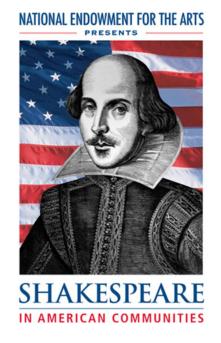


Study Guide 2018-2019

Hamlet

by William Shakespeare



Orlando Shakes' production of Hamlet is part of Shakespeare in American Communities, a program of the National Endowment for the Arts in partnership with Arts Midwest.

Florida Standards

Language Arts

LAFS.910.RL.1: Key Ideas and Details LAFS.910.RH.1: Key Ideas and Details

LAFS.1112.SL.1: Comprehension and Collaboration

LAFS.910.W.1: Text Types and Purposes LAFS.1112.RL.1: Key Ideas and Details

LAFS.910.RL.3: Integration of Knowledge and Ideas

Theater

TH.912.F.2: Careers in and related to the arts TH.68.S.1: The arts are inherently experiential.

PG-13

Elizabethan curse words, alcohol references, sexually suggestive scenes, Elizabethan duals, mildly frightening content

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HamletAn Introduction

Educators:

Thank you for taking the time out of your very busy schedule to bring the joy of theatre arts to your classroom. We are well aware of the demands on your time and it is our goal to offer you supplemental information to compliment your curriculum with ease and expediency.

We are excited to announce we have a new workshop for middle and high school students! Fostering Collaboration in the Classroom is an interactive workshop that leads students through the fundamentals of collaboration. Using theater games, students explore how the use of eye contact, listening, working together and supporting one another informs everyday interactions.

Please take a moment to explore our website at <u>orlandoshakes.org/education</u> for the following ways to add to your curriculum.

- "On your feet " activities to energize students
- Shortened Shakespeare scripts that range from 60 120 minutes long that are perfect for school productions
- Study Guide Spotlights for quick reference to the standards addressed in each production

We look forward to hosting you at the Lowndes Shakespeare Theater. Additionally, should you wish to bring our Actor/Educators into your classroom, we will work around your schedule. Feel free to contact us at Orlando Shakes should you have any questions or suggestions on how we can better serve you. We are always learning from you.

Thank you for your tremendous work in nurturing our audiences of tomorrow.

Anne Hering
Director of Education

Brandon Yagel Education Coordinator



HamletEnjoying Live Theater

Theater is a Team Sport

The **Playwright** writes the script. Sometimes it is from an original idea and sometimes it is adapted from a book or story. The Playwright decides what the characters say, and gives the Designers guidelines on how the play should look.

The **Director** creates the vision for the production and works closely with the actors, costume, set and lighting designers to make sure everyone tells the same story.



Stage Manager -Stacey Renee Norwood Photo: Rob Jones

The **Actors** use their bodies and voices to bring the author's words and the director's ideas to life on the stage.

The **Designers** imagine and create the lights, scenery, props, costumes and sound that will compliment and complete the director's vision.

The **Stage Manager** assists the director during rehearsals by recording their instructions and making sure the actors and designers understand these ideas. The Stage Manager then runs the show during each performance by calling cues for lights and sound, as well as entrances and exits.



Sound Designer -Britt Sanducky Photo: Rob Jones



Costume Designer -Denise Warner Photo: Rob Jones

The **Shop** and **Stage Crew** build the set, props and costumes according to the designer's plans. The Stage Crew sets the stage with props and furniture, assists the actors with costume changes and operates sound, lighting and stage machinery during each performance.



Creative Team of The Merry Wives of Windsor

The **Front of House Staff** welcomes you to the theater, takes your tickets, helps you find your seat and answers any question you may have on the day of performance.

The **Theater** is where it all takes place. Orlando Shakespeare Theater In Partnership with UCF is the only professional, classical theater company in Central Florida, reaching students and audiences in the surrounding eight counties.

Mission:

To enrich our community with engaging professional theater, inspiring educational experiences, and thought-provoking new plays.

HamletEnjoying Live Theater

The Actor/Audience Relationship

The Audience is the reason Live Theater exists. At Orlando Shakes, we cherish the Actor/ Audience relationship, the unique give and take that exists during a performance which makes the audience an ACTIVE participant in the event. The actors see the audience just as the audience sees the actors, and every laugh, sniffle, chuckle and gasp the audience makes effects the way the actor plays his next moment. We want you to be engaged and to live the story with us!



Photo: Rob Jones

There are certain Conventions of the Theatrical Event, like, when the lights go down you know that the show is about to start, and that the audience isn't encouraged to come and go during a performance. Here are some other tips to help you and your classmates be top notch audience members:

- Please make sure to turn off your cell phones. And NO TEXTING!
- Please stay in your seat. Use the restroom before you take your seat and stay in your seat unless there is an emergency.
- Please do not eat or drink in the theater.

Talkback

After the performance, the actors will stay on stage for about 10 minutes to hear your comments and answer any questions you have about the play and the production. We'd love to hear what you felt about the play, what things were clear or unclear to you, and hear your opinions about what the play means. This last portion of the Actor/Audience Relationship is so important to help us better serve you and enrich your artistic experience.

Consider the Themes and Key Questions above and ask yourself:

- 1. What Key Questions did the play answer?
- 2. Do you agree with everything the play said about these themes?
- 3. How did the actors, directors, and designers all address these themes?
- 4. What opinion did the artists bring to the process, did those opinions change throughout the process (designing, rehearsing, performing) and how did that impact their work?

HamletAbout the Play Summary

Guarding the castle at Elsinore, Marcellus and Barnado tell Horatio that they have seen the ghost of the dead King Hamlet. The ghost reappears, and they decide they must tell the dead king's son, Hamlet, about it. Hamlet is present at a reception being given by his uncle Claudius, who has just married Hamlet's mother, Gertrude. Claudius is sending ambassadors to Norway to stop a planned invasion by young Fortinbras. He gives Polonius' son Laertes permission to return to France. Hamlet reflects on the hasty marriage, and learns of the ghost's visit. That night he meets the ghost, who reveals that King Hamlet was murdered by Claudius. and Hamlet willingly agrees to be the means of revenge. He warns Horatio and the others not to speak of what has happened, even if he should behave strangely.

Polonius bids farewell to Laertes and warns his daughter Ophelia against Hamlet's courtship. Later, she tells Polonius of a strange visitation by Hamlet, and Polonius reports to the King and Queen that rejected love is the cause of Hamlet's supposed madness. Hamlet's fellow-students Rosencrantz and Guildernstern arrive, invited by the King to find out what is wrong. Polonius arranges for Ophelia to meet Hamlet where he and Claudius can observe them. Hamlet reflects to himself on the nature of life and death, then meets Ophelia. They arque about their relationship, and Hamlet, having become suspicious about being observed, tells her she should go to a nunnery. Claudius is convinced that love is not the cause of Hamlet's behaviour, and decides to send him abroad.

Meanwhile, travelling players have arrived, and Hamlet asks them to perform 'The Murder of Gonzago' before the King, so that he and Horatio can judge Claudius' guilt by

his reaction. Hamlet contrasts his own inaction with the way the players can become so involved in their characters. When one of the players enacts the poisoning of a king, Claudius leaves in high emotion, much to Hamlet's jubilation. Gertrude asks to see Hamlet, and Polonius decides to hide in the room to hear what is said. On his way, Hamlet comes across Claudius alone, trying to pray for forgiveness, but decides not to kill him in such a state of mind.

Hamlet arrives in his mother's room, and kills the person he discovers in hiding, thinking it to be Claudius but finding it to be Polonius.

He argues fiercely with Gertrude, eventually persuading her to change her ways. The Ghost appears, restraining Hamlet's anger towards his mother, and reminding him of the need for revenge. Claudius instructs Rosencrantz and Guildenstern to take Hamlet immediately to England. Travelling to the ship, Hamlet passes the Nowegian army on its way to fight for a small patch of land, and contrasts their determination with his own lack of resolve.

Ophelia has descended into madness. Laertes returns, blaming Claudius for his father's death, and is incensed to see Ophelia in this state. Claudius persuades him that the blame is Hamlet's. When Claudius receives a letter from Hamlet reporting his return to Denmark, he plots with Laertes to kill him. They arrange a duel in which Laertes' sword will be unblunted and poisoned. Claudius will also poison a drink, which he will offer Hamlet. Gertrude arrives with the news that Ophelia has drowned.

Hamlet meets Horatio on returning to Elsinore. On the way, they see two Clowns digging a grave, and Hamlet talks to the First Clown, reflecting on the skulls he finds. They discover that the grave is for Ophelia. Hamlet reveals himself to the funeral party, grappling with Laertes and proclaiming love for Ophelia. Later, Hamlet tells Horatio how the trip to England was a subterfuge for his death, arranged by Claudius, and how he managed to escape.

Osrick enters with news of the proposed fencing match, and Hamlet accepts the challenge. With Hamlet in the lead, Gertrude toasts him, and drinks from the poisoned cup. Laertes wounds Hamlet with the poisoned rapier, and is then wounded with it by Hamlet. Before he dies, Laertes blames Claudius, and Hamlet kills the King. Hamlet, close to death, passes the Danish succession to Fortinbras, and instructs Horatio to tell his story.

Courtesy of PlayShakespeare.com



Hamlet About the Play Meet the Characters

Main Characters

Hamlet is the Prince of Denmark. Devastated by his father's death, he had nevertheless hoped to succeed him, only to see his uncle Claudius both be chosen as king and marry his mother. This does nothing for his depression.

The Ghost of Old Hamlet haunts the castle of Elsinore. Having been murdered by his brother, he wanders the night, waiting for a chance to speak with his son.

Claudius is Old Hamlet's brother, uncle to Hamlet, and the present King of Denmark. He murdered the latter out of love or lust for Gertrude and the crown

Polonius is Claudius's chief counselor.

Gertrude is the widow of Old Hamlet and the present wife of Claudius, Hamlet's mother, and the Queen.

Ophelia is Polonius's daughter. In love with Hamlet, she is obedient to her father and listens to her brother, though she is spirited enough to accuse him of potential hypocrisy.

Horatio is a friend of Hamlet's, a fellow student at Wittenberg University.

Fortinbras is the Prince of Norway, a warlike young man with energy to spend.

Laertes is Polonius's son, who prefers life in Paris to Elsinore.

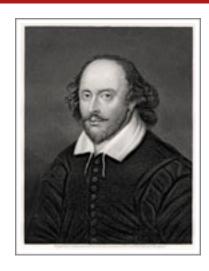
Other Characters
Voltemand
Cornelius
Rosencrantz
Guildenstern
Osric
Marcellus
Barnardo
Francisco
Players

Courtesy of PlayShakespeare.com





Hamlet About the Play Meet the Playwright



William Shakespeare is a mystery. He never went to college, only the local grammar school, but ended up writing the most famous plays in the history of the world. How did it happen? Nobody really knows.

We know very little about Shakespeare's personal life, his childhood and his marriage when you think about the impact he's had on our world. We have none of Shakespeare's letters, diaries, or original manuscripts. All we have is his signature on a couple of legal documents. In fact, the lack of information on him has made a lot of people argue that he never really wrote all those plays or even existed at all!

Never forget, Shakespeare wrote his plays to be **PERFORMED** not read. Never sit down to READ one of his plays if you don't know it. Get up and try ACTING IT OUT. You'll be surprised how much you'll understand. Reading Shakespeare is ALWAYS hard. Performing him is EASY.

Will wrote over 40 plays, but only 37 have survived. He wrote every kind of story you can think of- tragedies, comedies, histories. 22 of his plays were about WAR. Guess he had human nature down... In his plays you can find teenagers fighting with their parents, teenagers running away, teenagers falling in love, ghosts, gods, witches,

her lover's body minus its head, a woman caressing her lover's head minus its body, weddings, funerals, death by stabbing, suffocation, poison, decapitation, spiking, hanging, execution, being made into a meat-pie, and drowning in a vat of wine. The point is that Shakespeare did it ALL!

Everybody went to see Shakespeare's plays: children, peasants, royalty, merchants, every kind of person from every social group and clique. It was the one place where a beggar could rub elbows with the rich and famous. Remember there were no televisions, no radios, no magazines, and only the beginnings of newspapers. Not that newspapers mattered much considering most people COULDNT read or write! Aside from the plays, there were bearbaitings, cockfights, bull-baitings and if you were lucky, the occasional execution. That was all. Seeing one of his plays was something like a cross between a Magic basketball game and a rock concert. It was noisy, crazy, usually messy, and a whole lot of fun.

Shakespeare's Early Years

William Shakespeare was born on April 23, 1564 in Stratford-upon-Avon, England. He died on the exact same day fifty-two years later, in 1616. He lived during what was called the Elizabethan Era because at that time the queen of England was Queen Elizabeth I.

William Shakespeare's father, John Shakespeare, was a glovemaker by trade and ran a 'general store'. He was a prominent citizen in the town of Stratfordupon-Avon and even served as mayor for a term. The very first mention of John Shakespeare is in 1552. He was fined for keeping a 'dunghill' in front of his house. When William was eight years old, his father's fortunes started to decline. His father stopped going to church meetings and town council meetings, and his application for a coat-

drunks, murderers, a woman caressing of-arms was turned down. A 'coat-ofarms' was an important status symbol in Elizabethan England. Today it would be like the U.S. Government and everybody else in the country recognizing that you and your family were upper class and treating you like you were somebody important. Basically, you got invited to all the 'A-List' parties. Nobody knows why John Shakespeare's mysterious decline occurred.

> Shakespeare's mother was Mary Arden. a young lady from a prominent Catholic family. She married John Shakespeare in 1557 and they had seven children. William's older sisters Joan and Margaret died when they were babies. His vounger sister Anne died when he was fifteen. The most of what we know about his three younger brothers is the youngest was named Edmund and that he later became an actor in London. Edmund died at age twenty-seven and was buried in London. We don't really know much about Shakespeare's other two brothers.



Hamlet About the Play Meet the Playwright

As far as Shakespeare's education, even less is known. We assume he went to the local public grammar/elementary school in Stratford, but there are no records to prove it. We're also pretty sure he never went to college or university (pretty incredible when you consider Shakespeare invented over 2500 words that we still use everyday- including the words "puke", "eyeball", and "vulnerable"). In fact, after his baptism the next record we have of William Shakespeare is his marriage in 1582 to Anne Hathaway. William was eighteen years old when he married and Anne was twenty-six. Anne was also several months pregnant! Susanna, Shakespeare's first child, was born in 1583. Two years later, Shakespeare and Anne had twins, Judith and Hamnet. Sadly, Hamnet died only eleven years later. There is no record of his cause of death. William was deeply affected by his only son's death and after it spent more time in Stratford, traveling to London only for important theater business.

The London Years

Nobody knows exactly when William Shakespeare moved to London or how he supported himself once he got there. We do know he was an actor before he was a playwright. Even when he was thriving as a playwright, he still found time to act in his own plays. He played roles such as Adam in As You Like It and the ghost of Hamlet's father in *Hamlet*.

In 1589-92. Shakespeare's first plays were all HITS in London. By 1594, Shakespeare's own acting troupe, the Lord Chamberlain's Men, became the premier acting company in London.

In 1598, Shakespeare built his famous theater- The Globe Theater. It was located on the south bank of the Thames River in London. The new theater's motto was "Totus mundus agit histrionem" or in English instead of Latin The Later Years "All the world's a stage".

The Globe Theater could accommodate over 3,000 spectators and admission in the early 1600's was one penny. The Globe had twenty sides and was an "open-air" theater, meaning there was no roof in the center. What roof there was, was thatched (made of hay). The rest of the building was made of wood. From above it looked like a large donut. Performances were given every day from 2-5 in the afternoon (so the sunlight wouldn't bother the audience or the actors) except Sunday. The beginning of a show was signaled by three blasts from a trumpet and a flag raised at the same time: black for tragedy, red for history, and white for comedy. Why didn't they just pass out leaflets? Going to plays was considered immoral and advertising for plays was prohibited. Yet, everybody came! Vendors at the shows sold beer, water, oranges, gingerbread, apples, and nuts. All of these were THROWN at the actors if the audience didn't like the show! Audience members also frequently talked back to the actors. For example, if a murderer was sneaking up on somebody, the audience usually screamed out "LOOK **BEHIND YOU!"**

On June 29, 1613, the Globe Theater burned to the ground. It was during a performance of Henry the Eighth. The cannon shots that were fired to 'announce the arrival of the king' during the first act of the play misfired and engulfed the thatched roof in flames. One man's breeches (pants) caught on fire but before he got hurt badly somebody dumped their beer on him and put it out! While the rest of the audience escaped unharmed. The Globe Theater was completely destroyed. Thirty years later, an ordinance (law) was passed to close all theatres. Acting and plays were outlawed because they were considered immoral.

Back in Stratford, William Shakespeare enjoyed his retirement and his status as 'Gentleman'. He purchased House', the second largest home in Stratford-upon-Avon and often invited his friends and fellow artists over to hang out. One such visit is recorded in the journal of John Ward, a vicar in Stratford. He wrote, "Shakespeare, Drayton, and Ben Johnson had a merry meeting, and it seems drank too hard, for Shakespeare died of a fever there contracted". Shakespeare indeed died thereafter and was buried in his family's church in Stratford on his birthday in 1616.

In all, Shakespeare had written over 40 plays in two years. Two members of his acting company, the Lord Chamberlain's Men, published all the plays they could find in 1623. This collection of 37 of Shakespeare's plays has come to be known as The First Folio. If it had not been for these two men, John Heminges and Henry Condell, we might have no record of William Shakespeare's work and the world as we know it would be a very different place. In the preface to the Folio these men wrote, "We have but collected them (the plays) and done an office to the dead... without ambition either of selfprofit or fame; only to keep the memory of so worthy a friend alive, as was our Shakespeare".

Shakespeare's friend and fellow playwright Ben Johnson wrote this about Shakespeare when William died- "... I loved the man, and do honor his memory as much as any. He was indeed honest, and of an open and free nature: had excellent fantasies, brave notions, and gentle expressions...'

Hamlet About the Play Meet the Playwright

Shakeen	eare's Plays		
1589	Comedy of Errors	1601	Troilus and Cressida
1590	Henry VI, Part II Henry VI, Part III	1602	All's Well That Ends Well
1591	Henry VI, Part I	1604	Othello Measure for Measure
1592	Richard III	1605	King Lear Macbeth
1593	Taming of the Shrew Titus Andronicus	1606	Antony and Cleopatra
1594	Romeo and Juliet Two Gentlemen of Verona Love's Labour's Lost	1607	Coriolanus Timon of Athens
	Love's Labour's Losi	1608	Pericles
1595	Richard II Midsummer Night's Dream	1609	Cymbeline
1596	King John Merchant of Venice	1610	Winter's Tale
4507	Hamma IV Dant I	1611	Tempest
1597	Henry IV, Part I Henry IV, Part II	1612	Henry VIII
1598	Henry V Much Ado about Nothing		The second secon
1599	Twelfth Night As You Like It Julius Caesar		Apply Street This Street T



1600

Hamlet

Merry Wives of Windsor

Hamlet Historical Context

Elizabethan Theater

Statistics from the late 16th century suggest that more than 10% of the population regularly attended plays. The first regular London playhouse, The Theatre, had been built by the actor and carpenter, J. Burbage, in 1576. Actually, it was built just outside the city of London in order to scape the Puritan civic authorities. Up to this time players had been forced to perform mostly in inn yards. In the typical Elizabethan playhouse:

- The overall shape was roughly round or octagonal shaped with an open space in the middle, or an unroofed yard surrounded by one or two galleries.
- The stage was an open platform, jutting out into the center of the yard.
- Under the stage, hidden by drapery, was a cellar with machinery for projecting ghosts and devils through trapdoors.
- Above the stage the first gallery provided an open balcony which could be used for appearances of actors.
- Above the balcony was a hut to house machinery to raise or lower actors or property onto the stage.

The audience could stand around the stage, on three sides, for the payment of a penny. In the galleries, the best places cost as much as sixpence. Depending on the theatre, there were as many as 2,000 to 3,000 places for spectators.

Shakespeare's company, the King's Men, owned and produced their plays in the Globe Theatre, which they opened in 1589. Like many others of its time, it was an open-roofed structure with a jutting stage, surrounded by curving balcony of seats. The stage itself was roofed and had many levels, so that almost any kind of scene could be represented.

There was little in the way of props and scenery. Shakespeare's play often contain prologues apologizing for the poverty of the set and inviting the viewers to use their imaginations. The plays are full of vivid speeches that use words to create the scene for the audience.

In an open theatre, plays were performed during the day with no lighting available beyond natural daylight. In an enclosed theatre, such as the Blackfriars which the King's Men purchased in 1609, evening performances could be given by torch and candlelight. This type of performance was more expensive and attracted a higher class audience.

Theatre companies during Shakespeare's time consisted of male actors only; no women appeared on the stage. Young men dressed in women's clothing played these parts. The theatre was considered too vulgar an environment for women and a temptation to public "immorality." Needless to say, the men were presented with the same temptations, but it was considered more socially acceptable for them Although an actor could make a good living, the profession was not considered respectable and the association between acting and a "loose" lifestyle is one that lives on today.

HamletLesson Plan: Page to Stage

In this lesson, students will read an excerpt from Act V, Scene 1 of William Shakespeare's *Hamlet*. Students will also participate in a Socratic Seminar covering topics such as Shakespeare's use of imagery, comparison/contrast, verbal wordplay and disguise. Students will complete a handout where they will analyze how Shakespeare creates comedy through the use of staging, timing, physicality and vocal delivery. Students will also compare/contrast reading and watching a scene from the play. For the summative assessment, students will write an essay comparing and contrasting reading an excerpt from *Hamlet* to watching it live on stage, making a claim as to which medium was more impactful. All student handouts are included below.

Hamlet

Whose grave's this, sirrah?

First Clown (Gravedigger)

Mine, sir.

Sings.

"O, a pit of clay for to be made

For such a guest is meet."

Hamlet

I think it be thine indeed, for thou liest in't.

First Clown (Gravedigger)

You lie out on't, sir, and therefore 'tis not yours; for my part, I do not lie in't, yet it is mine.

Hamlet

Thou dost lie in't, to be in't and say it is thine. 'Tis for the dead, not for the quick; therefore thou liest.

First Clown (Gravedigger)

'Tis a quick lie, sir, 'twill away again from me to you.

Hamlet

What man dost thou dig it for?

First Clown (Gravedigger)

For no man, sir.

Hamlet

What woman then?

First Clown (Gravedigger)

For none neither.

Hamlet

Who is to be buried in't?

First Clown (Gravedigger)

One that was a woman, sir, but, rest her soul, she's dead.

Hamlet

How absolute the knave is! We must speak by the card, or equivocation will undo us. By the Lord, Horatio, this three years I have took note of it: the age is grown so pick'd that the toe of the peasant comes so near the heel of the courtier, he galls his kibe. How long hast thou been grave-maker?

First Clown (Gravedigger)

Of all the days i' th' year, I came to't that day that our last king Hamlet overcame Fortinbras.

Hamlet

How long is that since?

First Clown (Gravedigger)

Of all the days i' th' year, I came to't that day that our last king Hamlet overcame Fortinbras.

Hamle

How long is that since?

First Clown (Gravedigger)

Cannot you tell that? Every fool can tell that. It was that very day that young Hamlet was born— he that is mad, and sent into England.

Hamle

Ay, marry, why was he sent into England?

First Clown (Gravedigger)

Why, because 'a was mad. 'A shall recover his wits there, or if 'a do not, 'tis no great matter there.

Hamlet

Why?

First Clown (Gravedigger)

'Twill not be seen in him there, there the men are as mad as he

Hamlet

How came he mad?

First Clown (Gravedigger)

Very strangely, they say.

Hamlet

How strangely?

First Clown (Gravedigger)

Faith, e'en with losing his wits.

Hamle

Upon what ground?

First Clown (Gravedigger)

Why, here in Denmark. I have been sexton here, man and boy, thirty years.

Hamle

How long will a man lie i'th' earth ere he rot?

First Clown (Gravedigger)

Faith, if 'a be not rotten before 'a die—as we have many pocky corses, that will scarce hold the laying in —'a will last you some eight year or nine year. A tanner will last you nine year.

Hamle

Why he more than another?

First Clown (Gravedigger)

Why, sir, his hide is so tann'd with his trade that 'a will keep out water a great while, and your water is a sore decayer of your whoreson dead body. Here's a skull now hath lien you i'th' earth three and twenty years.

Hamlet

Whose was it?

First Clown (Gravedigger)

A whoreson mad fellow's it was. Whose do you think it was?

Hamlet

Nay, I know not.

First Clown (Gravedigger)

A pestilence on him for a mad rogue! 'A pour'd a flagon of Rhenish on my head once. This same skull, sir, was, sir, Yorick's skull, the King's jester.

Hamlet

This?

Takes the skull.

First Clown (Gravedigger)

E'en that

HamletLesson Plan: Page to Stage

Prior to the watching the performance, respond in writing to the following **socratic seminar questions**. All responses should be supported using detailed textual evidence from the scene. You should have a solid, well-supported paragraph for each question.

- 1. Identify at least two examples of imagery that Shakespeare uses in the scene. What metaphors or similes does Shakespeare employ?
- 2. How does Shakespeare use comparison and contrast to advance the story? How does he use it to add to the dramatic tension of the scene?
- 3. How does the Gravedigger add humor to the scene? How does Hamlet set up the humor?

How do the actors and director create comedy in Hamlet, Act V, Scene 1, lines 51-88?:

,		
o o		
Staging?		
:		
:		
:		
:		
,	 	
Timing?		
•		
:		
:		
:		
:		
Physicality?		
Physicality? Vocal Delivery?		

Hamlet Lesson Plan: Page to Stage

Comparing reading a scene from *Hamlet* to watching a scene from *Hamlet*.

	4	
Similarities		Differences
Impact on the audience due to the difference b	etw	een reading and watching:

From "assassination" to "zany," Shakespeare has given us words that we encounter every day. It is almost impossible to discuss such diverse subjects as advertising, business, law, medicine, or even dinner engagements and romance without using a word first penned by the Bard.

In this activity, students will be introduced to some of these terms and gain a new appreciation for Shakespeare. Each card contains a word first penned by Shakespeare, its definition, derivation, and the play(s) in which it first appeared.

You will need:

Shakespeare Taboo cards, a one minute timer

Instructions:

- 1. Print the next three pages of this Study Guide and cut them into cards, each with one word that Shakespeare coined.
- 2. Divide class into two teams, sitting on opposite sides of the room.
- 3. Decide which team will go first. Each team has one minute.
- 4. One person from that team is the "giver," who takes the top card and attempts to prompt his or her teammates to guess the word at the top.
- 5. While the giver is prompting the teammates they may make as many guesses as they want with no penalties for wrong guesses.
- 6. Once the team correctly guesses the word exactly as written on the card, the giver sits down and the next person from his/her team moves on to the next word on the next card, trying to get as many words as possible in the allotted time.
- 7. A player may choose to "pass," and give the next player from their team their card. When time runs out, play passes to the other team.
- 8. The playing team receives one point for correct guesses.
- 9. When you've gone through all of the cards, the team with the best score wins.

Rules:

Unlike traditional Taboo, the "giver" may use any information on the card as well as break the word down into syllables or get his teammates to say words that rhyme with the word or a syllable in the word. For instance, if the word is "dwindle", the student may say, "This word means to decrease or shrink. It has two syllables. The first syllable rhymes with thin. The second syllable sounds like a word for not sharp (dull)." The giver may only use speech to prompt his or her teammates; gestures, sounds (e.g. barking), or drawings are not allowed.



AROUSE (v)

To stir or waken; to excite

Shakespeare added the prefix *a-. arouse* is formed from the verb *rouse* which in Middle English had as its original sense "to shake the feathers" describing the behavior of hawks trained for hunting.

2 Henry VI, The Two Noble Kinsmen

SWAGGER (v)

To bluster or walk arrogantly; to act superior; to bully

Perhaps from the Norwegian word svagga ("to sway in walking")

A Midsummer Night's Dream, Troilus and Cressida, 2 Henry IV

CRITIC (n)

One who passes judgement or expresses a reasoned opinion; reviewer

From the Greek verb *krinein*, "to judge or decide."

Love's Labors Lost

ASSASSINATION (n)

Murder of a prominent person

The noun assassin appeared in English in the 13th c deriving from an Arabic word denoting a sectarian group whose members took hashish or marijuana before killing a king or public figure. From the Arabic root of assassin, meaning "eater of hashish." *Macbeth*

MOONBEAM (n)

Ray of reflected light from the moon

Shakespeare was the first to coin the compound word

A Midsummer Night's Dream

EMPLOYER (n)

One who makes use of or hires.

Shakespeare added the suffix *er*-From the Latin *implicare* ("to enfold or involve"). In some Shakespeare texts, the noun is spelled *imploier*.

Much Ado About Nothing

PUKE (v)

To vomit

Possibly from the Old English *spiwan* ("to spew or spit") and the modern German verb with the same meaning, *spucken*.

As You Like It

BUMP (n)

Swelling or raised spot on a surface Both noun and verb are probably onomatopoeic, reflecting the sound of a

onomatopoeic, reflecting the sound of a blow. Shakespeare's *bump* is a swelling that might be caused by a blow.

Romeo and Juliet

FARMHOUSE (n)

Farmer's home; rural dwelling

Farm is from the fourteenth century from the Old French term meaning "lease," based on the Latin verb *firmare*, "to make firm." Shakespeare coined the compound word, hyphenating it as *farmhouse*.

The Merry Wives of Windsor

BEDROOM (n)

Space for sleeping; area in or for a bed

Shakespeare uses *bed-room* to mean "room or space within a bed," not the modern "room with a bed."

A Midsummer Night's Dream

CIRCUMSTANTIAL (adj)

Indirect; dependent upon circumstances or situation

Shakespeare added the suffix *ial*- to the noun *circumstance*, which refers to the incidental or "surrounding" details (such as time, place, manner or occasion) or an action

As You Like It

FLAWED (adj)

Imperfect; showing a weakness or imperfection

Shakespeare coined the adjective, based on the Middle English *flaw*, meaning "flake or chip."

King Lear, Henry VIII

FORTUNE-TELLER (n)

Seer or prophet; one who professes to see the future

Shakespeare was the first to coin the compound word.

The Comedy of Errors, The Merry Wives of Windsor

MIMIC (n)

Performer skilled at imitating or aping

From the Greek mimos for "mime or actor."

A Midsummer Night's Dreamof Errors, The Merry Wives of Windsor

DWINDLE (v)

To decrease or shrink; to become less

Probably based on Middle English dwine, meaning "to waste away".

1 Henry IV, Macbeth

FRUGAL (adj)

Sparing; thrifty or economicalBased on the Latin *frugalis*, derived

from frux for "fruit" or "value."

The Merry Wives of Windsor, Much Ado About Nothing

ADDICTION (n)

Leaning or inclination; devotion to a habit

From the Latin *addicere*, meaning "to favor."

Henry V, Othello

MANAGER (n)

One who controls or directs; person in charge

From the Latin *manus*, "hand."

Love's Labor's Lost, A Midsummer Night's Dream

GENEROUS (adj)

Of noble birth; kind; freely giving or liberal

From the Latin genus ("birth" or "decent").

Love's Labors Lost

LUGGAGE (n)

Something lugged; baggage belonging to a traveler

From the verb *lug*, from Middle English *luggen*, "to pull or drag by the hair or ear."

1 Henry IV, The Tempest

PREMEDITATED (adj)

Contemplated or thought about beforehand; planned

From the Latin prefix prae-, "before," and the verb *meditari*

1 Henry VI, A Midsummer Night's Dream

LONELY (adj)

Having no companionship; feeling cut off or desolate

Coined from alone, from the Old English combination of *al* ("all") and *an* ("one").

Coriolanus, The Winter's Tale

EYEBALL (n)

Rounded capsule that forms the eye; organ for vision

Eye may be traced back to Old English and Germanic toots. Shakespeare was the first to use the compound word.

A Midsummer Night's Dream, The Tempest

UNAWARE (adv)

Unknowingly; suddenly; without warning

From the Old English waer, "careful or wary."

Venus and Adonis, 3 Henry VI

MECCIVII (MMI)	GL	.00	MY	(adj)	
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Dark and dismal; depressing

Shakespeare coined the adjective from the earlier verb gloom, meaning "to look, feel or act sullen or despondent."

1 Henry V

WORTHLESS (adj)

Having no value or merit; contemptible

Shakespeare added he suffix to the Old English root *weorth* ("worthy")

3 Henry VI, The Two Gentlemen of Verona, Titus Andronicus, 1 Henry VI, 2 Henry VI

SHOOTING-STAR (n)

Meteor appearing like a streak of light

Shakespeare coined this compound word

Richard II

HURRY (v)

To rush or move quickly Of unknown origin.

The Comedy of Errors, Venus and Adonis

SKIM-MILK (n)

Milk with its cream removed

Shakespeare coined this compound word

I Henry IV, A Midsummer Night's Dream

VULNERABLE (adj)

Immune to harm or injury, having no weakness

From the Latin, vulnerare, "to wound or injure."

Invulnerable: King John, Hamlet, The

Tempest

Vulnerable: Macbeth

Hamlet Activities: Paraphrasing

Paraphrasing is Orlando Shakespeare Theater's primary tool for unlocking Shakespeare's text, both in the classroom and for our professional company. What is the definition of paraphrasing?

Paraphrase: n. a rewording of the meaning of something spoken or written

Example:

In *Hamlet*, Hamlet says to Ophelia, "Doubt thou the stars are fire; Doubt that the sun doth move; Doubt truth to be a liar; But never doubt I love."

He figuratively means, "Question what you see and hear, but not that I truly love you."

Exercise:

In Act 3, Scene 1, Hamlet has a soliloquy saying...

"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?"





Write your own paraphrasing of Hamlet's words in modern day speech in the bubble above.

Hamlet Activities: Write a Review

Explain to students that the director's job is to take the words on the script from the printed page to the stage and bring them to life. Explain that theater critics review shows and publish their opinions. For AmericanTheatreCritics.org, critic Sherry Eaker wrote, "My point of view was that it wasn't the theatre critic's place to tell the playwright what he or she should be doing; instead, the critic should focus on what is already there and explain either why it works or why is doesn't work."

After seeing the production, have each student write a review of Orlando Shakes' production of *Shakespeare in Love*. The review should include one paragraph each for:

Introduction – What did you watch, where and when, and maybe, why?

The script – Did you like the writing, the story, the characters? Why or why not?

The score - Did you like the music? Why or why not?

The acting – Did you believe and care about the characters as portrayed? Why or why not?

The design - Did you like the set, costume and light designs? Why or why not?

The staging - How did the director stage the violence? Was it effective?

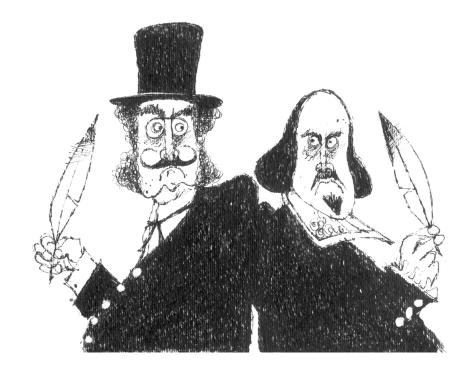
The audience - What ways did the audience respond to particular moments?

Conclusion - What will you remember about this performance?

If you wish, send your reviews to us at: anneh@orlandoshakes.org We'd love to hear your opinions of our show!

Read more: How to Become a Theater Critic

ehow.com/how 2079002 become-theater-critic.html#ixzz1v9tEyMnc



Hamlet Discussion & Themes

- 1. Action or Inaction What keeps Hamlet from following through with his plans to avenge his father? Is his indecisiveness justifiable or is he too hesitant to take action?
- 2. Certainty Is it possible to be completely certain of something? How much information do you need to prove the certainty of something? If you were Hamlet, when, if ever, would you have been certain that Claudius had something to do with your father's death?
- 3. Death How is the mystery of death explored through *Hamlet*? What role does religion play in Hamlet's thoughts on death? Do you believe the death of Claudius would bring revenge to Hamlet's father's death?
- 4. Play Within a Play In what ways does Shakespeare use a "play within a play" to further the story? Why does Hamlet decide to put on a play? What is Hamlet looking for in putting on the play and is he successful in his mission?
- 5. Love and Suffering How closely related are the ideas of love and suffering? Does anyone fall in love in this play who doesn't suffer? How does this relate to your own life?

Madness

O, That This Too Too Sullied Flesh Would Melt,
Thaw And Resolve Itself Into A Dew,
Or That The Everlasting Had Not Fixed
His Canon 'Gainst Self-Slaughter! O God, God,
How Weary, Stale, Flat, And Unprofitable
Seem To Me All The Uses Of This World!

Hamlet (Act 1, Scene 2)

Revenge

Now, Sir, Young Fortinbras,
Of Unimprovèd Mettle Hot And Full,
Hath In The Skirts Of Norway Here And There
Shark'd Up A List Of Lawless Resolutes
For Food And Diet To Some Enterprise
That Hath A Stomach In 'T; Which Is No Other
(As It Doth Well Appear Unto Our State)
But To Recover Of Us, By Strong Hand
And Terms Compulsatory, Those Foresaid Lands
So By His Father Lost

Horatio (Act 1, Scene 1)

Mortality

Good Hamlet, Cast Thy Nighted Color Off,
And Let Thine Eye Look Like A Friend On Denmark.
Do Not For Ever With Thy Vailèd Lids
Seek For Thy Noble Father In The Dust.
Thou Know'st 'Tis Common; All That Lives Must Die,
Passing Through Nature To Eternity.

Gertrude (Act 1, Scene 2)

Information courtesy of <u>folger.edu</u>, <u>www.william-shakespeare.info</u>, <u>online-literature.com</u>, <u>playshakespeare.com</u>, <u>bard.org</u>, <u>enotes.com</u>, <u>famousshakespearequotes.net</u>, <u>osfashland.org</u>, <u>shmoop.com</u>, Coined by Shakespeare by Stanley Malles, Jeffrey McQuain, R. O. Blechman