

Name:

*Hamlet* by William Shakespeare

Date:

Mrs. Seemayer



### Unit Objectives

Know

- Students will know the literary, poetic, and dramatic techniques used by Shakespeare.
- Students will know background information about Shakespeare.
- Students will know historical details about the time period in which the play occurs.

Understand

- Students will understand how to get meaning from Shakespearean language.
- Students will understand the impact of Shakespeare's plays.
- Students will understand the importance of plays in Elizabethan/Shakespearean times.
- Students will understand the historical context of the plays (both setting and writing).

Do

- Students will be able to read and act out portions of a Shakespearean play.
- Students will be able to identify figurative language and deeper meaning within a play passages.
- Students will be able to conduct close readings of play passages.

## **Who was Shakespeare?**

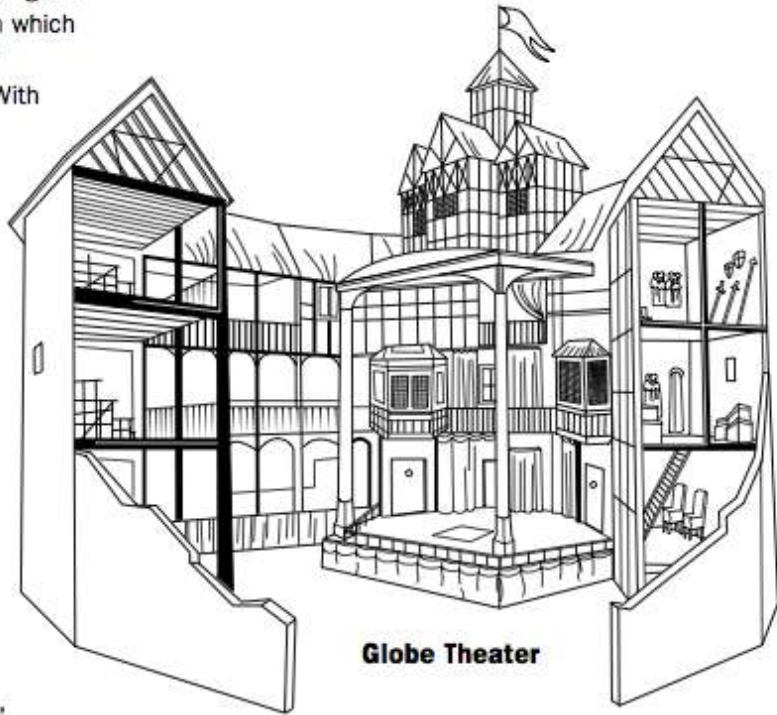
**Directions:** Jot down as many facts from the biography as you can.

# The Globe

## Did You Know?

Shakespeare lived and wrote during the English Renaissance, a period in which many aspects of English society changed, including the theater. With the Renaissance came the first English theater building, constructed for James Burbage just outside the city of London in 1576. Other theaters soon followed. In 1598 Burbage and members of Lord Chamberlain's Men—Shakespeare's acting troupe—tore down the theater and used its materials to build the Globe Theater. Shakespeare was an important shareholder in this new theater.

The Globe was made of wood and was octagonal. Like other theaters of the time, it was open-air with the stage at its center. Poor theater-goers paid a penny to stand around three sides of the stage, while wealthy audience members sat in one of the three stories of seats along the theater walls. Audiences of this period were diverse and included people from all levels of English society. To capture the interests of such a varied audience, plays combined many elements, including slapstick, violence, historical satire, and vulgarity.



The Globe, like Burbage's original theater, was built outside London. Theater owners wanted to avoid city authorities, many of whom disapproved of the theater because it drew large crowds, creating the potential for crime, the spread of disease, and the introduction of controversial ideas. Luckily for Shakespeare and other actors and playwrights of his time, Queen Elizabeth and members of the nobility supported theaters.

### **Literary Terms used by Shakespeare**

TERM	DEFINITION
foil	
deus ex machina	
tragedy	
pun	
allusion	
paradox	
universal theme	

### **Poetic Devices used by Shakespeare**

TERM	DEFINITION
prose	
poetry	
iambic pentameter	
blank verse	
meter	
foot	
rhyme scheme	

### **Dramatic Techniques used by Shakespeare**

TERM	DEFINITION
soliloquy	
aside	
monologue	

# Iambic Pentameter

## I. What is iambic pentameter?

Let's look at these two terms separately.

An **iamb** is a combination of stressed and unstressed syllables. Say the words *between*, *mature*, and *instead*. These are iambs. In poetry, repeated rhythmic units are called "feet."

An iamb is a kind of foot.

**Pentameter** means that the foot is repeated five times. It has the Greek root *penta-*, which means five. (Think of a pentagon; it has five sides.)

Now put the two terms together: **iambic pentameter** is a line of poetry with five iambs in it. It has this rhythm:

*da DUM / da DUM / da DUM / da DUM / da DUM*

Try clapping it out!

## II. Who uses iambic pentameter?

Iambic pentameter is the most common meter in poetry. William Shakespeare is famous for using it in both his plays and his poems.

Check out this line from *Macbeth*:

*So foul and fair a day I have not seen.*

*Macbeth, Act I, Scene 3*

Now read the first four lines of Sonnet XVIII. (By definition, a sonnet has 14 lines of iambic pentameter.)

*Shall I compare thee to a summer's day?*

*Thou art more lovely and more temperate:*

*Rough winds do shake the darling buds of May*

*And summer's lease hath all too short a date:*

## YOUR TURN

Clap out the rhythms of the sonnet. Then draw slashes in each line to show how they break into iambs. Finally, underline all the stressed syllables. We did the first line for you:

*Shall I / compare / thee to / a sum / mer's day?*

## III. Craft Your Own Poem!

Writing in iambic pentameter requires thought and discipline to find just the right words. Create your own poem using iambic pentameter. If you don't get the right rhythm or number of syllables at first, think about how you can rephrase your thoughts or use different words to express yourself. Use the lines below to write your poem. Continue on the back if you wish.

/ / / /

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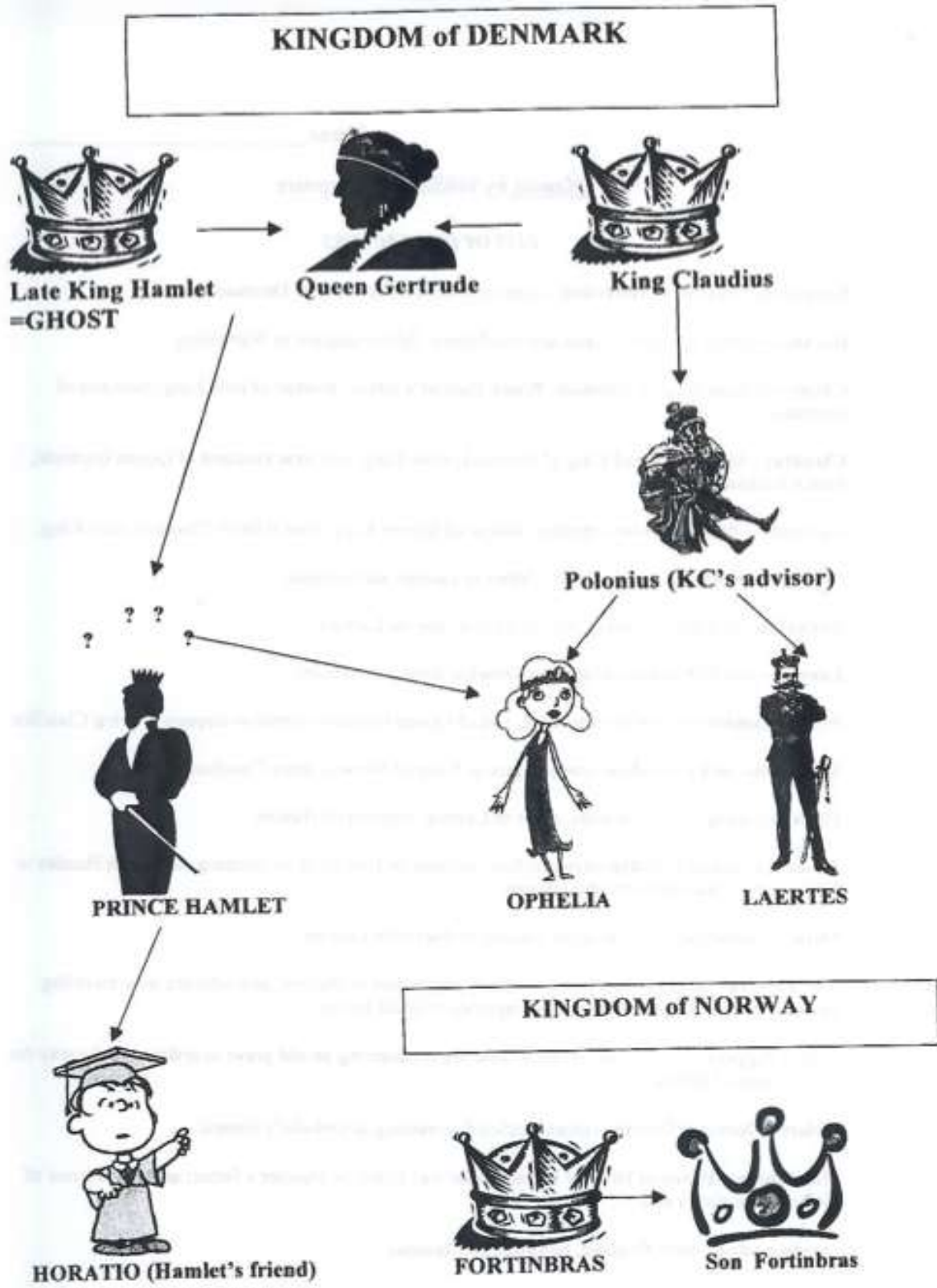
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## *Hamlet* Anticipation Guide

Read each statement, then write true or false on the line indicating your level of agreement with the phrases.

- \_\_\_\_\_ 1. Families always have the best interests of their members in mind.
- \_\_\_\_\_ 2. A widow should wait at least a year before remarrying.
- \_\_\_\_\_ 3. Power always eventually corrupts the person who possesses it.
- \_\_\_\_\_ 4. The only way to achieve true justice is to dish out revenge.
- \_\_\_\_\_ 5. A person's immoral choices will always come back to haunt him.
- \_\_\_\_\_ 6. Children should confront their parents when they disagree with their parents behavior.
- \_\_\_\_\_ 7. In order to understand the true meaning of life, one must confront death.
- \_\_\_\_\_ 8. It is acceptable to commit a crime to prevent another crime.
- \_\_\_\_\_ 9. It is excusable when people react without thinking in extreme situations.
- \_\_\_\_\_ 10. Daughters and sons are treated differently by their parents (based on gender).
- \_\_\_\_\_ 11. Parents are responsible for the behavior of their adult children.

# Hamlet Character Map



# *Hamlet Act 1*

## **BACKGROUND**

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### **Did You Know?**

At the time this play was written, ghosts and hauntings often appeared in literature and in theater productions. Ghosts returned to seek vengeance, reclaim property, or give warning of impending trouble. Shakespeare used ghosts in several of his works. Aside from Hamlet's father, Shakespeare's most famous ghosts include that of Julius Caesar in the tragedy *Julius Caesar* and Banquo in *Macbeth*. Both of these ghosts return from the dead to haunt the people responsible for their murders.

### **Dramatic Devices**

Theater and drama today are much different from what they were in Shakespeare's time. In the Elizabethan era, women were not allowed on stage, so acting troupes consisted entirely of men and boys. Because of their high voices, young boys often played the parts of female characters. The stage itself had very little, if any, scenery. The play's setting was conveyed to the audience by words or actions of the actors. A nighttime setting, for example, might be signified by an actor carrying a torch on stage. Costumes, however, were anything but plain. Many were magnificent in color and style and often were used to denote the character's occupation or to serve as disguises. Sound effects, such as drum rolls and trumpet blasts, were also popular.

## **VOCABULARY PREVIEW**

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**apparition** [ap'ə rish'ən] *n.* ghost; spirit

**calumnious** [kə lum'nē əs] *adj.* slanderous

**canon** [kan'ən] *n.* church law

**countenance** [koun'tə nəns] *n.* face; expression

**discourse** [dis'kōrs'] *n.* conversation

**imminent** [im'ə nənt] *adj.* ready to happen; inevitable

**perilous** [per'ə ləs] *adj.* dangerous

**portentous** [pôr ten'təs] *adj.* threatening

**prodigal** [prod'i gəl] *adj.* wasteful; extravagant

**sullied** [sul'ēd] *adj.* tarnished



## Hamlet Soliloquy #1

*Hamlet Soliloquy #1: 1.2.129-158*

Name \_\_\_\_\_

Text	What it says	What it implies
<p>O, that this too too solid flesh would melt Thaw and resolve itself into a dew! Or that the Everlasting had not fix'd His canon 'gainst self-slaughter! O God! God! How weary, stale, flat and unprofitable, Seem to me all the uses of this world!</p>		
<p>Fie on't! ah fie! 'tis an unweeded garden, That grows to seed; things rank and gross in nature Possess it merely. That it should come to this! But two months dead: nay, not so much, not two: So excellent a king; that was, to this, Hyperion to a satyr;</p>		
<p style="padding-left: 40px;">so loving to my mother That he might not beteem the winds of heaven Visit her face too roughly. Heaven and earth! Must I remember? why, she would hang on him, As if increase of appetite had grown</p>		

<p>By what it fed on: and yet, within a month--</p> <p>Let me not think on't--Frailty, thy name is woman!--</p>		
<p>A little month, or ere those shoes were old</p> <p>With which she follow'd my poor father's body,</p> <p>Like Niobe, all tears:--why she, even she--</p> <p>O, God! a beast, that wants discourse of reason,</p> <p>Would have mourn'd longer--married with my uncle,</p> <p>My father's brother, but no more like my father</p> <p>Than I to Hercules:</p>		
<p>within a month:</p> <p>Ere yet the salt of most unrighteous tears</p> <p>Had left the flushing in her galled eyes,</p> <p>She married. O, most wicked speed, to post</p> <p>With such dexterity to incestuous sheets!</p> <p>It is not nor it cannot come to good:</p> <p>But break, my heart; for I must hold my tongue.</p>		

## **ASSIGNMENT: Dynamics**

Act 1 Scene 2 Lines 1-164

Answer one of the following questions on a SEPARATE PIECE OF PAPER in complete paragraph form:

1. Write a paragraph exploring the dynamics that exist between the characters, and how those dynamics create dramatic tension.
2. What is the tone of Act I scene ii? How do you know?

## Hamlet Needs Therapy

### “Hamlet and his Mom” Act I Scene ii

It’s pretty obvious that Hamlet had a lot on his mind. Write a modern-day dialogue that might take place between Hamlet and a psychiatrist when he learns of his mother’s marriage to his uncle. Remember, the sky’s the limit. The therapy session can be funny or serious. It’s your call. Warning: Be prepared to read the dialogue in class.

PSYCHOLOGIST: \_\_\_\_\_

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HAMLET: \_\_\_\_\_

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PSYCHOLOGIST: \_\_\_\_\_

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HAMLET: \_\_\_\_\_

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## Polonius' Advice

Polonius' Advice to Laertes	What advice does Polonius give to Laertes?	What can you assume about Laertes based on this advice?
<p><b>LORD POLONIUS</b>            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 ownself be true,            And it must follow, as the night the day,            Thou canst not then be false to any man.</p>		

Farewell: my blessing season this in thee!		
Polonius' Advice to Ophelia	What advice does Polonius give to Ophelia?	What can you assume about Ophelia based on this advice?
<p><b>LORD POLONIUS</b>  Marry, well bethought:  'Tis told me, he hath very oft of late  Given private time to you; and you yourself  Have of your audience been most free and bounteous:  If it be so, as so 'tis put on me,  And that in way of caution, I must tell you,  You do not understand yourself so clearly  As it behoves my daughter and your honour.  What is between you? give me up the truth.</p> <p>...</p> <p><b>LORD POLONIUS</b>  Affection! pooh! you speak like a green girl,  Unsifted in such perilous circumstance.  Do you believe his tenders, as you call them?</p> <p>...</p> <p><b>LORD POLONIUS</b>  Marry, I'll teach you: think yourself a baby;  That you have ta'en these tenders for true pay,  Which are not sterling. Tender yourself more dearly;  Or--not to crack the wind of the poor phrase,  Running it thus--you'll tender me a fool.</p> <p>...</p> <p><b>LORD POLONIUS</b>  Ay, springes to catch woodcocks. I do know,  When the blood burns, how prodigal the soul  Lends the tongue vows: these blazes, daughter,  Giving more light than heat, extinct in both,  Even in their promise, as it is a-making,  You must not take for fire. From this time  Be somewhat scanter of your maiden presence;  Set your entreatments at a higher rate  Than a command to parley. For Lord Hamlet,  Believe so much in him, that he is young  And with a larger tether may he walk  Than may be given you: in few, Ophelia,  Do not believe his vows; for they are brokers,  Not of that dye which their investments show,  But mere implorators of unholy suits,  Breathing like sanctified and pious bawds,  The better to beguile. This is for all:  I would not, in plain terms, from this time forth,  Have you so slander any moment leisure,  As to give words or talk with the Lord Hamlet.  Look to't, I charge you: come your ways.</p>		

## Act I Scene iv: The State of Denmark

**HORATIO**

...

*A flourish of trumpets, and ordnance shot off, within*

What does this mean, my lord?

**HAMLET**

The king doth wake to-night and takes his rouse,  
Keeps wassail, and the swaggering up-spring reels;  
And, as he drains his draughts of Rhenish down,  
The kettle-drum and trumpet thus bray out  
The triumph of his pledge.

**HORATIO**

Is it a custom?

**HAMLET**

Ay, marry, is't:  
But to my mind, though I am native here  
And to the manner born, it is a custom  
More honour'd in the breach than the observance.  
This heavy-headed revel east and west  
Makes us traduced and tax'd of other nations:  
They clepe us drunkards, and with swinish phrase  
Soil our addition; and indeed it takes  
From our achievements, though perform'd at height,  
The pith and marrow of our attribute.  
So, oft it chances in particular men,  
That for some vicious mole of nature in them,  
As, in their birth--wherein they are not guilty,  
Since nature cannot choose his origin--  
By the o'ergrowth of some complexion,  
Oft breaking down the pales and forts of reason,  
Or by some habit that too much o'er-leavens  
The form of plausive manners, that these men,  
Carrying, I say, the stamp of one defect,  
Being nature's livery, or fortune's star,--  
Their virtues else--be they as pure as grace,  
As infinite as man may undergo--  
Shall in the general censure take corruption  
From that particular fault: the dram of eale  
Doth all the noble substance of a doubt  
To his own scandal.

...

**MARCELLUS**

Something is rotten in the state of Denmark.

### **ASSIGNMENT: The State of Denmark**

Read Hamlet's response to his friends.

Answer the following question on a SEPARATE PIECE OF PAPER in complete paragraph form:

1. What is the state of Denmark? What is the state of Denmark's leadership?

## Essential Passage by Character: The Ghost

**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 an 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.

*Act 1, Scene 5, Lines 13-32*

## **ASSIGNMENT: Costs of Murder**

Act 1 Scene 5 Lines 1-112

Review Hamlet's encounter with the ghost:

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.

Answer the following question on a SEPARATE PIECE OF PAPER in complete paragraph form:

1. For Hamlet, is revenge a mortal sin – or a moral necessity?

## **ASSIGNMENT: Ghosts**

Act 1 Scene 5 Lines 31

Do you believe in ghosts? People in Shakespeare's audiences did, but they couldn't be sure of whether the ghost was actually a loved one coming from Purgatory to warn them or to complete some unfinished business, or whether the ghost was a demon in disguise, trying to create chaos in the world for his boss, the devil. Can you imagine Hamlet's dilemma when the supposed ghost of his dead father tells him to "revenge his foul and most unnatural murder" (1.5.31)?

Write a paragraph ON A SEPARATE PIECE OF PAPER answering the following prompt.

1. What do you think appeared to Hamlet? Explain.



## Hamlet Needs Therapy

### “Hamlet and the Ghost” Act I Scene v

It’s pretty obvious that Hamlet had a lot on his mind. Write a modern-day dialogue that might take place between Hamlet and a psychiatrist after Hamlet speaks to his father’s ghost. Remember, the sky’s the limit. The therapy session can be funny or serious. It’s your call. Warning: Be prepared to read the dialogue in class.

PSYCHOLOGIST: \_\_\_\_\_

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HAMLET: \_\_\_\_\_

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PSYCHOLOGIST: \_\_\_\_\_

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HAMLET: \_\_\_\_\_

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PSYCHOLOGIST: \_\_\_\_\_

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HAMLET: \_\_\_\_\_

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# Allusions

## Act I Scene v

**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 .

**Ghost**

Now, Hamlet, hear:

'Tis given out that, sleeping in my orchard,

A serpent stung me;

**Directions:** Answer the following question in CEPEP format.

What allusion does Shakespeare make when referencing the “serpent”? How does King Hamlet’s description of Claudius make him sound so crafty and evil to the original audience?

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## Act I: Making Inferences

Watching or reading a play requires spectators or readers to draw inferences about characters based not only on what they say and do but also on what other characters say about them. What is your impression of the characters introduced by Shakespeare in Act I?

Review the following characters, and record your inferences about each one. The first one has been done for you.

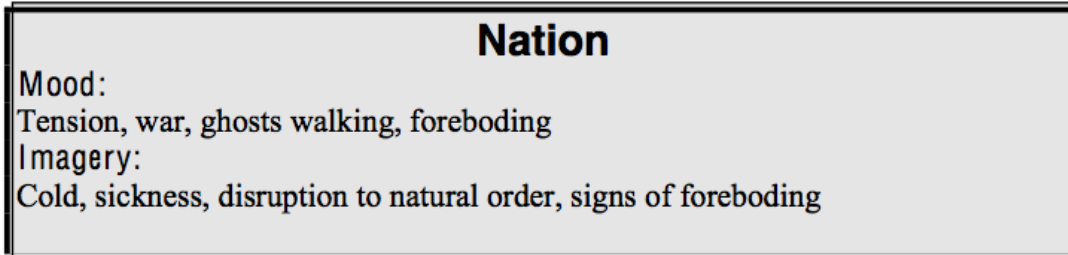
Character	What the Character Says and Does; What Others Say About the Character	What Can I Infer About the Character?
Hamlet	<i>Hamlet shows through his speech that he is quick-witted; adept at puns, double meanings, and irony. He reveals his despair through his soliloquies. Others describe his dark clothing and depressed mood.</i>	<i>Hamlet is sensitive, bright, passionate, and loyal to his father.</i>
Claudius		
Gertrude		
Polonius		
Laertes		
Ophelia		

**FOLLOW-UP:** Based on what you have inferred about these characters, how well do you think Denmark is being governed? Support your opinion with evidence from your chart or other evidence from the text.

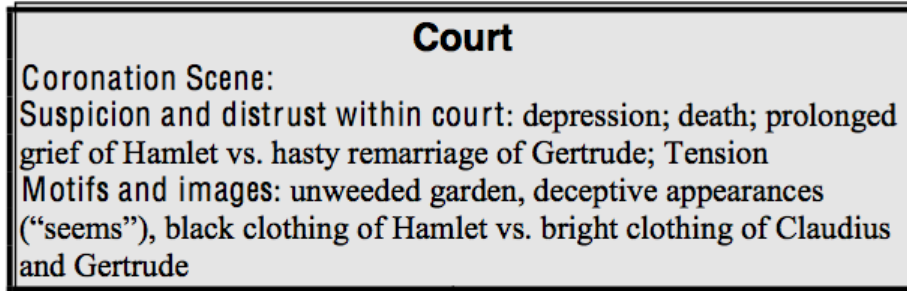
## ***Hamlet – Act One Diagram***

**Suspicion and tension in the nation, court and family**

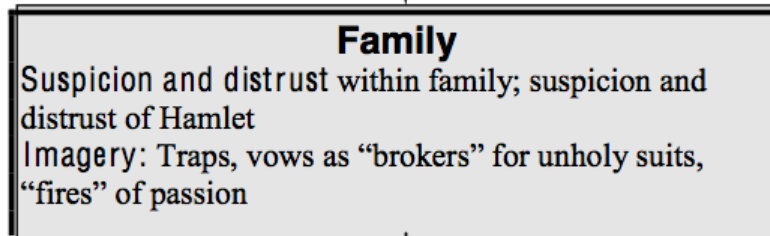
### **Scene One**



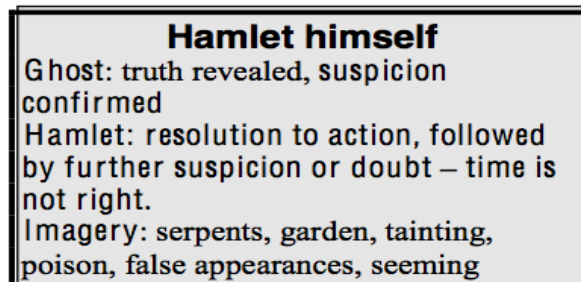
### **Scene Two**



### **Scene Three**



### **Scenes Four and Five**



## Act One Questions

Answer the following questions on a separate piece of paper.

1. Identify the relationships the following characters have to Hamlet:

Bernardo:

Francisco:

Marcellus:

Horatio:

King Hamlet:

2. What had Bernardo seen at a prior watch?

3. Why does Marcellus think Horatio should speak to the ghost?

4. Who do the soldiers/guards want to tell about the ghost?

5. Identify the relationships the following characters have to Hamlet:

King Claudius:

Queen Gertrude:

Laertes:

Polonius:

6. Where does Claudius send Cornelius and Voltimand?

7. What does the King tell Hamlet?

8. Hamlet is upset for two reasons. What are they?

1.

2.

9. What news does Horatio bring Hamlet?

10. What does Hamlet decide to do after he hears Horatio's news?

11. What is Laertes' advice to Ophelia?

12. What is Polonius' advice to Laertes?

13. At the end of Scene III, Ophelia agrees to "obey." What will she do?

14. What did the ghost tell Hamlet?

15. Hamlet swears Horatio to two things. What are they?

1.

2.

## *Hamlet Act 2*

### **BACKGROUND**

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#### **Did You Know?**

When Hamlet meets with the acting troupe that visits Elsinore Castle, he asks a player to give a speech about the death of King Priam, a figure in Greek mythology. In this speech the player describes the brutal murder of King Priam at the hands of Pyrrhus, witnessed by Priam's wife, Hecuba. Priam was the last ruler of Troy, a city conquered by forces from mainland Greece at the end of the legendary Trojan War. Pyrrhus led the final attack on Troy to avenge the death of his father, Achilles, who was killed by one of Priam's sons.

#### **Appearance and Reality**

The troupe of actors in act 2 will play an important role in Hamlet's pursuit of revenge. Shakespeare's use of the actors reflects one of the play's important themes—appearance versus reality. Like the actors, Shakespeare's main characters do not always present honest images of themselves to the world. This includes Hamlet, who is obsessed with finding truth but who hides his own true feelings and intentions.

### **VOCABULARY PREVIEW**

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**commission** [kə mish'ən] *n.* order

**firmament** [fur'mə mənt] *n.* sky

**malefaction** [mal'ə fak'shən] *n.* evil deed; crime

**pestilent** [pes'tə lənt] *adj.* destructive; deadly

**promontory** [prom'ən tōr'ē] *n.* high land jutting into the sea

**sovereign** [sov'rən] *adj.* supreme in power

**tedious** [tē'dē əs] *adj.* dull and lifeless



## Hamlet Needs Therapy

### “Hamlet and Ophelia” Act II Scene i

It’s pretty obvious that Hamlet had a lot on his mind. Write a modern-day dialogue that might take place between Hamlet and a psychiatrist after Hamlet paid a silent visit to Ophelia which Ophelia struggled to decipher. 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! Remember, the sky’s the limit. The therapy session can be funny or serious. It’s your call. Warning: Be prepared to read the dialogue in class.

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HAMLET: \_\_\_\_\_

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PSYCHOLOGIST: \_\_\_\_\_

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# Active Reading

## *Hamlet Act 2*

In act 2 many of Shakespeare's characters are hatching secret plots to expose the motives and true feelings of other characters. As you read, complete the chart below by filling in a description of each scheme or plot and its desired effect. Use as many boxes as you need.

Secret plot or scheme: <i>Polonius sends his servant Reynaldo to Paris to spy on Laertes.</i>	→	Desired outcome or effect: <i>confirms his beliefs about Laertes' misconduct</i>
Secret plot or scheme:	→	Desired outcome or effect:
Secret plot or scheme:	→	Desired outcome or effect:
Secret plot or scheme:	→	Desired outcome or effect:
Secret plot or scheme:	→	Desired outcome or effect:

## Act II: Summarizing

In Act II, Hamlet, Claudius, and Polonius make plans to spy on and entrap one of the other characters.

**Summarize the plans for spying developed by the following characters. Identify the character under surveillance, and describe the reason for the plan. The first one has been done for you.**

Plan and Reason for Plan	
HAMLET will spy on  CLAUDIUS	<p><b>Plan</b> <i>Hamlet hopes to prove that Claudius is guilty of Old Hamlet's murder by watching Claudius's reaction to The Mousetrap. The events of the play closely resemble the events of Old Hamlet's murder as it was described by the Ghost.</i></p> <p><b>Reason</b> <i>Hamlet wants to ensure that the Ghost is telling the truth so that Hamlet can plot his revenge on his uncle.</i></p>
CLAUDIUS will spy on	<p><b>Plan</b></p> <p><b>Reason</b></p>
POLONIUS will spy on	<p><b>Plan</b></p> <p><b>Reason</b></p>

**FOLLOW-UP: Which plan do you think will have the most influence on the outcome of the play? Give reasons to support your answer.**

## Act II Questions

1. Where does Polonius send Reynaldo? Why?
2. Why does Polonius think Hamlet is "mad"?
3. Why have Rosencrantz and Guildenstern come to the castle?
4. What is Polonius' plan for testing his theory that Hamlet is love-crazy?
5. Rosencrantz and Guildenstern finally meet with Hamlet, and Hamlet discovers they were sent for by the King. How does Hamlet describe his personal problems to them? What does he tell them?
6. What arrangement does Hamlet make with Player 1?
7. After Rosencrantz and Guildenstern leave Hamlet, what does he basically say in his soliloquy?

## *Hamlet Act 3*

### **BACKGROUND**

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#### **Did You Know?**

In act 3, scene 2, Hamlet's play is preceded by a scene without dialogue, called a "dumb show." A dumb show was a common feature of pre-Shakespearean tragedies. Its purpose was to preview what was to happen in the upcoming play to provide audience members with background information and enhance their understanding of the play.

#### **Sanity Versus Madness**

Hamlet's sanity is a point of discussion throughout the play. Today, readers, theatergoers, and literary critics continue to debate this topic. Some critics believe that Hamlet's actions in act 3 support the idea that he has slipped into insanity. As you read, judge Hamlet's state of mind for yourself.

### **VOCABULARY PREVIEW**

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**paradox** [par'ə doks'] *n.* something that seems absurd or against reason, but may nonetheless be true

**perceive** [pər sēv'] *v.* notice; see

**pious** [pi'əs] *adj.* devout

**resolution** [rez'ə lōʃhən] *n.* firmness; resolve

**visage** [viz'ij] *n.* face or facial expression

## Hamlet Soliloquy # 3

*Hamlet Soliloquy #3: 3.1.56-89*

Name \_\_\_\_\_

Text	What it says	What it implies
<p>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?</p>		
<p>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,  Must give us pause: there's the respect  That makes calamity of so long life;</p>		
<p>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,</p>		

<p>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?</p>		
<p>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?</p>		
<p>Thus conscience does make cowards of us all; And thus the native hue of resolution 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.--Soft you now! The fair Ophelia! Nymph, in thy orisons Be all my sins remember'd.</p>		

## Soundscape

**Exercise:** In Act 3, scene 2, Hamlet describes his state as midnight approaches and he readies himself to confront his mother. Hamlet’s vivid description helps provide a clue into his mental state for the audience and helps us understand what motivates the actions he’s about to take.

Each student should take a line or lines assigned and create a “soundscape” of your line. Using sound only, convey the mood and meaning of the line. The sounds do NOT need to be realistic, but could abstractly convey the spirit of Hamlet’s description.

### HAMLET

- a. Tis now the very witching time of night,
- b. when churchyards yawn
- c. and hell itself breathes out contagion to this world.
- d. Now could I drink hot blood,
- e. and do such bitter business
- f. as the day would quake to look on.
- g. Soft! now to my mother.
- h. O heart, lose not thy nature...
- i. I will speak daggers to her, but use none.

HAMLET, Act 3, scene 2

By using such vivid imagery, what mood does Shakespeare create?

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## **Claudius' Connotations** (III.III.37-73)

Underline keywords from each line, preferably words that name ideas or emotions. At the end on the line, write the connotations associated with the underlined word. Then, draw a symbol next to the word that represents the emotion associated. 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.

### **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.

Does your opinion of Claudius change at this point? Why or why not?

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## Irony

Dramatic irony occurs when the audience or reader knows something that a character in the play does not.

**In the boxes below, explain the dramatic irony in the given dialogue. The first one has been done for you.**

<p><b>Polonius:</b> We are oft to blame in this, / 'Tis too much proved, that with devotion's visage / And pious action we do sugar o'er / The devil himself. <b>King [Claudius]:</b> [<i>Aside.</i>] O, 'tis too true! (Act III, Scene 1, lines 46–49)</p>	<p><b>Irony:</b> Polonius does not realize (but the audience recognizes) that his words describe Claudius, who uses devotion to Hamlet and other “pious” actions to conceal his murder of Old Hamlet and his desire to kill Hamlet.</p>
<p><b>Hamlet to Claudius in reference to the play, <i>The Mousetrap</i>:</b> 'Tis a knavish piece of work; but what o'that? Your Majesty, and we that have free souls, it touches us not. (Act III, Scene 2, lines 251–253)</p>	<p><b>Irony:</b></p>
<p><b>Hamlet says to himself as he hesitates to kill Claudius while the King is praying:</b> Now I might do it pat, now he is praying . . . /A villain kills my father; and for that, / I his sole son, do this same villain send / To heaven. [T]his is . . . not revenge! (Act III, Scene 3, lines 73–79)</p>	<p><b>Irony:</b></p>
<p><b>Rising from prayer, Claudius says:</b> My words fly up, my thoughts remain below; / Words without thoughts never to heaven go. (Act III, Scene 3, lines 97–98)</p>	<p><b>Irony:</b></p>

## Hamlet Needs Therapy

### “Hamlet and Claudius” Act III Scene iii

It’s pretty obvious that Hamlet had a lot on his mind. Write a modern-day dialogue that might take place between Hamlet and a psychiatrist after Hamlet sees Claudius praying and decides not to kill him (III, iii). Remember, the sky’s the limit. The therapy session can be funny or serious. It’s your call. Warning: Be prepared to read the dialogue in class.

PSYCHOLOGIST: \_\_\_\_\_

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HAMLET: \_\_\_\_\_

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PSYCHOLOGIST: \_\_\_\_\_

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HAMLET: \_\_\_\_\_

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PSYCHOLOGIST: \_\_\_\_\_

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HAMLET: \_\_\_\_\_

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PSYCHOLOGIST: \_\_\_\_\_

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HAMLET: \_\_\_\_\_

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## Hamlet Needs Therapy

### “Hamlet kills Polonius” Act III Scene iv

It’s pretty obvious that Hamlet had a lot on his mind. Write a modern-day dialogue that might take place between Hamlet and a psychiatrist after Hamlet mistakenly kills Polonius (III, iv). Remember, the sky’s the limit. The therapy session can be funny or serious. It’s your call. Warning: Be prepared to read the dialogue in class.

PSYCHOLOGIST: \_\_\_\_\_

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HAMLET: \_\_\_\_\_

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PSYCHOLOGIST: \_\_\_\_\_

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HAMLET: \_\_\_\_\_

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PSYCHOLOGIST: \_\_\_\_\_

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HAMLET: \_\_\_\_\_

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PSYCHOLOGIST: \_\_\_\_\_

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HAMLET: \_\_\_\_\_

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## Essential Passage by Character: Gertrude

### HAMLET:

Here is your husband, like a mildew'd ear  
Blasting his wholesome brother. Have you eyes?  
Could you on this fair mountain leave to feed,  
And batten on this Moor? Ha! have you eyes?  
You cannot call it love; for at your age  
The heyday in the blood is tame, it's humble,  
And waits upon the judgment; and what judgment  
Would step from this to this? Sense sure you have,  
Else could you not have motion; but sure that sense  
Is apoplex'd; for madness would not err,  
Nor sense to ecstasy was ne'er so thrall'd  
But it reserv'd some quantity of choice  
To serve in such a difference. What devil was't  
That thus hath cozen'd you at hoodman-blind?  
Eyes without feeling, feeling without sight,  
Ears without hands or eyes, smelling sans all,  
Or but a sickly part of one true sense  
Could not so mope.  
O shame! where is thy blush? Rebellious hell,  
If thou canst mutine in a matron's bones,  
To flaming youth let virtue be as wax  
And melt in her own fire. Proclaim no shame  
When the compulsive ardour gives the charge,  
Since frost itself as actively doth burn,  
And reason panders will.

### GERTRUDE:

O Hamlet, speak no more!  
Thou turn'st mine eyes into my very soul,  
And there I see such black and grained spots  
As will not leave their tinct.

*Act 3, Scene 4, Lines 70-98*

## Act III: Compare and Contrast

Analyzing similarities and differences between various elements of a literary work can help the reader better understand the plot, characters, and conflict.

Using details from Act III, compare and contrast each of the following. The first one has been done for you.

### Rosencrantz and Guildenstern VERSUS Horatio as friends to Hamlet

**Rosencrantz and Guildenstern:**

*They claim to be Hamlet's friends, but they conspire against him with Claudius. They are hypocritical flatterers who are interested in gaining the king's favor.*

**Horatio:**

*He is a loyal and forthright friend to Hamlet. He is concerned about Hamlet's well-being and has proven that he is trustworthy.*

### The murder of Old Hamlet VERSUS the play, *The Mousetrap*

**Murder of Old Hamlet:*****The Mousetrap:***

### Hamlet's opinion of his father VERSUS Hamlet's opinion of his mother

**Hamlet's opinion of father:****Hamlet's opinion of mother:**

### The murder of Old Hamlet VERSUS the murder of Polonius

**Murder of Old Hamlet:****Murder of Polonius:**

### **Act III Questions**

1. What message do Rosencrantz and Guildenstern carry to the King? What is the King's response?

2. Hamlet's famous "To be or not to be" soliloquy is in scene one. In a sentence or two paraphrase his main points.

3. Describe Hamlet's tone when he speaks to Ophelia.

4. What do the King and Polonius decide about Hamlet's condition after eavesdropping on Hamlet and Ophelia?

5. Why does Hamlet give instructions to the players?

6. What was the King's reaction to the play, and what did Hamlet and Horatio decide his reaction meant?

7. What message does Rosencrantz deliver from the Queen?

8. The King has Rosencrantz and Guildenstern prepare to do what? Why?



9. Why doesn't Hamlet kill the King when the King is kneeling?

10. How does Polonius die?

11. What would Hamlet have his mother do?

## Hamlet Act 4

### BACKGROUND

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#### Did You Know?

How many times have you heard the line “To be, or not to be—that is the question”? Many of the lines that Shakespeare wrote have become a part of our everyday language and culture. Here are some of the often-quoted lines you’ve read so far. How many of them have you heard before?

- “This above all, to thine own self be true” (act 1, scene 3)
- “Something is rotten in the state of Denmark” (act 1, scene 4)
- “Though this be madness, yet there is method in’t” (act 2, scene 2)
- “Get thee to a nunnery” (act 3, scene 1)

#### Tragic Heroes

The central character of a tragedy is a tragic hero, or a noble character who meets his or her death typically because of a character defect or an error in judgment. The problem that causes a character’s downfall is called a fatal flaw. This concept was first introduced by the Greek philosopher Aristotle in the *Poetics*. Aristotle referred to the flaw or error in judgment that causes a hero’s suffering as *hamartia*, a Greek word meaning error or fault. Hamlet is one of Shakespeare’s tragic heroes. As the play draws to a close, try to identify Hamlet’s tragic flaw.

### VOCABULARY PREVIEW

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**abatement** [ə bāt’ mənt] *n.* decline; end

**convocation** [kən’ və kē’ shən] *n.* gathering

**cunning** [kən’ ɪŋ] *adj.* skill in deception

**impetuous** [ɪm pech’ ō əs] *adj.* hasty; impulsive

**profound** [prə found’] *adj.* having intellectual depth; intensely felt

**rendezvous** [rən’ də vō’] *n.* meeting; encounter

# Ophelia Needs Therapy

## “Ophelia turns Mad” Act IV Scene v

It’s pretty obvious that Ophelia had a lot on her mind. Write a modern-day dialogue that might take place between Ophelia and a psychiatrist after Review Ophelia's dialogue with Gertrude and Claudius. Remember, the sky’s the limit. The therapy session can be funny or serious. It’s your call. Warning: Be prepared to read the dialogue in class.

PSYCHOLOGIST: \_\_\_\_\_

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OPHELIA: \_\_\_\_\_

\_\_\_\_\_

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PSYCHOLOGIST: \_\_\_\_\_

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OPHELIA: \_\_\_\_\_

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PSYCHOLOGIST: \_\_\_\_\_

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OPHELIA: \_\_\_\_\_

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PSYCHOLOGIST: \_\_\_\_\_

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OPHELIA: \_\_\_\_\_

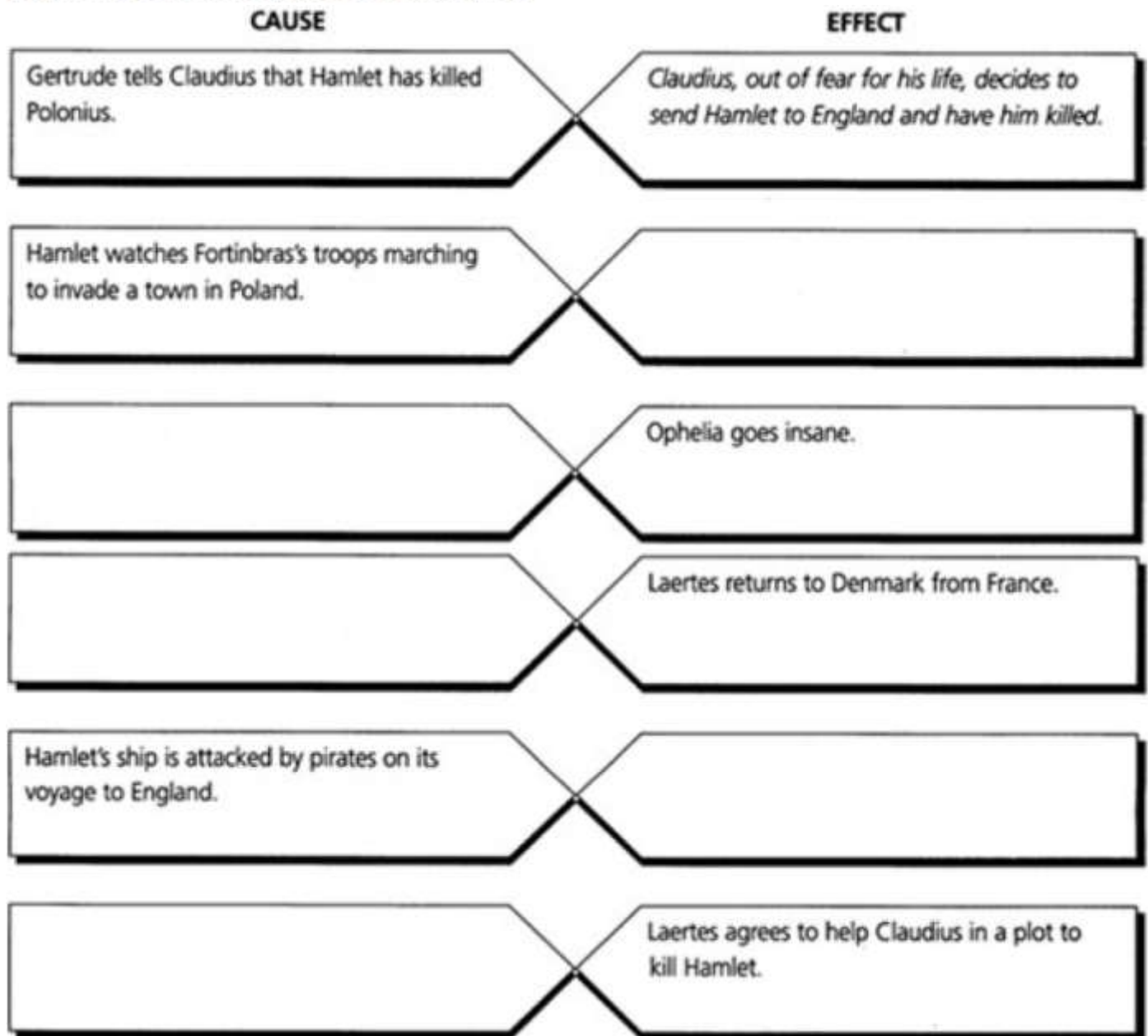
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## Act IV: Determining Cause and Effect

Determining cause and effect is a useful strategy for organizing the play's events.

Complete the following cause-and-effect chart about the events to this point in the play. The first one has been done for you.



## Act IV Questions

1. What does Hamlet think of Rosencrantz and Guildenstern?
2. Why must the King "not put the strong arm on" Hamlet?
3. When the King asks Hamlet where Polonius is, what is Hamlet's answer?
4. What is the content of the letters the King sends with Rosencrantz and Guildenstern to England with Hamlet?
5. What prompts Hamlet to say, "My thoughts be bloody or be nothing worth!"?
6. What has happened to Ophelia?
7. Why does Laertes force his way in? What does he want?
8. What is the content of Hamlet's letter to Horatio?
9. What plan do the King and Laertes discuss to kill Hamlet?
10. What news does the Queen bring Laertes?

## Hamlet Act 5

### BACKGROUND

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#### Did You Know?

How many times have you heard the line “To be, or not to be—that is the question”? Many of the lines that Shakespeare wrote have become a part of our everyday language and culture. Here are some of the often-quoted lines you’ve read so far. How many of them have you heard before?

- “This above all, to thine own self be true” (act 1, scene 3)
- “Something is rotten in the state of Denmark” (act 1, scene 4)
- “Though this be madness, yet there is method in’t” (act 2, scene 2)
- “Get thee to a nunnery” (act 3, scene 1)

#### Tragic Heroes

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### VOCABULARY PREVIEW

---

**abatement** [ə bāt’ mənt] *n.* decline; end

**convocation** [kɒn’ və kǎ’ shən] *n.* gathering

**cunning** [kʌn’ ɪŋ] *adj.* skill in deception

**impetuous** [ɪm pɛch’ ōō əs] *adj.* hasty; impulsive

**profound** [prə faʊnd’] *adj.* having intellectual depth; intensely felt

**rendezvous** [rən’ də vōō’] *n.* meeting; encounter

## Act V: Organizing Information

Revenge tragedies often end with a violent fury as those seeking revenge attempt to fulfill their missions. Much activity usually occurs in the last act as the final conflicts are resolved.

Sort out the destinies of the characters below by recording what happens to each of them. If a character dies, explain how. If a character survives, explain what he or she will do in the future.

At the Fencing Match Between Hamlet and Laertes . . .

Gertrude



Hamlet



Horatio



Claudius



Laertes



Fortinbras



Who is alive at the end of the play? \_\_\_\_\_

**FOLLOW-UP:** After reviewing your responses above, decide whether the play could have had any other outcome. Present evidence to support your answer.

## Act V Questions

1. Laertes thinks that Ophelia should have a better funeral service. What is the priest's answer?
2. Why does Hamlet jump into Ophelia's grave?
3. What does the King say to Laertes to console him after Laertes and Hamlet are separated?
4. What did Hamlet do to Rosencrantz and Guildenstern?
5. What news does Osric bring Hamlet?
6. What happens to the King, Hamlet, Laertes, and the Queen?
7. Who does Hamlet recommend to the throne?



## Recapping *Hamlet*

a Look at the pictures 1–5 from the play. Match the pictures to the sentences a–e.



- a Hamlet and Laertes fight at a funeral. \_\_\_\_\_
- b Hamlet is unhappy about his mother's marriage. \_\_\_\_\_
- c Everyone watches a play about a king who is a murderer. \_\_\_\_\_
- d Hamlet kills a man. \_\_\_\_\_
- e Hamlet speaks to the ghost of his father. \_\_\_\_\_

**Directions:** Complete each of the following sentences.

### ACT I

1. Hamlet is unhappy about \_\_\_\_\_
2. The ghost tells Hamlet \_\_\_\_\_
3. Hamlet cannot decide if \_\_\_\_\_

### ACT II

4. Polonius sends Ophelia \_\_\_\_\_
5. Everyone thinks Hamlet is \_\_\_\_\_

### ACT III

6. At the play, Claudius reveals \_\_\_\_\_
7. Seeing Claudius praying, Hamlet decides \_\_\_\_\_
8. In Gertrude's room, Hamlet kills \_\_\_\_\_

### ACT IV

9. Hamlet is sent to \_\_\_\_\_
10. Laertes returns to avenge \_\_\_\_\_
11. Ophelia dies by \_\_\_\_\_
12. After changing ships, Hamlet \_\_\_\_\_

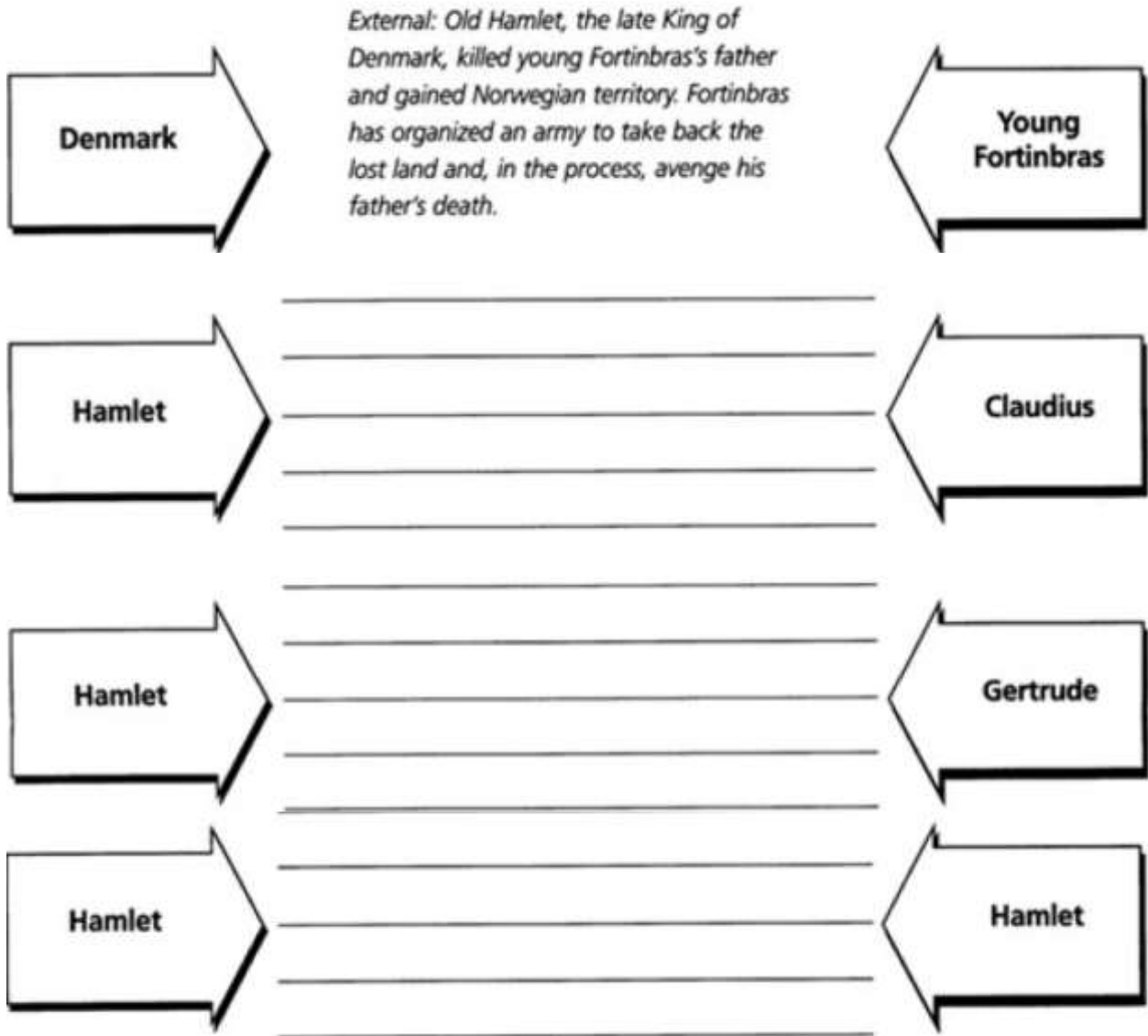
**ACT V**

13. In the graveyard, Hamlet realizes \_\_\_\_\_
14. Hamlet reveals Claudius' scheme to murder him to \_\_\_\_\_
15. Claudius and Laertes plot \_\_\_\_\_
16. In the duel, Laertes is \_\_\_\_\_
17. Laertes tells Hamlet of Claudius' \_\_\_\_\_
18. By accident, Gertrude \_\_\_\_\_
19. Hamlet slays \_\_\_\_\_
20. Hamlet dies from \_\_\_\_\_
21. Fortinbras of Norway \_\_\_\_\_

# Conflict

Describe the conflict that exists between each of the following. The first one has been done for you.

## CONFLICT



## *Hamlet* Themes

**Directions:** Write down one text event for each of the themes provided below.

Revenge-

Appearance vs. Reality-

Corruption-

Life and Death-

Human Nature-

Action vs. Inaction-

Trust and Betrayal-

Suicide-

Family Relationships-

## Appearance vs. Reality

Describe how the theme of appearance versus reality is conveyed by a situation involving the following sets of characters. The first one has been done for you.

	Appearance	Reality
<b>Hamlet with Polonius</b>	Hamlet uses nonsensical language and appears mentally disordered in his exchange with Polonius.	Hamlet is merely acting insane.
<b>Rosencrantz and Guildenstern with Hamlet</b>		
<b>Claudius and Gertrude speak to Rosencrantz and Guildenstern about Hamlet</b>		
<b>Hamlet with Ophelia</b>		

## Quotation Analysis

### Assignment: Analyze the assigned quotation.

Write a complete paragraph addressing the following:

- The Context** –Give the background of the quotation. (Who said it? Where was it said? When was it said?)
- The Gist**- What does the quotation say in your own words.
- To agree (or not to agree)**- Do you agree with this quotation? (DO NOT use "I")
- The Purpose**- Why is this quotation said? What is its purpose in the story? (Why?)
- The Application**- Why does this quotation matter in the greater context of life?

Seems, madam! Nay, it is. I know not "seems." (I.ii,76)

How weary, stale, flat, and unprofitable / Seem to me all the uses of this world! (I.ii,133-134)

Frailty, thy name is woman! (I.ii,146)

"This above all: to thine own self be true" (Act I, Sc. III).

"Though this be madness, yet there is method in 't." (Act II, Scene II).

"There is nothing either good or bad, but thinking makes it so" (Act II, Sc. II)

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. (II.ii,315-321)

"To be, or not to be: that is the question" (Act III, Sc. I)

Madness in great ones must not unwatched go. (III.i,196)

The lady doth protest too much, methinks. (III.ii,240)

O heart, lose not thy nature, let not ever / The soul of Nero enter this firm bosom. / Let me be cruel, not unnatural. / I will speak daggers to her, but use none. (III.ii,411-413)

Oh, from this time forth, / My thoughts be bloody or be nothing worth. (IV.iv,65-66)

I must be cruel only to be kind. (III.iv.178)

## Newspaper Project

Congratulations, you are now a newspaper editor! Your job is to report to the public what has been happening in their town! Your reports are meant to be realistic and professional. Make sure your information is correct and your formatting is aesthetically pleasing.

### Requirements:

- 1-2 pictures must be included in your newspaper (If you need to print at school, please email them to [Lindsey.Seemayer@DestinySchool.com](mailto:Lindsey.Seemayer@DestinySchool.com) They will be printed in black-and-white after school.)
- A clear newspaper format (can use publisher or print and paste onto a posterboard)
- Times New Roman (or other, approved) font, 12 point, single-spaced
- A creative title for your newspaper
- Headlines/titles for each article
- Feature Article**- One article that summarizes the events of the play in a reporter-style article
- At LEAST **TWO** articles from below (Each article MUST include AT LEAST **TWO** pieces of text evidence → QUOTATIONS!)

### Article Options- Choose At least TWO:

- Court Trial**- Write a synopsis of a court trial that was held to decide who was guilty for the tragic events of the play. Who is on trial? What evidence is found for or against them? Who was found guilty?
- Classified Ad**- One of the characters from the play is looking for true love! Write a classified ad in which the character describes what they are looking for and what they have to offer to a potential spouse.
- Expose**- Write an article exposing the corruption that is taking place in the town. Be sure to include who is the corrupt person, and who is the victim.
- Interview**- Write an interview out between a reporter and a character from the play. Be sure to make it realistic and focus on an event from the play that readers would want to know about.
- Advice Column**- Write a column in which a character writes to the newspaper for advice about a situation, then, have the columnist respond to the letter, offering the character a recommendation about what they should do.
- Comic Strip**- Illustrate and add words to a comic strip about an event from the play.
- Obituary**- Write an obituary for a character describing who they were, their lifetime achievements, and what they leave behind as their legacy.
- Wanted Ad**- Write an ad describing a character who is wanted by the police. Why are they wanted? How can they be recognized?
- Crossword Puzzle**- Create a crossword puzzle using characters' names. For the hints, use significant quotations by that character.