someone old or young, powerful or weak, good or evil? Human or supernatural? To whom (or what) is he or she speaking? Write your ideas under each quote.*

"A little more than kin and less than kind." (I,i 65)

"O! that this too too solid flesh would melt,  
Thaw and resolve itself into a dew" (I,i 129-30)

"Do not, as some ungracious pastors do,  
Show me the steep and thorny way to heaven,  
Whiles, like a puff'd and reckless libertine,  
Himself the primrose path of dalliance treads,  
And reck's not his own rede." (I,iii 45-51)

"This above all: to thine own self be true,  
And it must follow, as the night the day,  
Thou canst not then be false to any man." (I,iii 78-80)

"Look, with what courteous action  
It waves you to a more removed ground:  
But do not go with it." (I,iv 60-2)

"Rest, rest, perturbed spirit! So, gentlemen,  
With all my love I do commend me to you:  
And what so poor a man as Hamlet is  
May do, to express his love and friending to you  
God willing, shall not lack." (I,v 183-7)

---

#### 4. WEIRD WORD LOG (PRE-READING ACTIVITY)

---

*Reproduce the following words from Act One of Hamlet on a transparency. Have students guess meaning, first by the word alone, then by interpreting it in context. Have students create a "Weird Word Log" to keep track of unusual words. For each word, students may wish to write a definition or synonym and write and illustrate a sentence of their own that employs the word.*

-----

##### **avouch**

HORATIO: "Before my God, I might not this believe  
Without my sensible and true **avouch**  
Of mine own eyes." (I,i 56-58)

##### **supposal**

CLAUDIUS: "Now follows, that you know, young Fortinbras,  
Holding a weak **supposal** of our worth [...]  
He hath not fail'd to pester us with message,  
Importing the surrender of those lands  
Lost by his father..." (I,ii 17-24)

##### **retrograde**

CLAUDIUS: "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..." (I,ii 112-6)

##### **beteem**

HAMLET: "So excellent a king. . .  
So loving to my mother  
That he might not **beteem** the winds of heaven  
Visit her face too roughly." (I,ii 139-142)

##### **attent**

HORATIO "Season you admiration for a while  
With an **attent** ear, till I may deliver,  
Upon the witness of these gentlemen,  
This marvel to you." (I,ii 192-5)

*This is Hamlet in the Classroom*

**cap-a-pe**

HORATIO: "...a figure like your father,  
Armed at point exactly, **cap-a-pe**,  
Appears before them, and with solemn march  
Goes slow and stately by them..." (I,ii 199-202)

**tenable**

HAMLET: "I pray you all,  
If you have hitherto conceal'd this sight,  
Let is be **tenable** in your silence still." (I,ii 245-7)

**cautel**

LAERTES: "Perhaps he loves you now,  
And now no soil nor **cautel** doth besmirch  
The virtue of his will..." (I,iii 14-6)

**behooves**

POLONIUS: "I must tell you,  
You do not understand yourself so clearly  
As it **behooves** my daughter and your honour." (I,iii 95-7)

**clepe**

HAMLET: "This heavy-headed revel east and west  
Makes us traduc'd and tax'd of other nations;  
They **clepe** us drunkards." (I,iv 17-9)

**cerements**

HAMLET: "...but tell me  
Why thy canoniz'd bones, hearsed in death  
Have burst their **cerements**..." (I,iv 46-8)

**apt**

GHOST: "I find thee **apt**  
And duller shouldst thou be than the fat weed  
That rots itself in ease on Lethe wharf,  
Wouldst thou not stir in this." (I,v 31-4)

---

**5. MUSICALLY SPEAKING  
(GENERAL ACTIVITY)**

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*Act 1 Song Summary Lyrics*

Hey Hamlet, what's on your mind?  
Oh, I know that your kin have all been less than kind  
Yeah, your mother's remarried, your dad has just died,  
And it all seems a little suspicious, now,  
And you're starting to have these visions, now.  
And something is rotten in the state of Denmark.  
Oh your father in armor is haunting the ramparts,  
And your mother's upset that your clothes are so dark,  
But now you're starting to make some sense of it.  
A murder committed, and you will avenge it,  
But to prove that it's true, you'll play the detective.  
And I hope you know what you're doing,  
'Cause you can tell that trouble's a'brewing.  
Oh, and Hamlet, Hamlet, I just hope you don't screw it all up.

*Act 2 Song Summary Lyrics*

Hey Hamlet, what's your game?  
Have you really, truly gone insane?  
Is it really love that plagues your brain?  
Is it all on account of fair Ophelia?  
We're all just guessing at how you feel now.  
Rosencrantz and Guildenstern: we charge you with the task to learn,  
Just why our prince has taken this turn,  
But we could have hoped for better spies.  
We hear that Hamlet is going to write  
A play to be performed tonight,  
But I hope he realizes  
That the king doesn't like surprises.  
Oh Hamlet, Hamlet, go try it, we'll see if it works.

*Act 3 Song Summary Lyrics*

Hey Ophelia, why so sad?  
Your boyfriend's gone completely mad.  
And you'd like some comfort from your dad,  
But though it's obvious that you're hurting,  
He's still hiding behind the curtain.  
And Hamlet doesn't even care,  
He's watching Claudius make his prayer,  
And he's talking to people that are not there,  
And his mom's convinced he's crazy now,  
He's starting to swing his sword around,  
But he finally tells her what's it's all about,  
And now she finally gets it.  
She's on the road to redemption.

*This is Hamlet in the Classroom*

Oh Hamlet, Hamlet, I hope you don't mess it all up.

*Act 4 Song Summary Lyrics*

Hey Laertes, who's to blame?  
Oh who's the reason your dad lies slain?  
Who drove your lovely sister insane?  
I'll tell you that they're one and the same,  
I'll bet that you can guess his name.  
Hamlet is the man to fight,  
Oh this time we're gonna do it right,  
Yeah I'll poison everything in sight.  
I sent him away but he'll soon return,  
Pirates took his ship I've learned,  
And nobody cares what happened to Rosencrantz and Guildenstern,  
'Cause Laertes you've been burned.  
Now Hamlet, Hamlet is gonna get what he deserves.

*Act 5 Song Summary Lyrics*

Hey Hamlet, let's review  
The tragedy you've put us through.  
Oh what's a Danish prince to do,  
When your father's ghost gives command?  
You've gotta step up and be a man.  
So you hunker down and get to work,  
Start serving up some just desserts,  
And if a lot of innocent folks get hurt,  
Just try not to worry about it.  
It's a shame the way Ophelia drowned,  
And it's a shame the way you weren't around for it,  
Oh, but, hey Hamlet, you did good.  
You acted like a good son should.  
You did everything that you could.  
You wrote a play that exposed the king,  
You established the innocence of the queen,  
You used your wits, you played it cool,  
While on the outside you played a fool,  
And despite your doubts you fought a duel  
With Laertes, the man you wronged  
And still you agreed to play along,  
And when you found out what was going on,  
You stabbed the king through the chest,  
And with your final dying breath,  
You forgave the man who caused your death,  
(You understand you were both so upset).  
And though your noble life was lost,  
The throne will pass to Fortinbras,  
And I'm sure he'll do a really good job.  
So Hamlet don't you fret,  
You truly did your best.  
Oh Hamlet, sweet Hamlet, may angels guide thee to thy rest.

**6. TURN THE TABLES (DVD 6; I,III 5-44, 55-81)**

Review Polonius' advice to Laertes, and Laertes' advice to Ophelia (copied below). What is the advice being given? How good is it? Are there any contradictions in it? Sarah Siddons tells us that Ophelia is aware of her brother's failure to follow his own advice. Why does Laertes advise Ophelia when he doesn't live up to the principles he preaches? Consider the "family tradition" of advice-giving set by Polonius, and how this might influence Laertes. Consider Polonius' advice: is it fair to say "to thine own self be true," when he has just given Laertes advice that might contradict his son's nature?

Write Ophelia's advice to Laertes or Laertes' or Ophelia's advice to Polonius. How would Ophelia advise Laertes to be a better brother and role model? How would Polonius' children advise their father to behave towards them?

*Hamlet I,iii 5-44*

**LAERTES**

For Hamlet and the trifling of his favour,  
Hold it a fashion and a toy in blood,  
A violet in the youth of primy nature,  
Forward, not permanent, sweet, not lasting,  
The perfume and suppliance of a minute; No more.

**OPHELIA**

No more but so?

**LAERTES**

Think it no more;  
For nature, crescent, does not grow alone  
In thews and bulk, but, as this temple waxes,  
The inward service of the mind and soul  
Grows wide withal. Perhaps he loves you now,  
And now no soil nor cautel doth besmirch  
The virtue of his will: but you must fear,  
His greatness weigh'd, his will is not his own;  
For he himself is subject to his birth:  
He may not, as unvalued persons do,  
Carve for himself; for on his choice depends  
The safety and health of this whole state;  
And therefore must his choice be circumscribed  
Unto the voice and yielding of that body  
Whereof he is the head. Then if he says he loves you,  
It fits your wisdom so far to believe it  
As he in his particular act and place  
May give his saying deed; which is no further  
Than the main voice of Denmark goes withal.  
Then weigh what loss your honour may sustain,  
If with too credent ear you list his songs,  
Or lose your heart, or your chaste treasure open  
To his unmaster'd importunity.  
Fear it, Ophelia, fear it, my dear sister,  
And keep you in the rear of your affection,  
Out of the shot and danger of desire.

*This is Hamlet in the Classroom*

The chariest maid is prodigal enough,  
If she unmask her beauty to the moon:  
Virtue itself 'scapes not calumnious strokes:  
The canker galls the infants of the spring,  
Too oft before their buttons be disclosed,  
And in the morn and liquid dew of youth  
Contagious blastments are most imminent.  
Be wary then; best safety lies in fear:  
Youth to itself rebels, though none else near.

*Hamlet I,iii 55-81*

**LORD POLONIUS**

Yet here, Laertes! aboard, aboard, for shame!  
The wind sits in the shoulder of your sail,  
And you are stay'd for. There; my blessing with thee!  
And these few precepts in thy memory  
See thou character. Give thy thoughts no tongue,  
Nor any unproportioned thought his act.  
Be thou familiar, but by no means vulgar.  
Those friends thou hast, and their adoption tried,  
Grapple them to thy soul with hoops of steel;  
But do not dull thy palm with entertainment  
Of each new-hatch'd, unfledged comrade. Beware  
Of entrance to a quarrel, but being in,  
Bear't that the opposed may beware of thee.  
Give every man thy ear, but few thy voice;  
Take each man's censure, but reserve thy judgment.  
Costly thy habit as thy purse can buy,  
But not express'd in fancy; rich, not gaudy;  
For the apparel oft proclaims the man,  
And they in France of the best rank and station  
Are of a most select and generous chief in that.  
Neither a borrower nor a lender be;  
For loan oft loses both itself and friend,  
And borrowing dulls the edge of husbandry.  
This above all: to thine own self be true,  
And it must follow, as the night the day,  
Thou canst not then be false to any man.  
Farewell: my blessing season this in thee!

**7. ADVICE TO A NEWBIE (DVD 6; I,III 5-44, 55-81)**

Review Polonius' advice to Laertes, and Laertes' advice to Ophelia (copied below). What is the advice being given? How good is it? Are there any contradictions in it? Sarah Siddons tells us that Ophelia is aware of her brother's failure to follow his own advice. Why does Laertes advise Ophelia when he doesn't live up to the principles he preaches? Consider the "family tradition" of advice-giving set by Polonius, and how this might influence Laertes. Consider Polonius' advice: is it fair to say "to thine own self be true," when he has just given Laertes advice that might contradict his son's nature?

**ADVICE TO A NEWBIE:** Using Polonius' speech as a model, write advice to a new student at your school. How do you navigate the social scene? What foods should you avoid in the cafeteria? Example: "Neither a slacker nor an overachiever be..."

*Hamlet, I,iii 5-44*

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For he himself is subject to his birth:  
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Carve for himself; for on his choice depends  
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And therefore must his choice be circumscribed  
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May give his saying deed; which is no further  
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Then weigh what loss your honour may sustain,  
If with too credent ear you list his songs,  
Or lose your heart, or your chaste treasure open  
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*This is Hamlet in the Classroom*

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And you are stay'd for. There; my blessing with thee!  
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See thou character. Give thy thoughts no tongue,  
Nor any unproportioned thought his act.  
Be thou familiar, but by no means vulgar.  
Those friends thou hast, and their adoption tried,  
Grapple them to thy soul with hoops of steel;  
But do not dull thy palm with entertainment  
Of each new-hatch'd, unfledged comrade. Beware  
Of entrance to a quarrel, but being in,  
Bear't that the opposed may beware of thee.  
Give every man thy ear, but few thy voice;  
Take each man's censure, but reserve thy judgment.  
Costly thy habit as thy purse can buy,  
But not express'd in fancy; rich, not gaudy;  
For the apparel oft proclaims the man,  
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For loan oft loses both itself and friend,  
And borrowing dulls the edge of husbandry.  
This above all: to thine own self be true,  
And it must follow, as the night the day,  
Thou canst not then be false to any man.  
Farewell: my blessing season this in thee!

## 8. COSTS OF MURDER (DVD 7; I,v 1-112)

Review Hamlet's encounter with the ghost (copied below):

**COSTS OF MURDER:** King Hamlet tells his son that he shall be bound to avenge his murder when he hears of it. Does Prince Hamlet believe he has a moral obligation to kill Claudius? Consider King Hamlet's description of his own torments (hell, or purgatory?), and his desire that his wife Gertrude be left "to heaven." Consider Hamlet's references to hell and heaven in his own speech. By killing Claudius, does Hamlet believe he would doom himself to hell? "Self-slaughter is a mortal sin," Hamlet tells Ralph. For Hamlet, is revenge a mortal sin—or a moral necessity? (*This essay topic can be approached as an opinion paper or as a more rigorous research project.*)

### *Hamlet, I,v 1-112*

*Enter GHOST and HAMLET*

**HAMLET**

Where wilt thou lead me? speak; I'll go no further.

**Ghost**

Mark me.

**HAMLET**

I will.

**Ghost**

My hour is almost come,  
When I to sulphurous and tormenting flames  
Must render up myself.

**HAMLET**

Alas, poor ghost!

**Ghost**

Pity me not, but lend thy serious hearing  
To what I shall unfold.

**HAMLET**

Speak; I am bound to hear.

**Ghost**

So art thou to revenge, when thou shalt hear.

**HAMLET**

What?

**Ghost**

I am thy father's spirit,  
Doom'd for a certain term to walk the night,  
And for the day confined to fast in fires,  
Till the foul crimes done in my days of nature  
Are burnt and purged 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,  
Thy knotted and combined locks to part  
And each particular hair to stand on end,

Like quills upon the fretful porpentine:

But this eternal blazon must not be

To ears of flesh and blood. List, list, O, list!

If thou didst ever thy dear father love--

**HAMLET**

O God!

**Ghost**

Revenge his foul and most unnatural murder.

**HAMLET**

Murder!

**Ghost**

Murder most foul, as in the best it is;  
But this most foul, strange and unnatural.

**HAMLET**

Haste me to know't, that I, with wings as swift  
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, hear:

'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 abused: but know, thou noble youth,

The serpent that did sting thy father's life

Now wears his crown.

**HAMLET**

O my prophetic soul! My uncle!

**Ghost**

Ay, that incestuous, that adulterate beast,

With witchcraft of his wit, with traitorous gifts,—

O wicked wit and gifts, that have the power

So to seduce!--won to his shameful lust

The will of my most seeming-virtuous queen:

O Hamlet, what a falling-off was there!

*This is Hamlet in the Classroom*

From me, whose love was of that dignity  
That it went hand in hand even with the vow  
I made to her in marriage, and to decline  
Upon a wretch whose natural gifts were poor  
To those of mine!  
But virtue, as it never will be moved,  
Though lewdness court it in a shape of heaven,  
So lust, though to a radiant angel link'd,  
Will sate itself in a celestial bed,  
And prey on garbage.  
But, soft! methinks I scent the morning air;  
Brief let me be. Sleeping within my orchard,  
My custom always of the afternoon,  
Upon my secure hour thy uncle stole,  
With juice of cursed hebenon in a vial,  
And in the porches of my ears did pour  
The leperous distilment; whose effect  
Holds such an enmity with blood of man  
That swift as quicksilver it courses through  
The natural gates and alleys of the body,  
And with a sudden vigour doth posset  
And curd, like eager droppings into milk,  
The thin and wholesome blood: so did it mine;  
And a most instant tetter bark'd about,  
Most lazar-like, with vile and loathsome crust,  
All my smooth body.  
Thus was I, sleeping, by a brother's hand  
Of life, of crown, of queen, at once dispatch'd:  
Cut off even in the blossoms of my sin,  
Unhousel'd, disappointed, unanel'd,  
No reckoning made, but sent to my account  
With all my imperfections on my head:  
O, horrible! O, horrible! most horrible!  
If thou hast nature in thee, bear it not;  
Let not the royal bed of Denmark be  
A couch for luxury and damned incest.  
But, howsoever thou pursuest this act,  
Taint not thy mind, nor let thy soul contrive  
Against thy mother aught: 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:  
Adieu, adieu! Hamlet, remember me.

*Exit*

**HAMLET**

O all you host of heaven! O earth! what else?  
And shall I couple hell? O, fie! Hold, hold, my  
heart;  
And you, my sinews, grow not instant old,  
But bear me stiffly up. Remember thee!

Ay, thou poor ghost, while memory holds a seat  
In this distracted globe. Remember thee!  
Yea, from the table of my memory  
I'll wipe away all trivial fond records,  
All saws of books, all forms, all pressures past,  
That youth and observation copied there;  
And thy commandment all alone shall live  
Within the book and volume of my brain,  
Unmix'd with baser matter: yes, by heaven!  
O most pernicious woman!  
O villain, villain, smiling, damned villain!  
My tables,—meet it is I set it down,  
That one may smile, and smile, and be a villain;  
At least I'm sure it may be so in Denmark:

*Writing.*

So, uncle, there you are. Now to my word;  
It is 'Adieu, adieu! remember me.'  
I have sworn 't.

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**9. HAMLET IN THERAPY (DVD 10; II,1 75-110)**

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Hamlet paid a silent visit to Ophelia which Ophelia struggled to decipher (see Ophelia's account of the visit, copied below). Since Hamlet won't spill his feelings to her or to Ralph, see if he'll reveal them to a therapist: put Hamlet on the couch!

**HAMLET IN THERAPY:** Today's session is looking at the way Hamlet is behaving towards Ophelia. The therapist might ask Hamlet to talk about his past relationships, his current feelings towards Ophelia, his dreams—be creative, and see what you can uncover about Hamlet's behavior in Ophelia's room. Was he trying to say something in code? What are his priorities right now, and where does Ophelia come into his plans? Review Ophelia's description of Hamlet's surprise visit, then write a 1-2 page script and perform in front of the class.

*Hamlet, II,i 75-110*

**OPHELIA**

O, my lord, my lord, I have been so affrighted!

**LORD POLONIUS**

With what, i' the name of God?

**OPHELIA**

My lord, as I was sewing in my closet,  
Lord Hamlet, with his doublet all unbraced;  
No hat upon his head; his stockings foul'd,  
Ungarter'd, and down-gyved to his ankle;  
Pale as his shirt; his knees knocking each other;  
And with a look so piteous in purport  
As if he had been loosed out of hell  
To speak of horrors,—he comes before me.

**LORD POLONIUS**

Mad for thy love?

**OPHELIA**

My lord, I do not know;  
But truly, I do fear it.

**LORD POLONIUS**

What said he?

**OPHELIA**

He took me by the wrist and held me hard;  
Then goes he to the length of all his arm;  
And, with his other hand thus o'er his brow,  
He falls to such perusal of my face  
As he would draw it. Long stay'd he so;  
At last, a little shaking of mine arm  
And thrice his head thus waving up and down,  
He raised a sigh so piteous and profound  
As it did seem to shatter all his bulk  
And end his being: that done, he lets me go:  
And, with his head over his shoulder turn'd,  
He seem'd to find his way without his eyes;  
For out o' doors he went without their helps,  
And, to the last, bended their light on me.

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**10. OPHELIA'S DIARY (DVD 10; II,1)**

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Review the conversation between Ophelia and Sarah Siddons in which Ophelia concludes that "guys are just so hard to read" (DVD 10). Reflect on the pressure Ophelia has received from both her father and her brother. Consider Ophelia's status within the social hierarchy of the Danish court and within her family. What is her status compared to Hamlet's?

**OPHELIA'S DIARY:** After speaking with Sarah Siddons and feeding the ducks with her father, Ophelia returns to her bedroom to sort out her feelings for Hamlet. Free-write Ophelia's diary entry. She might be thinking about the love letters she received from Hamlet, about her feelings towards her father for making her return these letters, about her practical prospects for marriage with someone above her rank, about her brother's absence when he could provide advice...be creative and let your inner Ophelia take center stage.

11. STORYBOARD A SPEECH (DVD 11, 12; II,ii 299-314; 553-610)

Use Storyboards to close-read Hamlet's soliloquies.

**STORYBOARD A SPEECH:** Create a "Storyboard" for a 5-10 line section of either the "What a piece of work is man" or the "Rogue and Peasant Slave" speech. Select the lines you wish to illustrate, then draw 10-20 sequential images creating a mini film sequence for these lines, paying particular attention to metaphors and imagery. For example, you might draw a wide-shot of the "majestical roof" followed by a close-up of the "golden fire" followed by a shot of Hamlet looking at the scene and making no sense of it.

*Hamlet, II,ii 299-314*

**Hamlet:** I have of late--but  
wherefore I know not--lost all my mirth, forgone all  
custom of exercises; and indeed it goes so heavily

with my di  
earth, seem  
excellent ca  
o'erhanging  
with golde  
me than a f  
What a pie  
how infinit  
express and  
in apprehe  
world! the  
what is this  
me: no, nor  
you seem t

*Hamlet, II,*  
**Hamlet:** O,  
Is it not mo  
But in a fic  
Could force  
That from l  
Tears in his

A broken voice, and his whole function suiting  
With forms to his conceit? and all for nothing!  
For Hecuba!  
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,  
Make mad the guilty and appal 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 my cause,  
And can say nothing; no, not for a king,

**H A M L E T,**  
**P R I N C E O F D E N M A R K.**

---

**DRAMATIS PERSONÆ.**

<p><b>CLAUDIUS</b>, King of Denmark.  <b>HAMLET</b>, Son to the former, and  Nephew to the present King.  <b>HORATIO</b>, Friend to Hamlet.  <b>OLONIUS</b>, Lord Chamberlain.  <b>LAERTES</b>, his Son.  <b>VOLTIMAND</b>,  <b>CORNELIUS</b>,  <b>ROSENCRANTZ</b>,  <b>GUILDENSTERN</b>,  <b>OSRICK</b>, a Courtier.  Another Courtier.  A Priest.</p>	<p><b>MARCELLUS</b>, } Officers.  <b>BERNARDO</b>, }  <b>FRANCISCO</b>, a Soldier.  <b>REYNALDO</b>, Servant to Polonius.  A Captain. Ambassadors.  Ghost of Hamlet's Father.  <b>FORTINBRAS</b>, Prince of Norway.  Two Clowns, Grave-diggers.</p>
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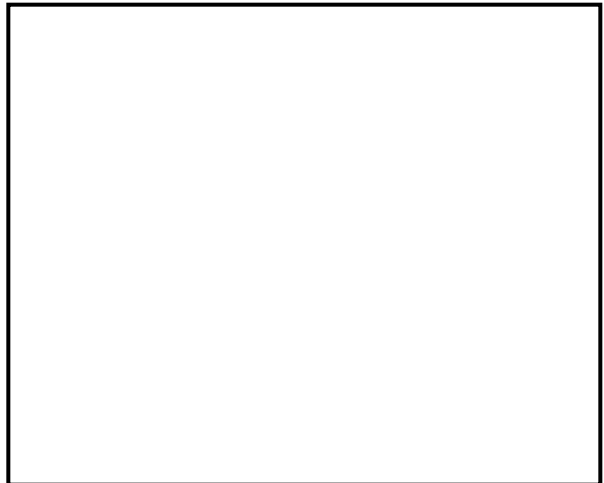
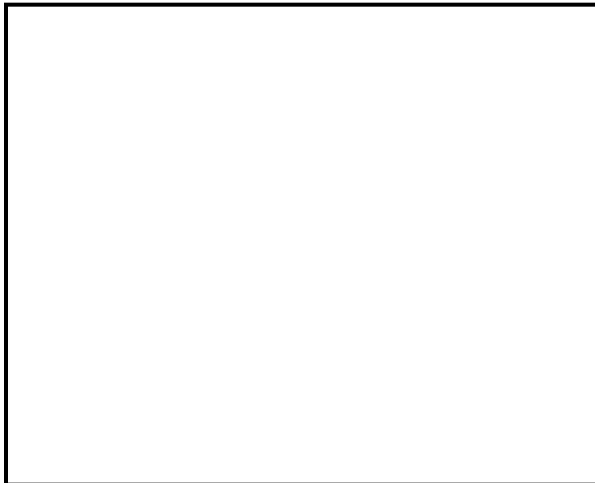
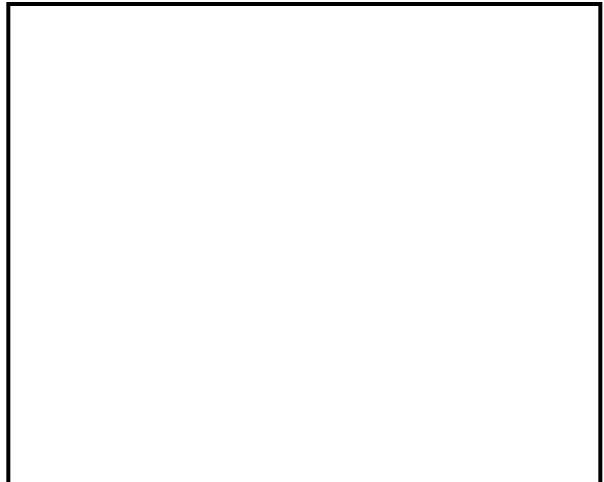
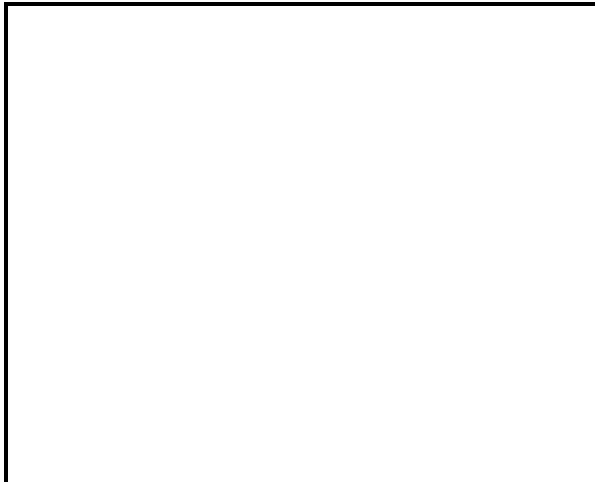
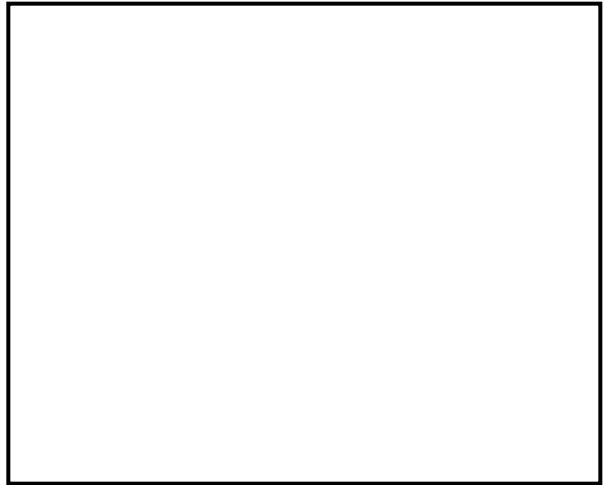
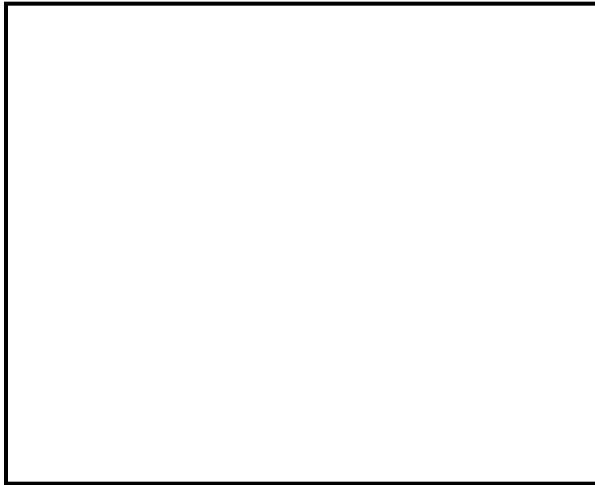
**Lords, Ladies, Officers, Soldiers, Players, Sailors, Messengers, and Attendants.**

**SCENE, Elsinore.**

*This is Hamlet in the Classroom*

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' the throat,  
As deep as to the lungs? who does me this?  
Ha!  
'Swounds, 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 have fatted all the region kites  
With this slave's offal: bloody, bawdy villain!  
Remorseless, treacherous, lecherous, kindless villain!  
O, vengeance!  
Why, what an ass am I! This is most brave,  
That I, the son of a dear father murder'd,  
Prompted to my revenge by heaven and hell,  
Must, like a whore, unpack my heart with words,  
And fall a-cursing, like a very drab,  
A scullion!  
Fie upon't! foh! About, my brain! 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  
Before mine uncle: I'll observe his looks;  
I'll tent him to the quick: if he but blench,  
I know my course. The spirit that I have seen  
May be the devil: and the devil hath power  
To assume a pleasing shape; yea, and perhaps  
Out of my weakness and my melancholy,  
As he is very potent with such spirits,  
Abuses me to damn me: I'll have grounds  
More relative than this: the play 's the thing  
Wherein I'll catch the conscience of the king.

"STORYBOARD A SPEECH" TEMPLATE PAGE



**12. EMULATING HAMLET (DVD 14; III,1 56-88)**

Review Hamlet's "To be or not to be" soliloquy and Colleen Myers' "To Snooze or not to Snooze," and then write your own emulation.

**EMULATING HAMLET:** Read over Hamlet's soliloquy, and think about the choice with which he is grappling. Think about a choice that you are facing or have faced. Writing on this them, replace every word or almost every word with a word that serves the same grammatical purpose, to express your situation.

**HAMLET**

To be, or not to be: that is the question:

Whether 'tis nobler in the mind to suffer

The slings and arrows of outrageous fortune,

Or to take arms against a sea of troubles,

And by opposing end them? To die: to sleep;

No more; and by a sleep to say we end

The heart-ache and the thousand natural shocks

That flesh is heir to, 'tis a consummation

Devoutly to be wish'd. To die, to sleep;

To sleep: perchance to dream: ay, there's the rub;

For in that sleep of death what dreams may come

When we have shuffled off this mortal coil,

*This is Hamlet in the Classroom*

Must give us pause: there's the respect  
That makes calamity of so long life;  
For who would bear the whips and scorns of time,  
The oppressor's wrong, the proud man's contumely,  
The pangs of despised love, the law's delay,  
The insolence of office and the spurns  
That patient merit of the unworthy takes,  
When he himself might his quietus make  
With a bare bodkin? who would fardels bear,  
To grunt and sweat under a weary life,  
But that the dread of something after death,  
The undiscover'd country from whose bourn  
No traveller returns, puzzles the will  
And makes us rather bear those ills we have  
Than fly to others that we know not of?  
Thus conscience does make cowards of us all;  
And thus the native hue of resolution

*This is Hamlet in the Classroom*

Is sicklied o'er with the pale cast of thought,

And enterprises of great pith and moment

With this regard their currents turn awry,

And lose the name of action.

13. MODERN MOUSETRAP (DVD 18; III,ii 159-274)

*Hamlet*

*Dost thou hear me, old friend; can you play the  
Murder of Gonzago?*

*First Player*

*Ay, my lord.*

*Hamlet*

*We'll ha't to-morrow night. You could, for a need,  
study a speech of some dozen or sixteen lines, which  
I would set down and insert in't, could you not?*

*(II,ii 539-545)*

**MODERN MOUSETRAP:** Hamlet plans to entrap Claudius by inserting extra lines into a play. How would you entrap Claudius, if the action were taking place today? Write a brief passage of lines to be inserted into something Claudius might watch. Be creative! How might you slip a "mousetrap" into Claudius' favorite soap opera? Into a Star Trek episode? Into a contemporary play that you enjoy? Select your own material, and write the inserted "mousetrap" content in this style, beginning and ending with the source material. The scene from Hamlet is provided below for your reference.

*Hamlet, III,ii 159-274*

**Player King**

Full thirty times hath Phoebus' cart gone round  
Neptune's salt wash and Tellus' orb'd ground,  
And thirty dozen moons with borrow'd sheen  
About the world have times twelve thirties been,  
Since love our hearts and Hymen did our hands  
Unite commutual in most sacred bands.

**Player Queen**

So many journeys may the sun and moon  
Make us again count o'er ere love be done!  
But, woe is me, you are so sick of late,  
So far from cheer and from your former state,  
That I distrust you. Yet, though I distrust,  
Discomfort you, my lord, it nothing must:  
For women's fear and love holds quantity;  
In neither aught, or in extremity.  
Now, what my love is, proof hath made you know;  
And as my love is sized, my fear is so:  
Where love is great, the littlest doubts are fear;  
Where little fears grow great, great love grows there.

**Player King**

'Faith, I must leave thee, love, and shortly too;  
My operant powers their functions leave to do:  
And thou shalt live in this fair world behind,  
Honour'd, beloved; and haply one as kind  
For husband shalt thou--

**Player Queen**

O, confound the rest!  
Such love must needs be treason in my breast:

In second husband let me be accurst!  
None wed the second but who kill'd the first.

**HAMLET**

[Aside] Wormwood, wormwood.

**Player Queen**

The instances that second marriage move  
Are base respects of thrift, but none of love:  
A second time I kill my husband dead,  
When second husband kisses me in bed.

**Player King**

I do believe you think what now you speak;  
But what we do determine oft we break.  
Purpose is but the slave to memory,  
Of violent birth, but poor validity;  
Which now, like fruit unripe, sticks on the tree;  
But fall, unshaken, when they mellow be.  
Most necessary 'tis that we forget  
To pay ourselves what to ourselves is debt:  
What to ourselves in passion we propose,  
The passion ending, doth the purpose lose.  
The violence of either grief or joy  
Their own enactures with themselves destroy:  
Where joy most revels, grief doth most lament;  
Grief joys, joy grieves, on slender accident.  
This world is not for aye, nor 'tis not strange  
That even our loves should with our fortunes  
change;  
For 'tis a question left us yet to prove,  
Whether love lead fortune, or else fortune love.  
The great man down, you mark his favourite flies;

*This is Hamlet in the Classroom*

The poor advanced makes friends of enemies.  
And hitherto doth love on fortune tend;  
For who not needs shall never lack a friend,  
And who in want a hollow friend doth try,  
Directly seasons him his enemy.  
But, orderly to end where I begun,  
Our wills and fates do so contrary run  
That our devices still are overthrown;  
Our thoughts are ours, their ends none of our own:  
So think thou wilt no second husband wed;  
But die thy thoughts when thy first lord is dead.

**Player Queen**

Nor earth to me give food, nor heaven light!  
Sport and repose lock from me day and night!  
To desperation turn my trust and hope!  
An anchor's cheer in prison be my scope!  
Each opposite that blanks the face of joy  
Meet what I would have well and it destroy!  
Both here and hence pursue me lasting strife,  
If, once a widow, ever I be wife!

**HAMLET**

If she should break it now!

**Player King**

'Tis deeply sworn. Sweet, leave me here awhile;  
My spirits grow dull, and fain I would beguile  
The tedious day with sleep.

*Sleeps*

**Player Queen**

Sleep rock thy brain,  
And never come mischance between us twain!

*Exit*

**HAMLET**

Madam, how like you this play?

**QUEEN GERTRUDE**

The lady protests too much, methinks.

**HAMLET**

O, but she'll keep her word.

**KING CLAUDIUS**

Have you heard the argument? Is there no offence in 't?

**HAMLET**

No, no, they do but jest, poison in jest; no offence  
i' the world.

**KING CLAUDIUS**

What do you call the play?

**HAMLET**

The Mouse-trap. Marry, how? Toppically. This play  
is the image of a murder done in Vienna: Gonzago is  
the duke's name; his wife, Baptista: you shall see

anon; 'tis a knavish piece of work: but what o'  
that? your majesty and we that have free souls, it  
touches us not: let the galled jade wince, our  
withers are unwrung.

*Enter LUCIANUS*

This is one Lucianus, nephew to the king.

**OPHELIA**

You are as good as a chorus, my lord.

**HAMLET**

I could interpret between you and your love, if I  
could see the puppets dallying.

**OPHELIA**

You are keen, my lord, you are keen.

**HAMLET**

It would cost you a groaning to take off my edge.

**OPHELIA**

Still better, and worse.

**HAMLET**

So you must take your husbands. Begin, murderer;  
pox, leave thy damnable faces, and begin. Come:  
'the croaking raven doth bellow for revenge.'

**LUCIANUS**

Thoughts black, hands apt, drugs fit, and time  
agreeing;  
Confederate season, else no creature seeing;  
Thou mixture rank, of midnight weeds collected,  
With Hecate's ban thrice blasted, thrice infected,  
Thy natural magic and dire property,  
On wholesome life usurp immediately.

*Pours the poison into the sleeper's ears*

**HAMLET**

He poisons him i' the garden for's estate. His  
name's Gonzago: the story is extant, and writ in  
choice Italian: you shall see anon how the murderer  
gets the love of Gonzago's wife.

**OPHELIA**

The king rises.

**HAMLET**

What, frightened with false fire!

**QUEEN GERTRUDE**

How fares my lord?

**LORD POLONIUS**

Give o'er the play.

**KING CLAUDIUS**

Give me some light: away!

**All**

Lights, lights, lights!

*Exeunt all but HAMLET and HORATIO*

**14. CLAUDIUS' REBUS (DVD 19; III,III 37-73)**

Create a rebus for Claudius' "Oh my offence is rank speech" (provided below).

**CLAUDIUS' REBUS:** In pencil, copy out each line of Claudius' speech on unlined paper. Select keywords from each line, preferably words that name ideas or emotions, and erase them. In their place, draw symbols for these words. Think of creative ways to symbolize the words. Imaging the words in this way can help emphasize the emotional content of the speech and may alert you to words that hold multiple meanings. Have dictionaries on hand to illuminate unfamiliar words.

*Hamlet III,iii 37-73*

**KING CLAUDIUS**

O, my offence is rank it smells to heaven;  
It hath the primal eldest curse upon't,  
A brother's murder. Pray can I not,  
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  
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 offence?  
And what's in prayer but this two-fold force,  
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'?  
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 the offence?  
In the corrupted currents of this world  
Offence'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,  
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!  
O limed soul, that, struggling to be free,  
Art more engaged! Help, angels! Make assay!  
Bow, stubborn knees; and, heart with strings of steel,  
Be soft as sinews of the newborn babe!  
All may be well.

**15. MADNESS MONOLOGUE (DVD 25; IV,v 21-73)**

**MADNESS MONOLOGUE:** Review Ophelia's dialogue with Gertrude and Claudius, copied below. Cut and re-paste Ophelia's lines in a new order to form a "madness monologue" to be performed. The goal is to apply extreme performance choices to the text to discover the range of what the text can convey. Students should consider playing with a variety of different choices on each line, varying pitch, volume, accents, and rate of speech, and incorporating singing, physical actions, and other elements.

*Hamlet IV,v 21-73*

**OPHELIA**

Where is the beauteous majesty of Denmark?

**QUEEN GERTRUDE**

How now, Ophelia!

**OPHELIA**

[Sings]

How should I your true love know  
From another one?

By his cockle hat and staff,  
And his sandal shoon.

**QUEEN GERTRUDE**

Alas, sweet lady, what imports this song?

**OPHELIA**

Say you? nay, pray you, mark.

*Sings*

He is dead and gone, lady,  
He is dead and gone;  
At his head a grass-green turf,  
At his heels a stone.

**QUEEN GERTRUDE**

Nay, but, Ophelia,--

**OPHELIA**

Pray you, mark.

*Sings*

White his shroud as the mountain snow,--

**QUEEN GERTRUDE**

Alas, look here, my lord.

**OPHELIA**

[Sings]

Larded with sweet flowers  
Which bewept to the grave did go  
With true-love showers.

**KING CLAUDIUS**

How do you, pretty lady?

**OPHELIA**

Well, God 'ild you! They say the owl was a baker's daughter. Lord, we know what we are, but know not what we may be. God be at your table!

**KING CLAUDIUS**

Conceit upon her father.

**OPHELIA**

Pray you, let's have no words of this; but when they ask you what it means, say you this:

*Sings*

To-morrow is Saint Valentine's day,  
All in the morning betime,  
And I a maid at your window,  
To be your Valentine.

Then up he rose, and donn'd his clothes,  
And dupp'd the chamber-door;  
Let in the maid, that out a maid  
Never departed more.

**KING CLAUDIUS**

Pretty Ophelia!

**OPHELIA**

Indeed, la, without an oath, I'll make an end on't:

*Sings*

By Gis and by Saint Charity,  
Alack, and fie for shame!  
Young men will do't, if they come to't;  
By cock, they are to blame.

Quoth she, before you tumbled me,  
You promised me to wed.

So would I ha' done, by yonder sun,  
An thou hadst not come to my bed.

**KING CLAUDIUS**

How long hath she been thus?

**OPHELIA**

I hope all will be well. We must be patient: but I cannot choose but weep, to think they should lay him i' the cold ground. My brother shall know of it: and so I thank you for your good counsel. Come, my coach! Good night, ladies; good night, sweet ladies; good night, good night.

## 16. PIRATE TABLEAUX (DVD 26; IV,VI 13-31)

We learn from Hamlet's text message to Horatio that Hamlet's ship was attacked by pirates. Review the details of the pirate attack (copied below).

**PIRATE TABLEAUX:** Working in groups of 5 or 6, stage the pirate invasion through five or more "tableaux" (a held pose, representing a moment in the story). Group members might play pirates, Hamlet, Rosencrantz and Guildenstern, other sailors, or can use their bodies to represent ships or other inanimate objects. Tell a story with the tableaux. What did Hamlet do in each moment of the pirate invasion? As the final tableau, depict Hamlet on the pirate ship returning to Denmark. (This exercise can be applied to any scene that interests you from *Hamlet*).

### **HORATIO**

[Reads] *'Horatio, when thou shalt have overlooked this, give these fellows some means to the king: they have letters for him. Ere we were two days old at sea, a pirate of very warlike appointment gave us chase. Finding ourselves too slow of sail, we put on a compelled valour, and in the grapple I boarded them: on the instant they got clear of our ship; so I alone became their prisoner. They have dealt with me like thieves of mercy: but they knew what they did; I am to do a good turn for them. Let the king have the letters I have sent; and repair thou to me with as much speed as thou wouldst fly death. I have words to speak in thine ear will make thee dumb; yet are they much too light for the bore of the matter. These good fellows will bring thee where I am. Rosencrantz and Guildenstern hold their course for England: of them I have much to tell thee. Farewell.*

*'He that thou knowest thine, HAMLET.'*

**17. GERTRUDE'S SECRETS (DVD 27; IV,VII)**

Consider Gertrude's silence in her interview with Ralph after Claudius' departure. Review what Gertrude has said in previous scenes and come to your own conclusions about Gertrude's role in the crimes committed.

**GERTRUDE'S SECRETS:** Write Gertrude's inner monologue during her interview with Ralph. What would Gertrude be thinking after Claudius leaves and before Ralph speaks? What would be going through her head when she hears Ralph's first question? Feel free to expand the scene and add dialogue with Ralph if you would like to have Gertrude speak.

*Follow-up Essay:* Whatever role you gave Gertrude in your first monologue (an innocent or an accomplice), reverse it. Write her inner monologue as if she had behaved in the opposite way from what you first concluded. Can you find evidence to support this view as well? How does this change the way you feel about Gertrude?

-----  
***This is Hamlet, DVD 27***

*(Claudius departs; Gertrude and Ralph remain in studio.)*

RALPH

Well! I guess it's just us.

*(Awkward pause.)*

Actually, your highness -- if you don't mind -- I can't help but ask: did your involvement with Claudius start before King Hamlet's death? Did you, in fact, know about, or have something to do with, the murder itself?

*(Gertrude silently fumes, then rises and makes a regal exit.)*

RALPH

You can't say we don't ask the tough questions...

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**18. HAMLET REDUX (DVD 31/FULL TEXT REVIEW)**

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When Ralph prepares to conclude "The Tragedy of Prince Hamlet," Hamlet replies, alarmed, "Tragedy?!" Could the play be resolved differently?

**HAMLET REDUX:** What events would need to be changed to have made the play resolve happily for Hamlet? For Rosencrantz and Guildenstern? For Ophelia? For Polonius? For others? Trace linked events. Can you spot any "chain reactions" in the play, events that caused a series of other events to take place?

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**19. HAMLET'S STRATEGIES (DVD 31/FULL TEXT REVIEW)**

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**HAMLET'S STRATEGIES:** In *This is Hamlet*, we frequently see Hamlet working on his strategy in his notebook. Create two one-page documents: the first, a depiction of what actually unfolds in the script (from Hamlet's encounter with the ghost through the end of the play); the second, an alternate strategy for Hamlet that might have changed the play's course. For example, in Hamlet's alternate strategy, he might have planned a dinner date with Ophelia when he could comfort her and gain her help in brainstorming ideas. Feel free to use drawings, diagrams, or other creative tools to represent these strategies.

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**20. "TTYL SEND" (DVD 31/FULL TEXT REVIEW)**

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Summarizing the "text": *Hamlet* in a Hurry

**"TTYL SEND"**: Create five groups, assigning one act of *Hamlet* to each group. Working together, compose 10-15 text messages sent from character to character that effectively trace the narrative arc of your act. Ex, for Act One: Hamlet to Horatio: "What up, Hor? C u @ battlements 2nt; i'll believe this ghost thing when i c it u crazy cat. Ttyl."

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**21. "REFLECTION" (DVD 31/FULL TEXT REVIEW)**

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Reviewing your experience with *Hamlet* and *This is Hamlet*.

**REFLECTION:** Reflect on your experience over the last unit. Write a 1-2 page reaction paper. You may wish to respond to one or more questions from the following list: What moments in *Hamlet* resonated most strongly for you? How did watching *This is Hamlet* affect your experience of studying *Hamlet*? Did the video make clear anything that you had missed in reading the text, or provide you with additional insight into characters' thoughts and motivations? Were there moments when you wish Ralph had asked characters additional "tough questions"—and if so, what questions, to whom, and at what point? How did the actors' performances match or fail to match what you imagined of the roles when you read the text? If you were creating *This is Hamlet 2.0*, what would you keep, and what would you change?