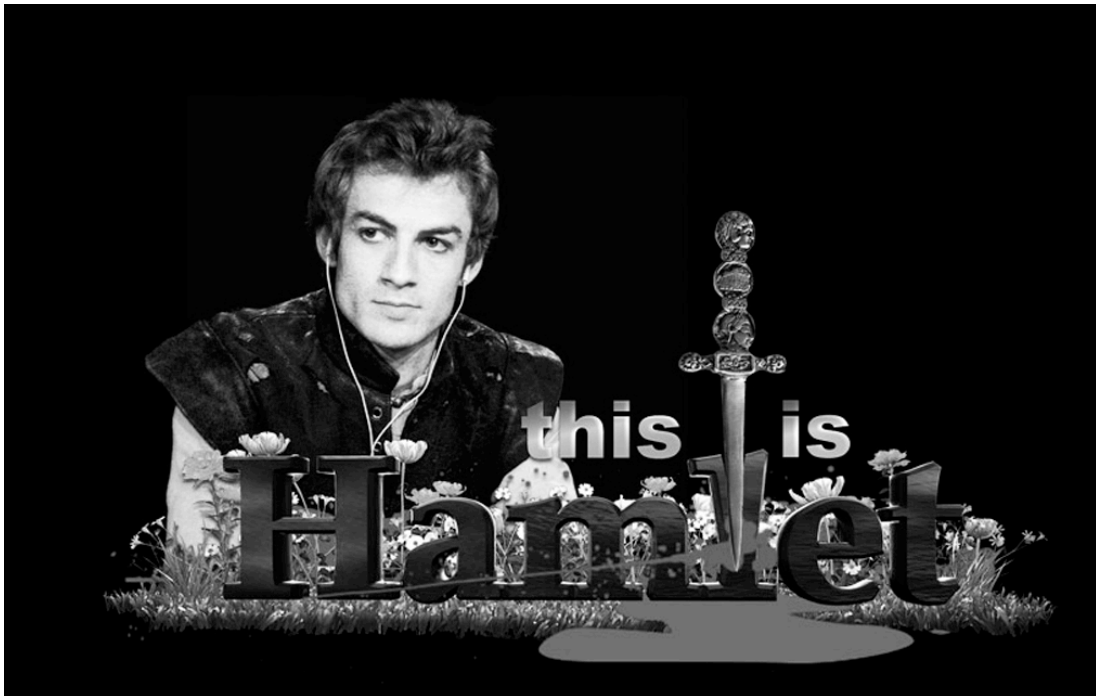


This is Hamlet in the Classroom:
Lesson Plans and Resources
for Teachers



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USING *THIS IS HAMLET* IN THE CLASSROOM

We know it's tough to teach Shakespeare... we want to help!

This is Hamlet can be watched in its entirety as an entertaining commentary and analysis of Shakespeare's tragedy; it can also be used in sections as a teaching tool in your classroom. The full-length film presents a TV-style interview show with Hamlet himself, as well as other characters from the play. An actual production of *Hamlet* takes place at the same time as the interview show, and the characters go back and forth between three spaces: the on-stage production of the play, where you'll see full scenes from Shakespeare's play, the off-stage "wings" of the theater, where characters are interviewed by the "on-the-scene" reporter, Sarah Siddons, as they enter and exit the stage; and finally, the TV studio, where characters discuss their experiences and motivations with the fictional interview host, Ralph Holinshed.

Each full scene from the play is followed up by a conversation in the TV studio, where Hamlet and others discuss what just took place in the scene, both in terms of plot and thematic. The discussion offers initial insights into the characters of the play, and reveals some of the implications of the events as they transpire. We have taken care to leave *Hamlet* open to interpretation in this video, giving students the opportunity to think critically about the play's themes and ideas and come to their own conclusions. The film provides an ideal framework from which to launch your own classroom discussions with your students, and offers many possibilities for exercises and activities for your students to do together, in or outside the classroom.

This guide provides tips for introducing Shakespeare to your students, a *This is Hamlet* act-by-act lesson plan, activity worksheets, and a list of additional web and text resources.

INTRODUCING STUDENTS TO SHAKESPEARE: GENERAL TIPS

When introducing students to Shakespeare, the following pre-reading aids, games, and exercises can be helpful. Worksheets for these activities can be found in the Appendix starting on p. 16.

Poll the class to determine familiarity with Shakespeare and *Hamlet*

- What do you know about Shakespeare? When did he live and what was his world like? What are some of the plays you have read or heard of?
- Have you seen any of Shakespeare's plays performed? Have you seen any film versions or adaptations of Shakespeare's plays (i.e. Baz Luhrmann's *Romeo + Juliet*, *Ten Things I Hate About You*, etc.)? Have you ever performed anything written by Shakespeare?
- What do you know about Shakespeare's language? Are iambic pentameter, prose, and verse familiar or unfamiliar terms? Do you know any famous quotes from Shakespeare? If so, what do you think they mean?
- What do you know about *Hamlet*? Any famous lines? Plot points? Characters? Where is it set, and when? What are some themes of *Hamlet*?
- What are your anxieties about Shakespeare? Is there anything that has confused you in past attempts to study Shakespeare? Is there anything that you're dreading as you embark on *Hamlet*?

Pre-read the Dramatis Personae to create Character Bookmarks

Distribute index cards to students, along with the play or copies of the Cast List. Analyze and discuss the cast list with an eye towards relationships and social status. Have students depict the characters on their bookmarks based on what they've inferred from the Dramatis Personae. Students 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*.

Playing around with the text: a Sneaky Shakespeare exercise

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," such as horror, western, detective, opera, soap opera, sit-com, musical, farce, and so on. 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.

Pre-Detecting: Interpreting key lines out-of-context

Distribute a worksheet of 5-8 key lines from Act 1 of *Hamlet*. Read each line aloud. 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? Have students write their ideas under each quote.

Weird Word Log

Select ten archaic or unusual words from your students' first reading assignment and display 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.

***This is Hamlet* Teaching Guide**

This is Hamlet is designed for maximum usefulness in the classroom. The film can be viewed act-by-act, by chapter selection, or in its entirety, and is valuable both as an introduction to *Hamlet* and as a resource for students as they work through the text. Content from the film is also available online, allowing students to complete viewing assignments outside of class or to refer back to specific scenes.

Below you'll find a series of general exercises and activities that address the play in its entirety; this is followed by more specific classroom activities that address each act of *Hamlet* sequentially.

GENERAL EXERCISES

The following are general exercises that may enhance your students' experience. Adapt these exercises as needed depending on the structure of your curriculum and your use of *This is Hamlet*.

How might you stage a specific moment in Hamlet for theater? How about for film?

Ask students to generate ideas for staging sections of text you are reading. Possible moments that are also shown in *This is Hamlet* include:

- Hamlet's encountering of the ghost (I,v)*
- The Mousetrap performance (III,ii)*
- Ophelia's madness scenes (IV,v)*
- Gertrude's "Willow" speech (IV,vi)*
- The graveyard scene (V,i)*
- The duel between Hamlet and Laertes (V,ii)*
- The soliloquies (I,ii; II,ii; III,i; III,iii; IV,iv)*

After viewing, compare students' ideas and the staging in *This is Hamlet*. Do certain staging ideas suggest different emphases? Different points of view? Different moods or atmospheres? What is conveyed by the staging ideas you have generated and by the film representation you have seen? Do you feel that some scenes can be dramatized more effectively through one medium or the other? You may also consider dramatizing moments that occur off-stage, such as the pirate attack, King Hamlet's funeral, the Royal Wedding, and action that occurs after the play's conclusion.

This exercise can be easily expanded into a filmmaking or performance exercise using the same section of text.

This is Hamlet in the Classroom

How do actors convey meaning and tone?

The following activity is adapted from Reading Shakespeare with Young Adults by Mary Ellen Dakin.

Distribute copies of a speech from the play to students (suggestions: Gertrude's Willow speech (IV,vi); any of Hamlet's soliloquies (I,ii; II,ii; III,i; III,iii; IV,iv); Claudius' "O my offense is rank" speech (III,iii); Ophelia's mad speech (IV,v)).

1. *Highlight words and phrases that appeal to any of the five senses—sight, sound, smell, taste, or touch.*
2. *Underline and label examples of personification. Explain what things are being humanized (if applicable).*
3. *How does this passage sound when you say it out loud? Do you hear a rhythm? Are the words soft and musical or harsh and discordant?*
4. *What is the mood of this speech? How do the imagery and the personification contribute to the mood?*

After a discussion, key up the appropriate scene in *This is Hamlet*, and distribute the following questions to consider while watching.

5. *Listen closely. Explain how the actor uses his or her voice as a performance tool.*
6. *Watch closely. What else does the actor do to add meaning and emotion to these words? For example, how does she or he use gestures, facial expressions, and movement to enrich the words?*
7. *How do the camera shots and angles contribute to the drama of this scene?*

Conclude the exercise with small-group or whole class discussions.

You be the Host!

Have students script a dialogue between Ralph and one or more of the characters. Bring characters into the studio to question them on their motivations and feelings in a particular scene.

Musically Speaking

Students can write and perform their own song summaries of scenes or acts, perform the summaries from the DVD, or use the song summaries as inspiration for other musical explorations of *Hamlet*.

At-Home Viewing Assignments

The Appendix on p. 14 lists content from the movie that is available online, allowing you greater flexibility in giving viewing assignments or structuring activities around content that students can access anytime.

ACT I

DVD Chapters Devoted to Act I

1. Introduction with Ralph Holinshed and Sarah Siddons (5:05)
2. I,ii: The Royal Family (5:59)
3. I,ii: Soliloquy: "Too too solid flesh" (5:28)
4. Commercial Break: University of Wittenberg (0:44)
5. I,iii: Laertes departs (intro) (1:05)
6. I,iii: Laertes departs (5:28)
7. I,v: Hamlet and the Ghost (8:24)
8. ACT I SONG SUMMARY (1:06)

Discussion Questions (by DVD Chapter)

As you watch *This is Hamlet*, you'll notice that there are often rhetorical questions displayed beneath Ralph and his guests in studio scene (this space is referred to as "the lower third" in TV news and talk show parlance). Some teachers like to use these questions as discussion prompts; accordingly, we've printed them below, and added a few more that might be useful:

From **DVD 2**, "The Royal Family" studio segment:

- Why doesn't Prince Hamlet inherit his father's throne?
- How long has it been since Hamlet's father's death?
- Does Hamlet resent the fact that he's not king?

From **DVD 3**, Hamlet's "Too Too Solid Flesh" Soliloquy:

- Is Hamlet suffering from depression?

From **DVD 6**, "Laertes Departs" studio segment:

- Hamlet and Ralph begin a discussion about Danish traditions, but it seems that Hamlet is really talking about something else. What do you think is going on here? Refer to the text: I,iv, 7-38.
- Is following the ghost reckless or logical?

Activities and Essay Questions

1. ADVICE: OPHELIA, LAERTES, POLONIUS (I, iii)

Review Laertes' advice to Ophelia (DVD Chapter 6; I,iii 5-44) and Polonius' advice to Laertes (Chapter 6; I,iii 55-81). 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?

ACTIVITY: TURN THE TABLES (DVD 6): 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?

ACTIVITY: ADVICE TO A NEWBIE (DVD 6): 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..."

2. HAMLET'S ENCOUNTER WITH THE GHOST (I,v)

Review Hamlet's conversation with the ghost of his father, King Hamlet (DVD Chapter 7; *Hamlet* I,v 1-112). What does Hamlet learn from the ghost, and what is the impact of these revelations?

ESSAY: COSTS OF MURDER (DVD 7): 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.

ACT II

DVD Chapters Devoted to Act II

9. II,ii: Introducing Ophelia (0:58)
10. II,ii: Ophelia in a Fright (6:12)
11. II,ii: Hamlet Meets Polonius (9:05)
12. II,ii: Soliloquy: "Rogue and peasant slave" (5:10)
13. ACT II SONG SUMMARY (0:58)

Discussion Questions (by DVD Chapter)

From DVD 10, "Ophelia in a Fright" studio segment:

- Is Hamlet's visit to Ophelia lovesickness, cruelty, or strategy?

From DVD 11, "Hamlet meets Polonius" studio segment:

- How will it help Hamlet if everyone thinks he's crazy?
- Is Hamlet's existential crisis getting in the way of revenge?
- Have the players revived Hamlet's plan for revenge?

From DVD 12, "Rogue and Peasant Slave" Studio segment:

- Why can't Hamlet take action?
- Is Hamlet beginning to doubt the ghost—and can ghosts be trusted?

Activities and Essay Questions

1. HAMLET VISITS OPHELIA

Hamlet paid a silent visit to Ophelia which Ophelia struggled to decipher (DVD Chapter 10; *Hamlet* II,I 75-110). 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!

ACTIVITY: HAMLET IN THERAPY (DVD 10): 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? Write a 1-2 page script and perform in front of the class.

2. OPHELIA'S SITUATION

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

ESSAY: OPHELIA'S DIARY (DVD 10): 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...

3. HAMLET'S SOLILOQUIES

Review Hamlet's two monologues in Act II: "What a piece of work is man" (*Hamlet* II, ii) and "What a rogue and peasant slave am I" (DVD Chapter 12, *Hamlet* II, ii).

ACTIVITY: STORYBOARD A SPEECH (DVD 11,12): Students create a "storyboard" for a section of either the "What a piece of work is man" or the "Rogue and Peasant Slave" speech. Have students select lines to illustrate, then draw 10-20 successive images creating a short film sequence for these lines, paying particular attention to metaphors and imagery. For example, in the first monologue, students could 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. The more specific images you can come up with, the better!

ACT III

DVD Chapters Devoted to Act III

14. III,i: Soliloquy: "To be or not to be" (4:11)
15. III,i: Hamlet and Ophelia (4:59)
16. Commercial Break: ImperialMatch.com (0:38)
17. III,i: Hamlet and Ophelia in studio (3:06)
18. III,ii: Hamlet prepares the Mousetrap (8:15)
19. III,iii: Claudius and his conscience (5:46)
20. Commercial Break: Pure-B-Sure (0:39)
21. III,iv: Intro: Gertrude in the bedroom (0:37)
22. III,iv: Gertrude in the bedroom (6:03)
23. ACT III SONG SUMMARY (1:00)

Discussion Questions (by DVD Chapter)

From DVD 17, "Hamlet and Ophelia" studio segment:

- Are Hamlet and Ophelia a couple, or not?
- Who's been mistreated, Ophelia, Hamlet, or both?
- Why would Hamlet tell Ophelia to "get thee to a nunnery"?

From DVD 18, "Hamlet prepares the Mousetrap" studio segment:

- Why can't Hamlet play his role as prince and son?
- Is Hamlet's love of the theater another way to avoid decisions?
- Is Hamlet finally ready to take action?

From DVD 19, "Claudius and his conscience" scene:

- Can you be forgiven for your sins and still keep everything you gained by committing them?

Activities and Essay Questions

(Activities 1 and 3 adapted from Mary Ellen Dakin's *Reading Shakespeare with Young Adults*)

1. TO BE OR NOT TO BE

Review Hamlet's "To be or not to be" soliloquy (DVD 14, *Hamlet* III, i). This famous monologue more well-known than understood. Getting students to appreciate its complexity is not easy - this activity is meant to slow them down and identify each of Hamlet's thoughts.

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ACTIVITY: EMULATING HAMLET (DVD 14) : Distribute triple-spaced copies of the soliloquy. Encourage students to replace every word or almost every word with a word that serves the same grammatical purpose. Is there a logic to Hamlet’s musings? How does each thought follow the next? Students should describe an actual choice that they are facing or have faced. An emulation by student Colleen Myers, "To Snooze or Not To Snooze," is provided with the worksheet.

2. THE MOUSETRAP

Review Hamlet’s plan to entrap Claudius by inserting extra lines into a play (this begins at the end of the “rogue and peasant slave” monologue in *Hamlet* II, ii), as well as the performance of the “Mousetrap” (DVD Chapter 18, *Hamlet* III,ii). How would you entrap Claudius, if the action were taking place today?

ESSAY: MODERN MOUSETRAP (DVD 18) : 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 or reality TV show? 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.

3. CLAUDIUS: “OH MY OFFENCE IS RANK”

Review Claudius' "Oh my offence is rank" speech (DVD Chapter 19, *Hamlet* III, iii). The monologue is a fascinating window into Claudius’s thoughts, but it is also a compressed series of powerful reflections on remorse, forgiveness, and divine grace.

ACTIVITY: CLAUDIUS REBUS (DVD 19) : 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.

ACT IV

DVD Chapters Devoted to Act IV

- 24. IV,i: Polonius' body (7:41)
- 25. IV,v: Ophelia's grief (6:33)
- 26. IV,vi: Good news from Horatio (2:16)
- 27. IV,vii: Bad news from Gertrude (3:00)
- 28. ACT IV SONG SUMMARY (0:58)

Discussion Questions (by DVD Chapter)

From **DVD 24**, "Polonius' body" behind-the-scenes segment:

- Why is Hamlet so willing to leave Denmark now?
- Why is Hamlet having these thoughts about the nature of war now?

From **DVD 25**, "Ophelia's grief" studio segment:

- Does Gertrude know anything about Claudius' current plans?

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- Did Gertrude's involvement with Claudius start before King Hamlet's death?
- Did Gertrude know about or have anything to do with the murder itself?

From DVD 27, "Bad news from Gertrude":

- How did Gertrude know the details of Ophelia's death?
- Was Ophelia's death an accident, or suicide?

Activities and Essay Questions

1. OPHELIA'S GRIEF AND MADNESS

Review the scenes when we see Ophelia grieving and descending into madness. Why does Ophelia express herself primarily in song, rather than directly speaking her feelings?

ACTIVITY: MADNESS MONOLOGUE (DVD 25): Review Ophelia's dialogue with Gertrude and Claudius (DVD Chapter 25, *Hamlet* IV, v). 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. Perform monologues outside or in a theater, if possible, to give students maximum freedom for exploration and expression.

2. PIRATE ATTACK

In *This is Hamlet* (DVD Chapter 26), we learn from Hamlet's text message to Horatio that Hamlet's ship was attacked by pirates. Of course, in the play, Horatio learns this from a letter received from some sailors, which he reads aloud on stage. Review the details of the pirate attack.

ACTIVITY: PIRATE TABLEAUX (DVD 26): Working in groups of 5 or 6, stage the pirate invasion through five or more "tableaux." 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.

3. GERTRUDE: INNOCENT OR GUILTY?

Consider Gertrude's silence in her interview with Ralph after Claudius' departure (DVD Chapter 27). Review the discussion topics above and what Gertrude has said in previous scenes and come to your own conclusions about Gertrude's innocence or guilt in the crimes committed.

ESSAY: GERTRUDE'S SECRETS (DVD 27): 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?

ACT V

DVD Chapters Devoted to Act V

- 29. V,i: In the graveyard (9:06)
- 30. Commercial Break: Poison (0:46)
- 31. V,ii: The fencing match (10:21)
- 32. Credits/ ACT V SONG SUMMARY (3:22)

Discussion Questions (by DVD Chapter)

From DVD 29, "In the graveyard" studio segment:

- Are Hamlet's musings on death about his father or himself?
- Why does death remind Hamlet of Ophelia?
- Why does Hamlet decide to have Rosencrantz and Guildenstern killed?
- What is Laertes' problem with Hamlet?

From DVD 31, "The fencing match" segment:

- Does Laertes feel conflicted about killing Hamlet?

Activities and Essay Questions

1. THE TRAGEDY OF HAMLET

When Ralph prepares to conclude "The Tragedy of Prince Hamlet," Hamlet replies, alarmed, "Tragedy?!" Why is *Hamlet* a tragedy? Does it need to end this way? Could the play be resolved differently? How would a different conclusion change the meaning of the play?

DISCUSSION: 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?

ESSAY: 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.

2. HAMLET IN A HURRY: SUMMARIZING THE TEXT

Trying to summarize a long and complex play is a difficult task. Summarizing is not only a good review exercise, but it also forces students to prioritize what is most important: how is plot related to the meaning of the play?

ACTIVITY: "TTYL SEND": Divide the class into five groups and assign one act to each group. Have students work together to compose 10-15 text messages sent from character to character that effectively trace the narrative arc of the complete act. Ex: Hamlet to Horatio: "What up, Hor? C u @ battlements 2nt; i'll believe this ghost thing when i c it u crzy cat. Ttyl." What gets left out of the text message summaries?

3. REVIEWING YOUR EXPERIENCE OF *HAMLET* AND *THIS IS HAMLET*

ESSAY: 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?

**ADDITIONAL WEB AND TEXT RESOURCES
FOR STUDYING, TEACHING, AND PERFORMING SHAKESPEARE**

Barton, John. *Playing Shakespeare: An Actor's Guide*. New York: Anchor Books, 1984.

Bryson, Bill. *Shakespeare: The World as Stage*. New York: HarperCollins, 2007.

Dakin, Mary Ellen. *Reading Shakespeare with Young Adults*. Urbana, IL: National Council of Teachers of English, 2009.

Haddon, John. *Teaching Reading Shakespeare*. New York: Routledge, 2009.

HamletWorks. Ed. Bernice Kliman, Frank Clary, Hardin Aasand, et al. Line-by-line annotation of the text, compiled from numerous sources.

<<http://www.leoyan.com/global-language.com/ENFOLDED>>.

Rocklin, Edward L. *Performance Approaches to Teaching Shakespeare*. Urbana, IL: National Council of Teachers of English, 2005.

Rodenburg, Patsy. *Speaking Shakespeare*. New York: Palgrave MacMillan, 2002.

Shakespeare Help: Hamlet. 2009. Links to YouTube Performances, Articles, and Images.

<<http://www.shakespearehelp.com/hamlet.htm>>.

Shakespeare, William. *Complete Works*. Ed. Jonathan Bate and Eric Rasmussen. Royal Shakespeare Company Commission. Hampshire, England: Macmillan Publishers Limited, 2008.

Web English Teacher: Hamlet. Lesson Plans and Teaching Ideas.

<<http://www.webenglishteacher.com/hamlet.html>>.

ABOUT REINVENTING THE WHEEL PRODUCTION COMPANY

We set out to create an entertaining introduction to Shakespeare's *Hamlet*, something that would make the world of *Hamlet* more approachable and instill a desire to continue to explore it.

Jeremy Sabol is a Lecturer in Stanford University's Program in Structured Liberal Education; he also teaches philosophy and literature in Stanford's Continuing Studies Program. He holds a PhD in French Literature from Yale University. Jeremy co-wrote and co-produced *This is Hamlet* with Greg. Jeremy also plays Ralph Holinshed, the television show host, in *This is Hamlet* as well as *This is Macbeth*.

Greg Watkins is a Lecturer in Stanford University's Program in Structured Liberal Education. He holds a joint PhD in Religious Studies and Humanities from Stanford University and an MFA in Film Production from UCLA. Greg recently published *Teaching Religion and Film* (2008). Greg directed *This is Hamlet*, and co-wrote and co-produced the film with Jeremy.

APPENDIX A. VIDEO CONTENT AVAILABLE ONLINE

The following chapters from the DVD are available online on the "Reinventing the Wheel" YouTube channel at <http://www.youtube.com/user/thisishakespeare>.

Viewing assignments can be helpful as students work on performance activities or essays.

Song Summaries

- DVD 8. ACT I SONG SUMMARY (1:06)
- DVD 13. ACT II SONG SUMMARY (0:58)
- DVD 23. ACT III SONG SUMMARY (1:00)
- DVD 28. ACT IV SONG SUMMARY (0:58)

Scenes

- DVD 2. I,ii: The Royal Family (5:59)
- DVD 3. I,ii: Soliloquy: "Too Too Solid Flesh" (5:28)
- DVD 6. I,iii: Laertes departs (5:28)
- DVD 7. I,v: Hamlet and the Ghost (8:24)
- DVD 10. II,ii: Ophelia in a Fright (6:12)
- DVD 11. II,ii: Hamlet Meets Polonius (9:05)
- DVD 11: Sarah Siddons Interviews Rosencrantz and Guildenstern
- DVD 12. II,ii: Soliloquy: "Rogue and peasant slave" (5:10)
- DVD 15. III,i: Hamlet and Ophelia (4:59)
- DVD 19. III,iii: Claudius and his conscience (5:46)
- DVD 21. III,iv: Intro: Gertrude in the bedroom (037)
- DVD 27. IV,vii: Bad news from Gertrude (3:00)

Commercials

- DVD 4. Commercial Break: University of Wittenberg (0:44)
- DVD 16. Commercial Break: ImperialMatch.com (0:38)
- DVD 20. Commercial Break: Pure-B-Sure (0:39)
- DVD 30. Commercial Break: Poison (0:46)

APPENDIX B. DISCUSSION QUESTIONS

Discussion Questions (by DVD Chapter)

From DVD 2, I,ii "The Royal Family" studio segment:

- Why doesn't Prince Hamlet inherit his father's throne?
- How long has it been since Hamlet's father's death?
- Does Hamlet resent the fact that he's not king?

From DVD 3, I,iii Hamlet's "Too Too Solid Flesh" Soliloquy:

- Is Hamlet suffering from depression?

From DVD 6, I,v "Laertes departs" studio segment:

- Hamlet and Ralph begin a discussion about Danish traditions, but it seems that Hamlet is really talking about something else. What do you think is going on here? Refer to the text: I,iv, 7-38.
- Is following the ghost reckless or logical?

From DVD 10, II,i "Ophelia in a Fright" studio segment:

- Is Hamlet's visit to Ophelia lovesickness, cruelty, or strategy?

From DVD 11, II, ii "Hamlet meets Polonius" studio segment:

- How will it help Hamlet if everyone thinks he's crazy?
- Is Hamlet's existential crisis getting in the way of revenge?
- Have the players revived Hamlet's plan for revenge?

From DVD 12, II,ii "Rogue and Peasant Slave" Studio segment:

- Why can't Hamlet take action?
- Is Hamlet beginning to doubt the ghost—and can ghosts be trusted?

From DVD 17, III,i "Hamlet and Ophelia" studio segment:

- Are Hamlet and Ophelia a couple, or not?
- Who's been mistreated, Ophelia, Hamlet, or both?
- Why would Hamlet tell Ophelia to "get thee to a nunnery"?

From DVD 18, III,ii "Hamlet prepares the Mousetrap" studio segment:

- Why can't Hamlet play his role as prince and son?
- Is Hamlet's love of the theater another way to avoid decisions?
- Is Hamlet finally ready to take action?

From DVD 19, III,iii "Claudius and his conscience" scene:

- Can you be forgiven for your sins and still keep everything you gained by committing them?

From DVD 24, IV,i "Polonius' body" behind-the-scenes segment:

- Why is Hamlet so willing to leave Denmark now?
- Why is Hamlet having these thoughts about the nature of war now?

From DVD 25, IV,v "Ophelia's grief" studio segment:

- Does Gertrude know anything about Claudius' current plans?
- Did Gertrude's involvement with Claudius start before King Hamlet's death?
- Did Gertrude know about or have anything to do with the murder itself?

From DVD 27, IV,vii "Bad news from Gertrude":

- How did Gertrude know the details of Ophelia's death?
- Was Ophelia's death an accident, or suicide?

From DVD 29, V,i "In the graveyard" studio segment:

- Are Hamlet's musings on death about his father or himself?
- Why does death remind Hamlet of Ophelia?
- Why does Hamlet decide to have Rosencrantz and Guildenstern killed?
- What is Laertes' problem with Hamlet?

From DVD 31, V,ii "The fencing match" segment:

- Does Laertes feel conflicted about killing Hamlet?

APPENDIX C. WORKSHEETS FOR ACTIVITIES

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*.

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

DRAMATIS PERSONÆ.

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

SCENE, Elsinore.

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 recks 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)

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

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

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LAERTES

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For nature, crescent, does not grow alone
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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,

This is Hamlet in the Classroom

Out of the shot and danger of desire.
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!

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.

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

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.

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

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 disposition that this goodly frame, the
earth, seems to me a sterile promontory, this most
excellent canopy, the air, look you, this brave
o'erhanging firmament, this majestical roof fretted
with golden fire, why, it appears no other thing to
me than a foul and pestilent congregation of vapours.
What a piece of work is a man! how noble in reason!
how infinite in faculty! in form and moving how
express and admirable! in action how like an angel!
in apprehension how like a god! the beauty of the
world! the paragon of animals! And yet, to me,
what is this quintessence of dust? man delights not
me: no, nor woman neither, though by your smiling
you seem to say so.

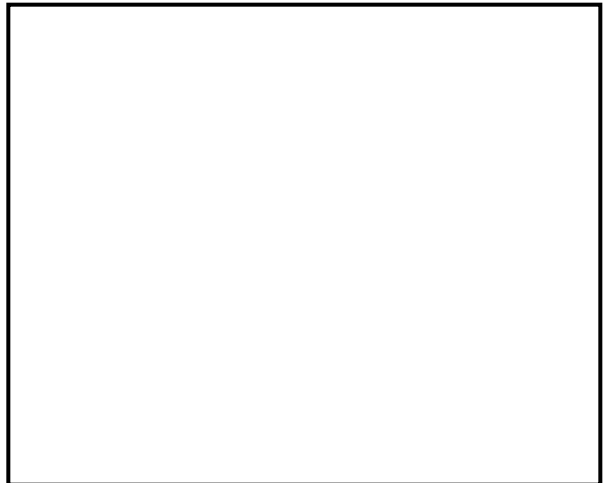
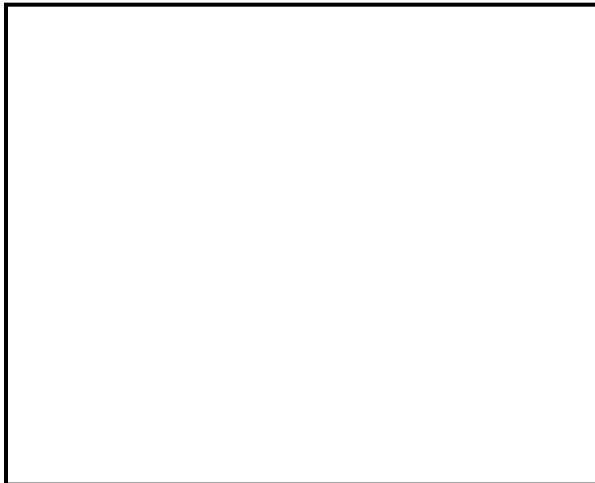
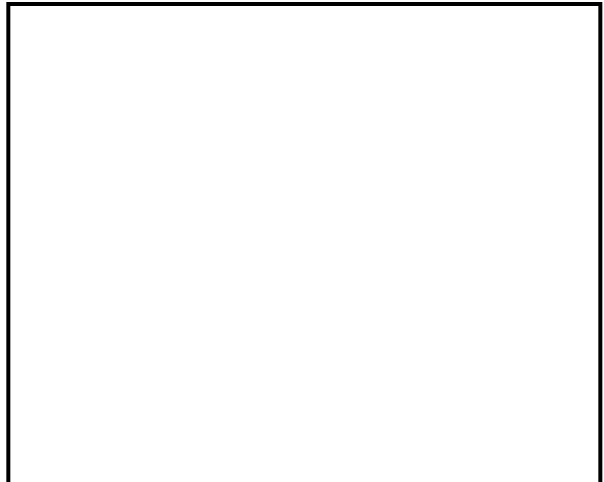
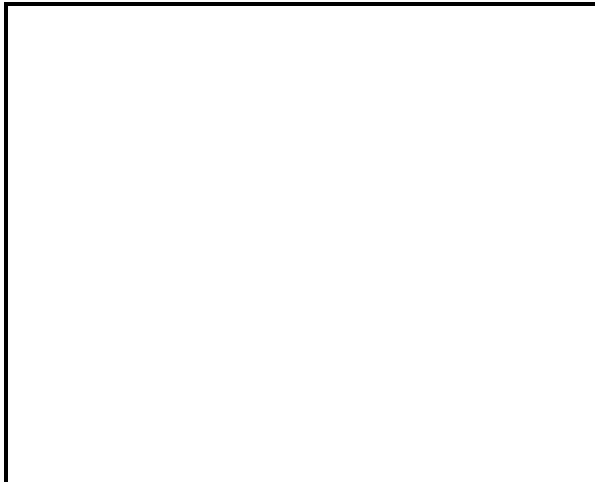
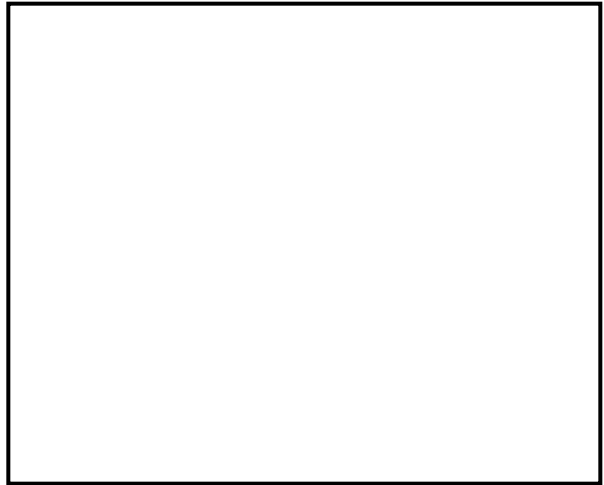
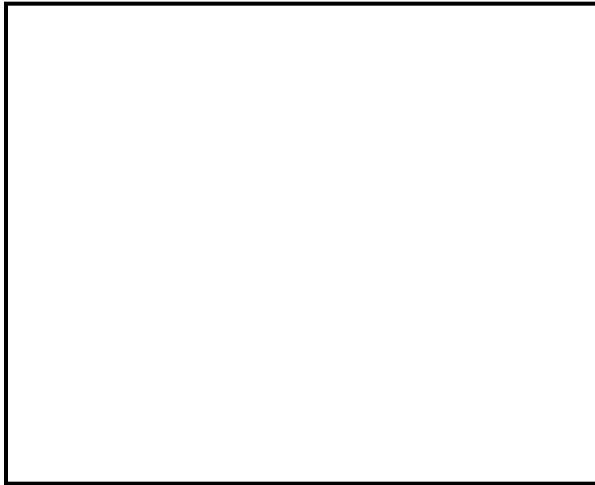
Hamlet, II,ii 553-610

Hamlet: O, what a rogue and peasant slave am I!
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 his visage wann'd,
Tears in his eyes, distraction in's aspect,
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,

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...

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

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?

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

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.

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

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."

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

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?