

**By William Shakespeare**

**You will need:  
your notebook (class  
notes paper)**

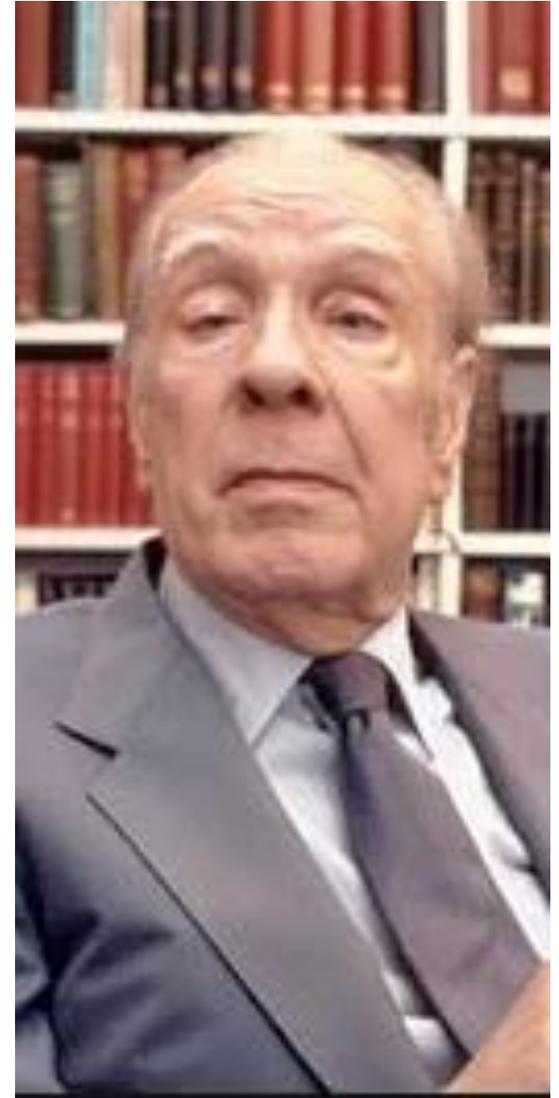
**“Everything and Nothing”  
reading**



# Jorge Francisco Isidoro Luis Borges

24 August 1899 – 14 June 1986

- An Argentine short-story writer, essayist, poet and translator, and a key figure in Spanish-language literature
- Classified as a surrealist and a magical realist (or a predecessor of magical realism)
- His international reputation was consolidated in the 1960s, aided by his works being available in English and by the success of García Márquez's *One Hundred Years of Solitude*.
- Writer and essayist J. M. Coetzee said of him: "He, more than anyone, renovated the language of fiction and thus opened the way to a remarkable generation of Spanish American novelists."



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**Take discussion notes in your class notes**

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What is the tone of the article (tone is the author's attitude toward the subject)? What specific diction (word choice) conveys that tone?

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What shifts in mood or tone do you perceive in the short story?

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How does this article change or relate to your previous understanding of William Shakespeare as a person?

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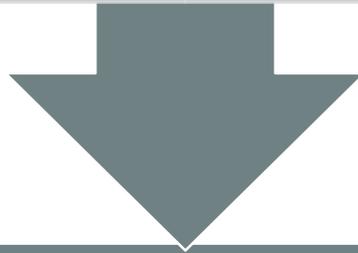
**Borges'  
"Everything  
and  
Nothing"**



Paradox: A statement that contradicts its self and is still true.

“When the battle’s lost and won.”

“Fair is Foul and Foul is Fair...”



Oxymoron: a figure of speech in which apparently contradictory terms appear in conjunction.

“faith unfaithful kept him falsely true...”

## Paradox v Oxymoron



*T H E*  
Tragicall Historie of  
H A M L E T,

*Prince of Denmarke.*

By William Shakespeare.

Newly imprinted and enlarged to almost as much  
again as it was, according to the true and perfect  
Coppie.



AT LONDON,  
Printed by I. R. for N. L. and are to be sold at his  
shoppe vnder Saint Dunstons Church in  
Fleetstreet. 1605.

# Review Discussion: Shakespeare Literacy

1. Where is Shakespeare from? Year of birth/death?
2. What two English monarchs did Shakespeare write for?
3. What year were Romeo & Juliet and Macbeth written/performed?
4. What genre is Macbeth? Romeo & Juliet? What other Shakespeare plays or published works can you name?
5. Which theatre in London is most associated with Shakespeare?
6. In what typical verse, style, & meter are Shakespearean plays composed?



The 15th-century Renaissance brought with it a new interest in the study of human experience and awareness.

*Hamlet* was written in the early 17th century around 1600 or 1601 and first performed in 1602.

Shakespeare's *Hamlet* explores this struggle.

## The Renaissance



# Protestant Reformation:

- The main action of *Hamlet* takes place in Denmark, a largely Protestant nation at the time of the play's composition.



Written  
under:

Queen  
Elizabeth  
I

Written  
after:

“Romeo &  
Juliet”  
1595

Written  
before:

“Macbeth”  
1609

**“Hamlet” 1599**



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# *Hamlet*

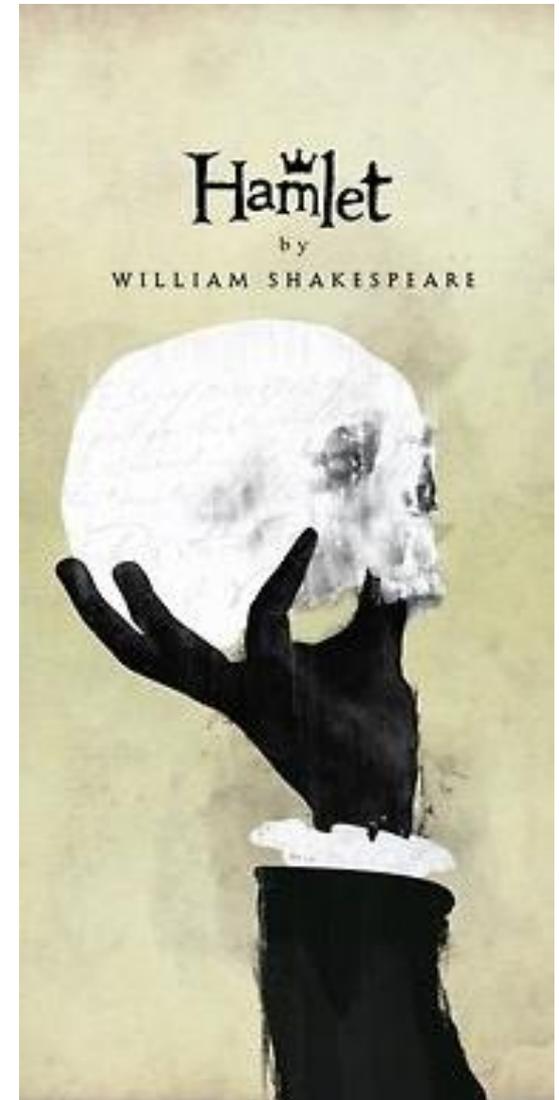


- The story was
  - **Originally a Norse saga first published in the twelfth-century *Historiae Danicae* of Saxo Grammaticus**
  - **First used in English theater—called the Ur-Hamlet—by Thomas Kyd in the 1580s but that play is now lost**
  - **Used by Shakespeare in 1599; by all accounts he so thoroughly re-wrote the Kyd that those who had seen both assure Shakespeare’s originality and superiority**
  - **Three different early versions of the play are extant: the First Quarto (Q1, 1603); the Second Quarto (Q2, 1604); and the First Folio (F1, 1623).**
    - **Each version includes lines and entire scenes missing from the others.**



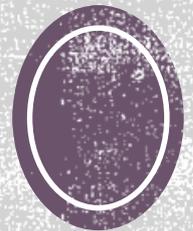
# *Hamlet*

- Shakespeare's longest play: 4,042 lines
  - Hamlet has 1530 lines, the most of any character in Shakespeare.
- “Hamlet” unabridged would take between 4 and 5 hours to perform.
- The first actor to play *Hamlet* was Richard Burbage, the lead actor in Shakespeare’s company, The King’s Men.





**The castle, Elsinore, in which the play is set really exists. It is called Kronborg Castle and was built in the Danish port of Helsingør in 1420s by the Danish king, Eric of Pomerania.**





# Kronborg Castle



# Historical Readings of *Hamlet*

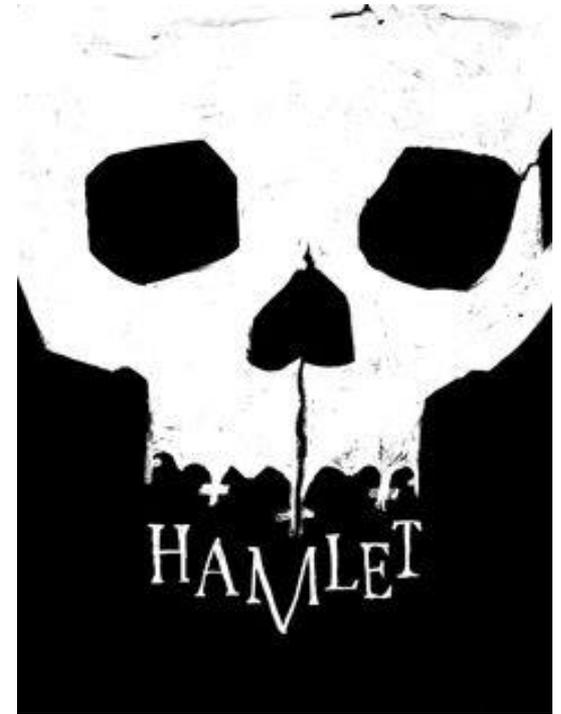


- Romantics saw the play as the psychological study of a prince too delicate and sensitive for his public mission ☺
- Later nineteenth-century European intellectuals saw their own disillusionment in revolutionary failure in the hero's anguish and self-reproach
- In Czarist Russia, “Hamletism” became the acknowledged term for political vacillation and disengagement
- After WWI, “Hamlet” reflected the European death wish revealed in the carnage and devastation of the war
- Stalin thought the play was “too dangerous to perform” and to his opponents it showed the drama and the futility of political crime in an authoritarian state
- Contemporary Irish poet Seamus Heaney saw “Hamlet” as a metaphor for the murderous politics of revenge devouring his country



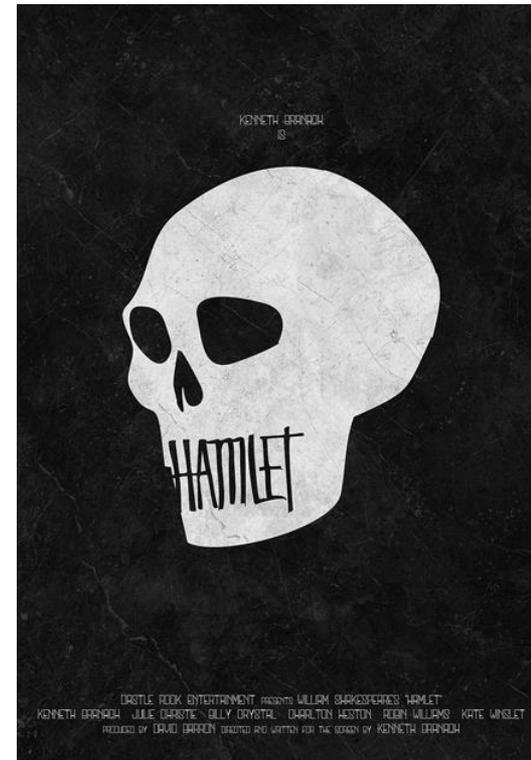
# Your thoughts...

- What effect does the following have on the reader/audience member:
  - You will find 421 question marks in the text.
  - The play begins with Barnardo asking, “Who’s there?”
  - The word *question* appears fifteen times in the script.



# Discussion Questions

- Shakespeare's first line, "Who's there?", establishes an interrogative mood for the play. To what extent is this first line reflected in the rest of the play?
  - Is Hamlet mad or does he pretend to be mad?
- To what extent is this play a traditional revenge story? A psychological drama? How does Shakespeare use dialogue and soliloquy to communicate each?
- "Hamlet" explores an ethical argument—whether an individual should take justice in their own hands or leave it to God. What conclusions does the play present to this question of the morality of private revenge?
- What ideas and questions does "Hamlet" present about surveillance and survival in an authoritarian state? Analyze instances when language is militantly regulated in the play.
- Analyze Shakespeare's use of the motif of eyes and ears.



# Discussion Questions

- “The struggle of humanity against power is the struggle of memory against forgetfulness.” –Milan Kundera
  - How does Shakespeare present the roles of both memory and legacy in the play?
    - Can memory resurrect?
    - Connect these ideas to Shakespeare’s use of the ghost & skull motifs.
- Explore “Hamlet” as a prolonged meditation on death.
- How is the play-within-a-play technique a great vehicle for the ironies of revenge?
- Analyze
  - Shakespeare’s construction of the female characters in the play
  - Hamlet’s relationships with Gertrude and Ophelia





HAMLET.

# Casting the Play

- A-Day & B-Day Casts
- Volunteer for a part you're interested in playing
- Be cool if you don't get that part; volunteer again





# *Hamlet*

By William  
Shakespeare



# Act I, i—Elsinore.

## A platform before the castle.

- **Characters:**

- Bernardo: officer at Elsinore
- Francisco: soldier at Elsinore
- Horatio: Hamlet's close friend/college buddy
- Marcellus: officer at Elsinore
- Ghost of Hamlet's Dead Father, the former King

- **Essential Questions:**

- What does WS do to set up characters and conflicts in the first scene?
- Shakespeare's first line, "Who's there?", establishes an interrogative mood for the play. How does this first line establish mood?



# Act I, ii

## A banquet room in Elsinore.

### ▪ **Characters:**

- KING CLAUDIUS: The King of Denmark, Hamlet's uncle, and the play's antagonist
- QUEEN GERTRUDE: The Queen of Denmark, Hamlet's mother, now married to Claudius
- HAMLET: You should already know who he is. ☺
- POLONIUS: The Lord Chamberlain of Claudius's court, a pompous, conniving old man. Polonius is the father of Laertes and Ophelia.
- LAERTES: Polonius's son and Ophelia's brother, a young man who spends much of the play in France
- VOLTIMAND: Courtier
- CORNELIUS: Courtier
- HORATIO: Hamlet's close friend/college buddy
- MARCELLUS: officer at Elsinore
- A various assortment of Lords, and Attendants

### ▪ **Essential Questions:**

- What is "rotten in the state of Denmark," as Marcellus tells us? How does WS use language to communicate this in I, i-iii?
- WS constructs I, i to contrast to I,ii. How? Why?
- What do we learn about Gertrude, Claudius, and Hamlet in I, ii?



# Taking a step back ;)

- You knew it was coming! Time to look at the big picture through visual analysis 😊
- As you receive your copies of the *Hamlet* playbills, choose two in which to respond to the questions posed on your handout.
- For one visual, you must answer the questions individually; for the other, you may pair up with someone at your table to create your analysis.

**Keep in mind, that you have read/heard & now seen the first scene, how does that information provide insight into your analysis of the visual images?**



# Act I, ii

## A banquet room in Elsinore.

- Analyze Hamlet's first soliloquy (1.2.129-59), looking for clues as to his state of mind.
- Compare the characters of Claudius and Hamlet. Why might Claudius have been chosen as king over Hamlet? (The King of Denmark is elected to the throne by the nobility from members of the royal family.)
- In 1596 at the age of 11, Shakespeare's only son, Hamnet, died. Assuming Shakespeare had personal experience with grief and the relationship between a father and his son, what does this play say about his attitude 3-5 years later when he wrote the play?



# Act I, iii

## A room in Polonius' house.

- **Characters:**

- **LAERTES:** Polonius's son and Ophelia's brother, a young man who spends much of the play in France
- **OPHELIA:** Polonius's daughter, a beautiful young woman with whom Hamlet has been in love
- **POLONIUS:** The Lord Chamberlain of Claudius's court, a pompous, conniving old man. Polonius is the father of Laertes and Ophelia.

- **Fun Fact:** Shakespeare advertises his own work in the play. When Polonius interrupts the players and proclaims that he enacted Julius Caesar and was '*accounted a good actor*' in III,ii, he is reminding the audience that he will soon be starring in Shakespeare's production of *Julius Caesar*.

- **Essential Questions:**

- Analyze the function of the Polonius' family in this play. Draw parallels between their situation and that of the ruling family.



# HAMLET

## Act I, iii

### A room in Polonius' house.

- Analyze Hamlet and Ophelia's relationship. (1.3)
- As A. R. Braunmuller points out in the introduction to the Pelican edition of the play, “generations of audiences have speculated about Ophelia and Hamlet's relation ‘before the play begins,’” yet “presumably Shakespeare did not see a dramatic purpose to offering” a clear answer.





# SHAKESPEARE'S SENTENCES

## Shakespeare's Sentences

- Discuss the following:
  - Interesting information you highlighted/annotated.
  - Discussion Questions:
    - Why does WS restructure (or invert) his sentences? What purpose does this serve?
    - What is ***inverted construction***? Explain in your own words. Cite an example (from the article).
    - What is ***interrupted construction***? How does WS's separation of sentence elements (via interrupted construction) impact the reader (AKA YOU!!!!)?



# HAMLET

## Act I, iv and v Standing watch at Elsinore

- **Characters:**

- HAMLET, THE GHOST OF HAMLET'S DAD, HORATIO, and MARCELLUS

- **Essential Questions:**

- What does Hamlet learn from the Ghost's speech?
- Then, take a position by analyzing evidence from the text-- which has more validity 1) ghost = demon 2) ghost = heaven-sent 3) ghost = earthly equivocator



## 1 An agent of the devil? (in small groups)

The Ghost hints at the terrors of its suffering. It cannot go to heaven because it died before it could confess its sins. So it must suffer dreadfully in purgatory. According to medieval (Catholic) Christian belief, purgatory is the place where unconfessed sinners experience indescribable remorse as their sins are burnt and purged away before they can see God in heaven (see pp. 249–50). But the Ghost says it is forbidden to tell of its terrifying ordeal ('this eternal blazon must not be').

The majority of Shakespeare's audiences were Protestants, and they would have two reasons for suspecting that the Ghost was an evil agent of the devil. First, because Protestantism had abolished the notion of purgatory. Second, because the Protestant Church judged revenge as a sin, for which the revenger's soul was damned. But the Ghost's words make thrilling theatre.

- Experiment with readings of lines 9–22 that will make the audience shrink back in their seats. The lines are packed with vivid phrases suggesting horrors and torments. Make the most of them! Add sound effects as you think appropriate. You might also wish to construct a tableau to show how the Ghost and Hamlet appear in line 25.



# Happy Monday! 9/24

- Agenda:
  - Monday Moment w/Mama Boas
  - Looking back at Act 1
  - Time permitting, finish film analysis of Act 1
- You will need:
  - Your English notebook
  - *Hamlet*



# Hamlet's Soliloquies (1 of 5)

- First Soliloquy:
  - Analyze the way Shakespeare uses language, technique, and style in Hamlet's first soliloquy (1.2.129-59), looking for clues as to Hamlet's state of mind.



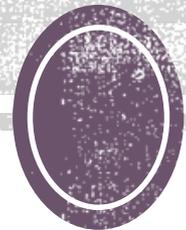
# Act I Review Discussion

- Is there textual proof that anyone else hears the ghost in I, iv-v?
- How does Hamlet accept his task of revenge (with enthusiasm? caution? indifference?)
- *Should* Hamlet kill Claudius?
- **Fun Fact:** Shakespeare is thought to have played the part of the ghost when “Hamlet” was performed at the Globe!





## Act II



## Act II, i—A room in Polonius' house.

### ▪ Characters:

- POLONIUS, REYNALDO (Polonius' servant), and later OPHELIA

### ▪ Essential Questions:

- Why does this act open with Polonius and Reynaldo? What does this tell us about Polonius's character, and what themes or motifs does it introduce in the play?
- What does this scene explore to further the exploration of the relationship between fathers and sons in “Hamlet?”
- Why does Hamlet behave this way toward Ophelia?
- Shakespeare reveals the first indication of Hamlet's madness through Ophelia. How? Why?



# Wednesday, 9/26

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## Agenda:

- Literary Term Quiz (TAKE YOUR TIME!!!!)
- Act 2

## You'll need...

- ...a Gradecam sheet to begin class.
- ...Have your English notebook & *Hamlet* ready.



# Act II, ii—A room in Elsinore; A REALLY REALLY LONG SCENE



- **Characters:**
  - KING CLAUDIUS, QUEEN GERTRUDE, ROSENCRANTZ, GUILDENSTERN, POLONIUS, VOLTIMAND, HAMLET, FIVE “PLAYERS” and Attendants
- **Essential Questions:**
  - Why are Rosencrantz and Guildenstern in Denmark? What does this reveal about Claudius? How does the interaction between Hamlet, Rosencrantz, and Guildenstern help to explain what's wrong with Hamlet?
  - Why does WS shift this scene from poetry to prose?
  - The First Player's speech is often cut in performances of the play. Explain why it is important and why it should not be cut.
  - Hamlet's "O what a rogue and peasant slave am I" is the second of his soliloquies. What is he saying, and how does this set of words help to move him to action? What does he decide to do at the end of this speech?



Hamlet - Casting Call (order of appearance)

1st PERIOD

Character	A Day	B Day
Barnardo	Elbert Cheng	Elbert Cheng
Francisco	si D	
Marcellus		shirley HU
Horatio	Ayush	Chloe
King Claudius	Parinita	Ethan Hines
Queen Gertrude	Jenna	Ayush
Hamlet	Ethan Hines	David Kim
Laertes	Adam Dong	Manisha T.
Polonius	Chloe	Katya
Ghost	Katya	Trisha
Reynaldo		Arkhon R
Ophelia	Sreeja staviam	Michelle
Guildenstern	Niko	Serina
Rosencrantz	Lifan Zeng	si D
First Player	Min	Sandeep Singh
Player King	David Kim	Kenneth Rustin
Player Queen	Michelle	Sarah
Prologue	Manisha Tirumalai	Adam Dong
Lucianus	John Froman	Marques wong
Gentlemen	Kenneth Rustin	Lifan Zeng
Fortinbras	Shirley HU	Jenna
Captain	Marques wong	John Froman
Messenger	Trisha	<del>Par</del> Parinita Parinita
Others	Alisha K	Alisha K
Sailor	Sam Smart	Niko
Gravedigger	Sandeep Singh	Vishal
Doctor	Sarah	Sam Smart
Osric	Vishal	<del>Vishal</del>
Lord	Serina	Sreeja
Ambassador	Arkhon R	Min
Narrator		

Hamlet - Casting Call (order of appearance)

2nd PERIOD

Character	A Day	B Day
Barnardo	Alan Wren	Noa
Francisco	Jeremy G.	Tyler Gull
Marcellus	Alva	Jeremy G.
Horatio	Sasin G	<del>Sasin</del> Mariana
King Claudius	Kieran M.	→ Tim
Queen Gertrude	April H.	Helen Li
Hamlet	Jeesoo Y.	Evelyn King
Laertes	Noa	<del>Alva</del> Sasin Alva
Polonius	Doya M. C.	Madeleine W.
Ghost	Allie O.	Danielle M.
Reynaldo	tyler Gull	Amogh
Ophelia	Danielle M.	April H.
Guildenstern	Eddie	Jeesoo Y.
Rosencrantz	Helen Li	Tidori S.
First Player	Matt S	Aayushi M.
Player King	<del>Matt S</del> Amogh	Doya M.
Player Queen	Aayushi M.	Grace M.
Prologue	Maisy W.	Ian K
Lucianus	Narima S.	Alan Wren
Gentlemen	Ajay Dai	Allie O.
Fortinbras	Isha J	Martin V.
Captain	Ian K	Gianna F.
Messenger	Martin V.	Ajay Pai
Others	Laura G	Dyuthi N
Sailor	Macy	Matt S
Gravedigger	GRACE M.	MAGYS.
Doctor	Gianna F.	Isha J.
Osric	A Rema	Sasin G
Lord	Dyuthi N.	Jeffrey L
Ambassador	Jeffrey L.	Laura G.
→ Narrator	Tidori S.	Rema

CALM

**Act III**

HAMLET



# Act III, i—Elsinore

- **Characters:**

- HAMLET, CLAUDIUS, GERTRUDE, POLONIUS, OPHELIA, ROSENCRANTZ, and GUILDENSTERN

- **Essential Questions:**

1. How does this soliloquy (III, i, 58-89) show the progression of Hamlet's character and state of mind?
2. Ophelia attempts to explain what's wrong with Hamlet (III,i,153-64) To what extent is she right and wrong about the mysteries that trouble Hamlet? Does Hamlet really love her, and she Hamlet?
3. What are Ophelia's virtues? Weaknesses? Where does Ophelia fit into the complex relationships at work in the play? What role does she play in representing theme motifs in the play?
4. Analyze significant instances of Hamlet's misogyny in III, I and refer to their thematic antecedents earlier in the play.

TO BE  
OR NOT  
TO BE





commentary

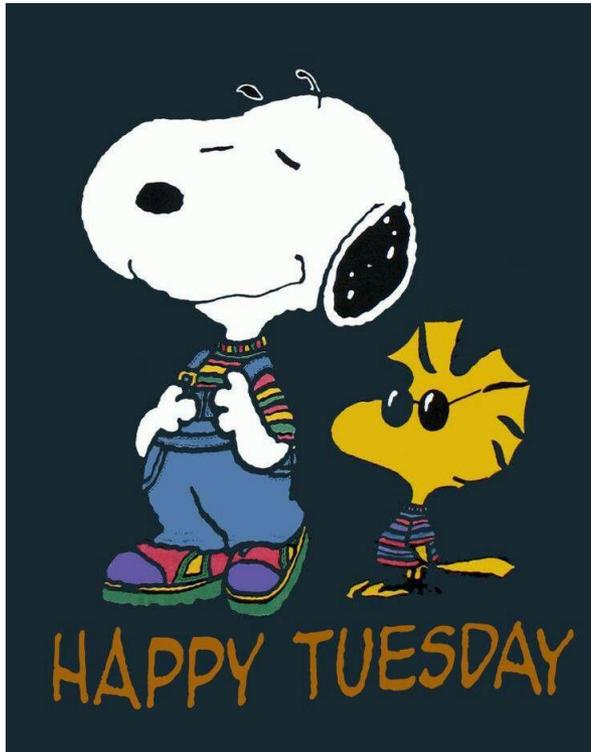
**DISCUSS THE  
RHYTHM AND  
FORM OF  
HAMLET'S "TO BE  
OR NOT TO BE"  
SOLILOQUY.**

\*Remember, focus on WS's writing choices (including language).

\*You will have a topic sentence/ "thesis" that drives this entry.

\*Let's try for at least 2/3 of a page.



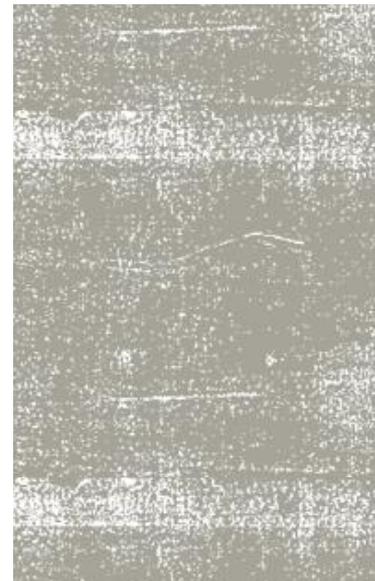
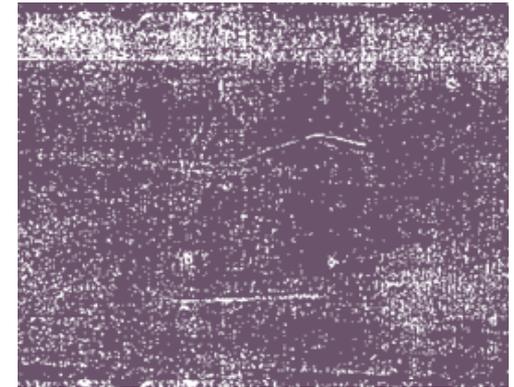


- Absent yesterday?  
Please check website for in-class journal prompt.
- Bring up your journal entry and Boas will check it off.
- Discuss “Mise en abyme”
- Decision time – whole class or small group?



## Post II, ii: “Play Within a Play” or “Mise en abyme.”

- A **play within a play** is a dramatic plot **device** or extended metaphor where characters narrate one story while still part of another.
  - Playwrights use the juxtaposition of nested **plays** to give a performance of self-reflection and to reiterate the **play's** main themes.
- Puritan critics of the theatre argued that the representation of sin on stage would inspire the audience to sin, while defenders countered that seeing a crime represented would cause a guilty person to confess. What do you think? What aspects of *Hamlet* hint at what Shakespeare thought?





**HAMLET**

# Act III, ii—A hallway in Elsinore **REALLY LONG SCENE**

- **Characters:**

- HAMLET, FIVE PLAYERS INCLUDING KING AND QUEEN, POLONIUS, ROSENCRANTZ, GUILDENSTERN, HORATIO, CLAUDIUS, GERTRUDE, OPHELIA, and LUCIANUS

- **Essential Questions:**

- How does the play-within-a-play (“The Murder of Gonzago” or “The Mouse-Trap”) forward the plot of “Hamlet?”
  - How do each of the major characters react?
- Evaluate Hamlet and Ophelia’s interactions with each other before the play.



## Act III, ii— Exit Slip

- In a thesis statement on a note card:
  - Analyze Shakespeare's use of music imagery in III, ii
  - Analyze Hamlet's relationship with Ophelia in III, ii
  - Analyze the role of Rosencrantz and Guildenstern in the play
  - Analyze the role of "players" in III, ii



HAMLET



# Act III, iii—A room in Elsinore



## ▪ Characters:

- KING CLAUDIUS,  
ROSENCRANTZ,  
GUILDENSTERN, POLONIUS,  
and HAMLET

## ▪ Essential Questions:

- What advancements in the plot does Claudius bring forth in this scene? Do you believe Claudius is really feeling guilty?
  - Connections to “Macbeth”:  
Blood Imagery=Guilt
- Should Hamlet have acted in this scene? Why or why not?



# Act III, iv—The queen's closet in Elsinore

## ■ Characters:

- QUEEN GERTRUDE,  
POLONIUS, and HAMLET

## ■ Essential Questions:

- What do we learn about the relationship between Hamlet & Gertrude in this scene?
- How does Polonius advance the plot here?



HAMLET





# Welcome 3<sup>rd</sup> Period!

## Inner Circle

Alejandro

Allison

Amartya

Andy

Annette

Anumita

Clairiz

Dani

Deepthi

Gracie

Kaichen

Kevin W.

Landry

Megan

Nisu

Roger

## Outer Circle

Alex

Allistair

Andrew

Angela

Annie

Ben

Cynthia

Daniel

Ginsu

Jasmine

Kevin A.

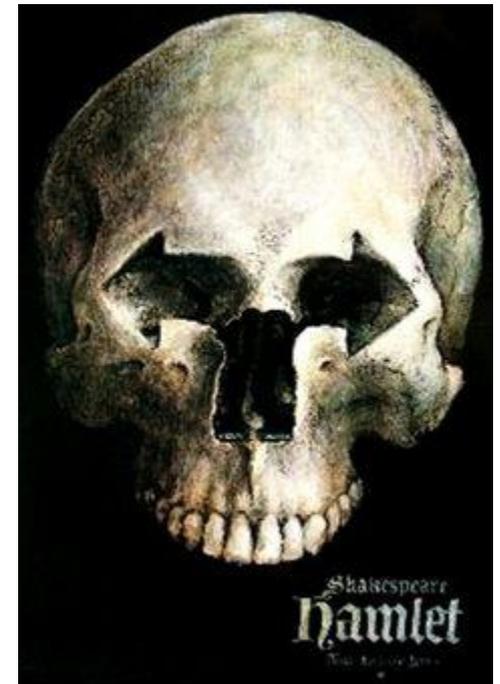
Kevin Z.

Mahathi

Neha

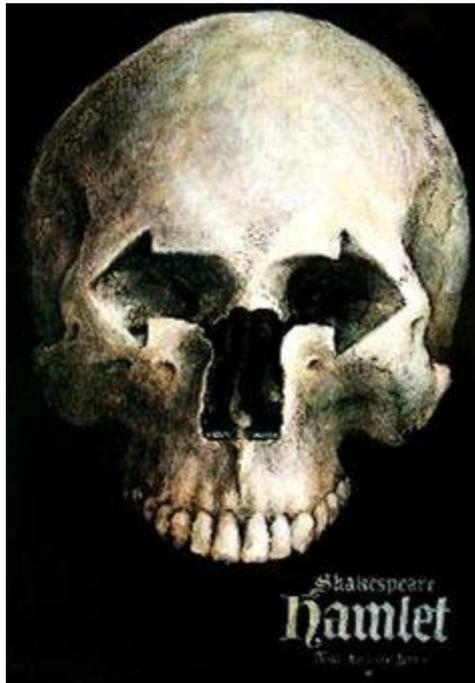
Paul

- Take out your copy of *Hamlet* and any notes you wish to use
- Take a seat in the inner or outer circle



# Welcome 4<sup>th</sup> Period!

- Take out your copy of *Hamlet* and any notes you wish to use
- Take a seat in the inner or outer circle



## Inner Circle

Nicola

Vikram

Ray

Henry

Cara

Kavya

Paige

Rohini

Tyler

Sriram

Alaka

Lucy

Aiden

Tarushi

Richard

Cindy

## Outer Circle

Clay

Alyssa

Gigi

Madison

Aiyana

Amrit

Cameron

Muffy

Suyash

Maya R.

Regan

Pankhuri

Maya U.

Edward

Vincent



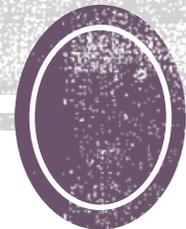


# Act IV

**Friday Eve!**

**Reading scenes  
1-2**

**In-Class  
Journal**



# Act IV, i—A room in Elsinore REALLY SHORT SCENE

- **Characters:**
- KING CLAUDIUS,  
QUEEN GERTRUDE,  
ROSENCRANTZ, and  
GUILDENSTERN
- **Essential Questions:**
  - Where in this scene do we see Claudius lie?
  - What is the assignment the monarchs give R & G?





## **Act IV, ii—Another room in Elsinore REALLY SHORT SCENE**

### ■ **Characters:**

- HAMLET,  
ROSENCRANTZ, and  
GUILDENSTERN

### ■ **Essential Questions:**

- Evaluate Hamlet's current relationship with Rosencrantz & Guildenstern.

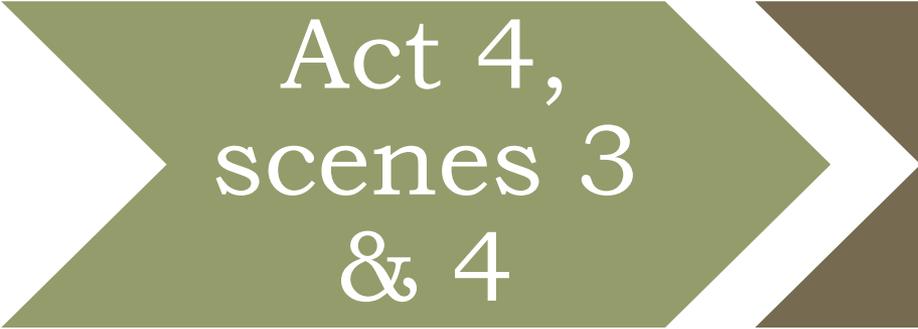


# In-class Journal (choose 1)

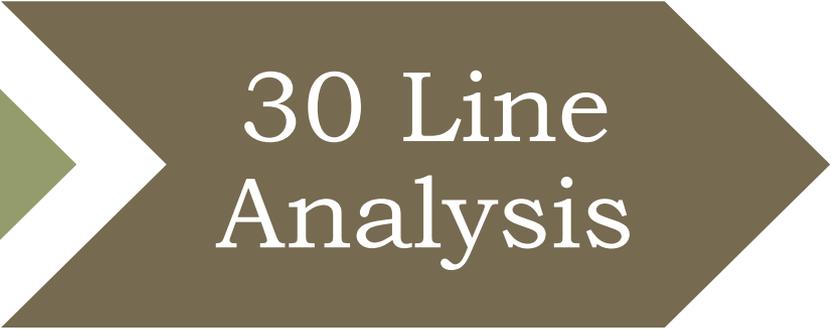
- In everyday usage the word “theatrical” often means extravagant or is used to describe behavior that exhibits exaggerated emotions. To what extent, and in what ways, do[es] the play you have studied exemplify this definition of “theatrical”?
- “Without contraries there is no progression.” Consider the role of opposition and/or contradiction...
- With reference to [the play] you have studied, discuss the significance of dialogue in the playwright’s presentation and construction of character.

**REMEMBER: Plot is important for context; however, analysis is the "king" when looking at WHAT & WHY Shakespeare does what he does.**





Act 4,  
scenes 3  
& 4



30 Line  
Analysis

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**Friday, 10/12**



## Characters:

- CLAUDIUS, HAMLET, ROSENCRANTZ, and GUILDENSTERN

## Essential Questions:

- Where's Polonius's corpse?
- Why does this bother Claudius?

# **Act IV, iii—Another room in Elsinore**

# Act IV, iv—A field in Denmark.

- **Characters:**

- FORTINBRAS, a CAPTAIN, and SOLDIERS (marching), HAMLET, ROSENCRANTZ, and GUILDENSTERN

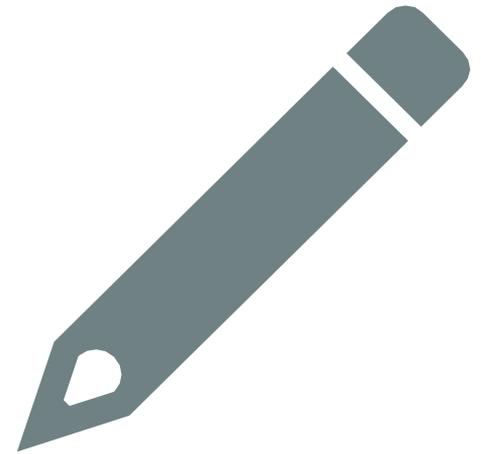
- **Essential Questions:**

- How does Fortinbras inspire Hamlet to action?
- How does Hamlet use the international conflict to justify revenge?



# Choose 30 lines from the last two scenes...

- ...begin your journal with context of your 30 lines.
- ...analyze Shakespeare's literary choices in your section.
- ...how does your section further a theme, characterization, conflict, the genre of tragedy, etc.?
- ...conclude your journal with the significance of your section.



An abstract painting featuring thick, expressive brushstrokes in shades of red, orange, and purple. The colors are layered and blended, creating a textured, layered effect. The painting is set against a light blue background.

Success is the sum  
of small efforts,  
repeated day in  
and day out.

Robert Collier



## Agenda:

- Small Group Reading and Discussion to finish Act 4

## You'll Need:

- The play
- Your English Notebook
- 1 handout per ASSIGNED group



**Monday,  
10/14**

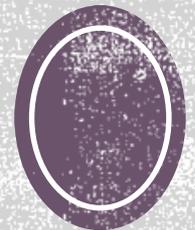
**1st Period -> 8:50  
2nd Period -> 9:45**



<u>Burek</u>	Carson	1
<b>Cheng</b>	Elbert	4
<u>Devireddy</u>	Vishal	2
<b>Dong</b>	Adam	3
<u>Froman</u>	Jonathan	4
<b>Hines</b>	Ethan	3
Hu	Shirley	1
<b>Huang</b>	Sarah	2
<b>Jeffries</b>	Jenna	1
<u>Jurista</u>	Nikolas	2
<u>Khoslaa</u>	Alishaa	3
<b>Kim</b>	Min	4
<b>Kim</b>	David	4
<b>Lee</b>	Michelle	3
<b>Prasant</b>	Trisha	2

<b>Reich</b>	Nate	1
<b>Robinson</b>	Anthony	2
<u>Ruslim</u>	Kenneth	4
<b>Sharma</b>	Siddharth	1
<b>Shauf</b>	Sam	3
<b>Singh Sidhu</b>	Sandeep	4
<u>Stanam</u>	Sreeja	2
<u>Strandwold</u>	Chloe	3
<u>Tirumalai</u>	Manisha	1
<u>Tyavanagimatt</u>	Parinita	3
<u>Varadhan</u>	Ayush	2
<b>Wong</b>	Marques	1
<b>Yasuda</b>	Serina	4
<u>Yegorova</u>	Katya	2
<b>Zeng</b>	<u>Lifan</u>	4

# 1st Period



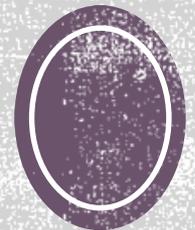
+

<u>Allathur</u>	Rema	1
<u>Drochak</u>	Noa	4
<u>Franzi</u>	Gianna	2
Gall	Laura	3
Gall	Tyler	4
<u>Gudipati</u>	Sasin	3
<u>Gunawan</u>	Jeremy	1
Huang	April	2
Jodh	<u>Isha</u>	1
Jung	Edward	2
<u>Karanth</u>	<u>Amogh</u>	3
Kelley	Ian	4
Li	Helen	4
Li	Jeffrey	3
<u>Madaiah</u>	Karan	2
<u>Mangat</u>	<u>Daya</u>	1

<b>Meyers</b>	Grace	2
<b>Miller</b>	Danielle	4
<b>Modi</b>	<u>Aayushi</u>	1
<b>Nair</b>	<u>Dyuthi</u>	3
<b>Okamoto</b>	Natalie	4
<b>Pai</b>	Ajay	2
<b>Salazar Alfonso</b>	Mariana	3
<b>Schmidt</b>	Ava	1
<b>Scott</b>	Macy	3
<u>Seminatore</u>	Matthew	2
<b>Shen</b>	<u>Jiayi</u>	1
<b>Vega Velasco</b>	Martin	4
<b>Webb</b>	Mary	2
<b>Wen</b>	Alan	4
<b>Yoon</b>	<u>Jeesoo</u>	3

□

# 2nd Period



# Act IV, v—Elsinore

- **Characters:**

- QUEEN GERTRUDE, a GENTLEMAN, HORATIO, CLAUDIUS, OPHELIA, LAERTIES, DANES

- **Essential Questions:**

- How has Ophelia changed, and what was the catalyst? *\*there are three things that could have spurred her decline*
- Compare and contrast the plight of Laertes' revenge to that of Hamlet.
- Discuss the significance of flower imagery in this scene.



## Characters:

- HORATIO, a Sailor, and a Servant/Gentleman

## Essential Questions:

- What does the letter reveal? How does it advance the plot?

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# Act IV, vi—Another room in Elsinore





# Act IV, vii— Another room in Elsinore

- **Characters:**
  - KING CLAUDIUS, GERTRUDE, LAERTES, a MESSENGER
- **Essential Questions:**
  - Analyze the alliance between Claudius and Laertes that evolves in this scene.
    - What is their plan?
    - What is their backup plan?
    - What is their backup backup plan?
      - Predict the effectiveness of each.





## Act V

- Have I checked off your last 2 journals?
- Let's finish this thing! Today? Maybe tomorrow...
- We're reading from B Day cast.



# Act V, i—A churchyard

## ▪ Characters:

- TWO CLOWNS, HORATIO, HAMLET, LAERTES, FIRST PRIEST, GERTRUDE, CLAUDIUS, DOCTOR

## ▪ Essential Questions:

- Analyze the flower motif in the scene/play.
- Discuss the choice of writing prose vs. poetry.
- Why does Shakespeare inject the humor into this scene using the gravediggers?
- What explains Hamlet's sudden massive love for Ophelia?
- How does Act V, i set up the play's resolution (1 scene left!)? What loose ends remain at this point in the play?



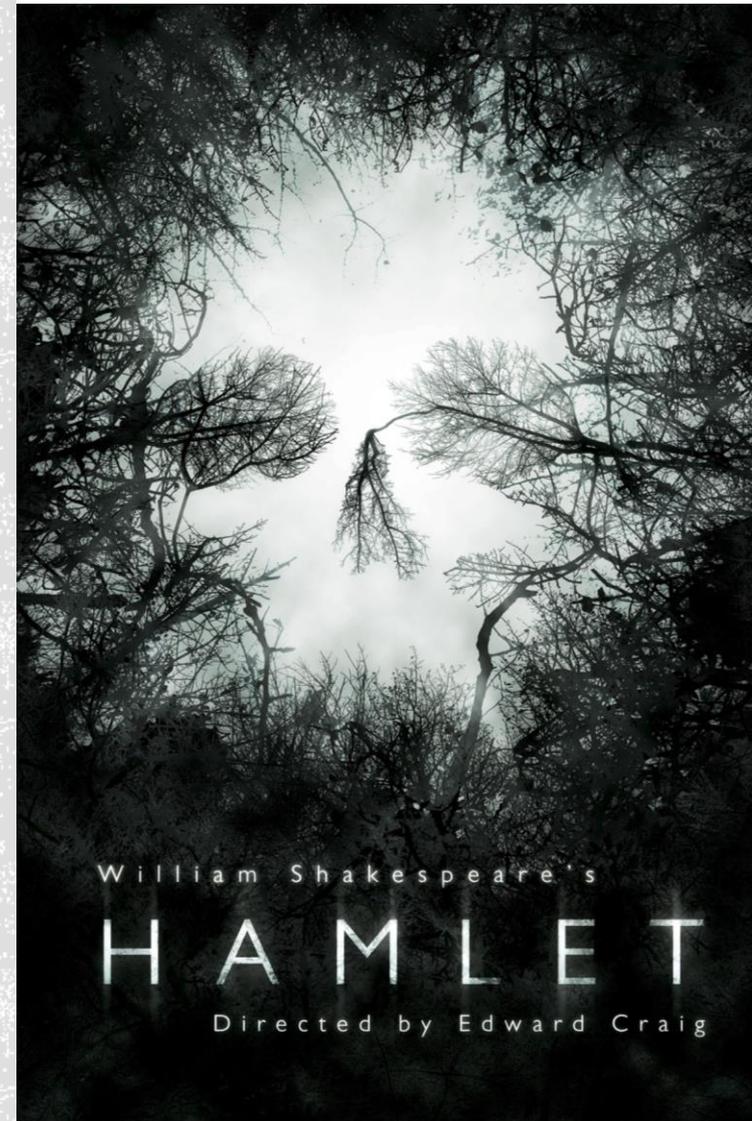
## Act V, ii—A hall in Elsinore

### ▪ Characters:

- HORATIO, HAMLET, OSRIC, a LORD, KING CLAUDIUS, QUEEN GERTRUDE, LAERTES, FORTINBRAS, FIRST AMBASSADOR

### ▪ Essential Question:

- How has Hamlet changed since the beginning?
- How and why does everyone die?
- What plot arcs get resolution?
- Why is Fortinbras appointed King now? What was Fortinbras' opinion of Hamlet?



# Table Group Analysis

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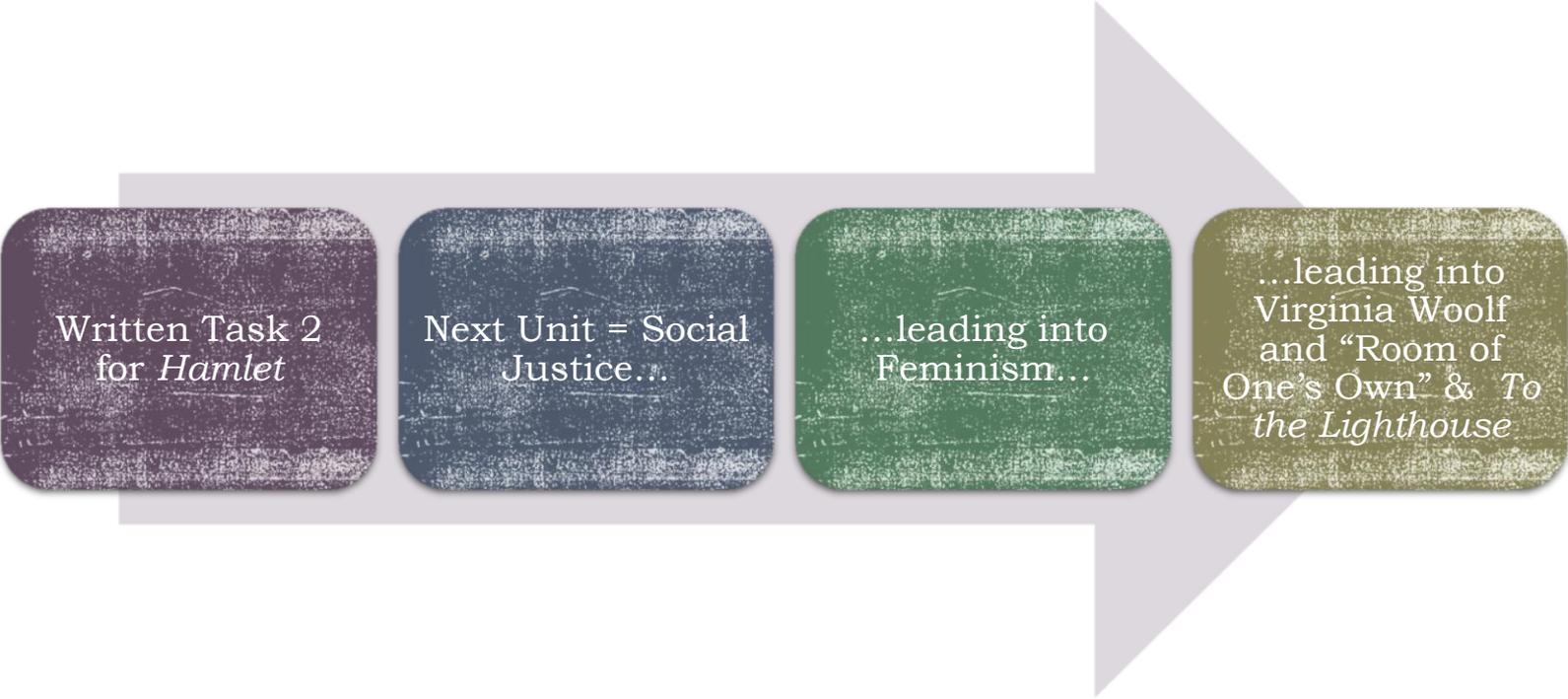
## NORMS FIRST!

- We're digressing ☹️

## As a table group:

- Dig into the implications of the prompt you are given.
- Look for textual evidence.
- Do not forget Shakespeare – yes, talk plot; however, focus on his purpose and HOW he writes.





Written Task 2  
for *Hamlet*

Next Unit = Social  
Justice...

...leading into  
Feminism...

...leading into  
Virginia Woolf  
and "Room of  
One's Own" & *To  
the Lighthouse*

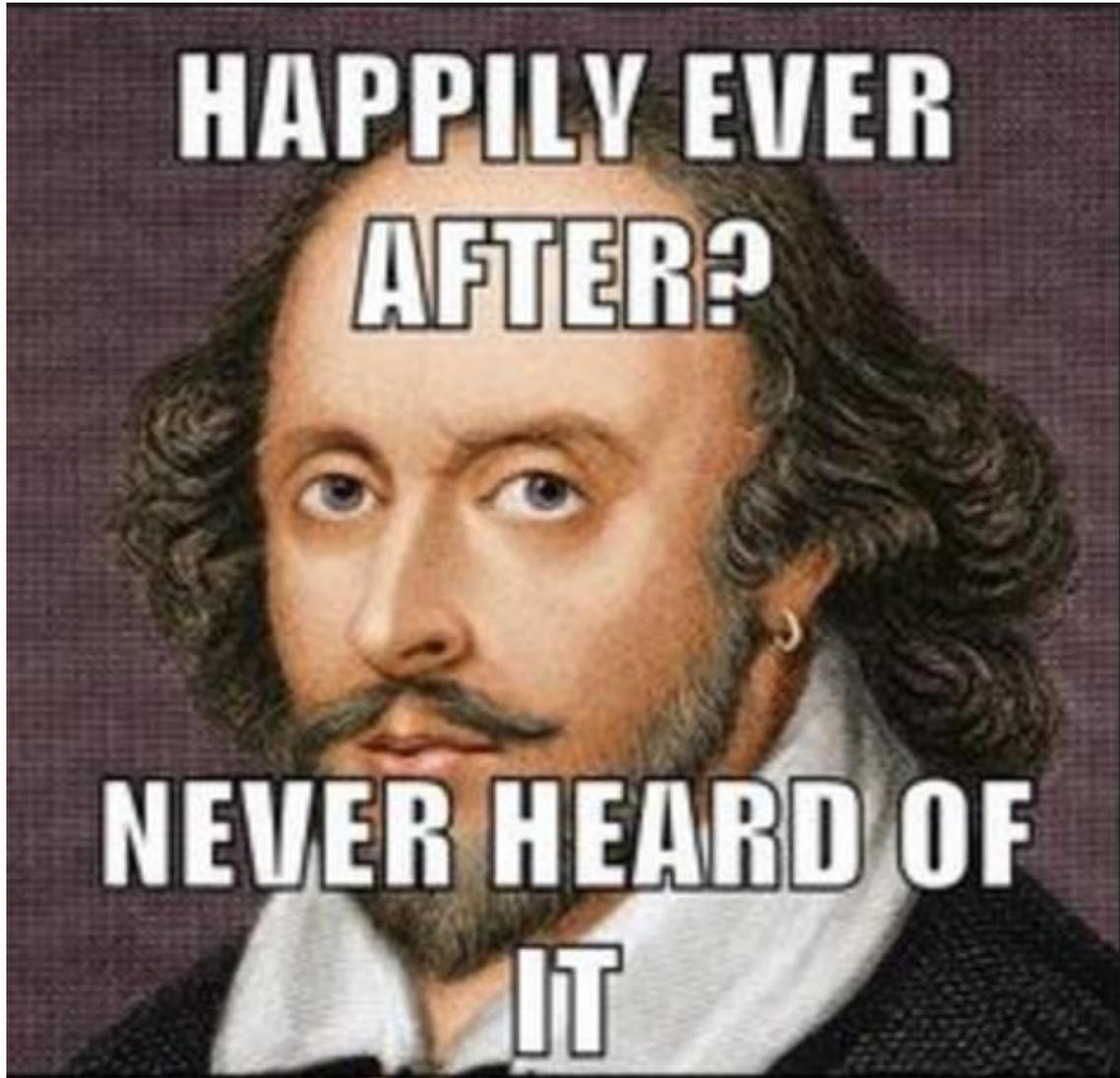
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**Looking ahead...**



**HAPPILY EVER  
AFTER?**

**NEVER HEARD OF  
IT**



- **“Hamlet” Socratic Seminar Thursday!**

**Two Groups**

**~23 minutes each**

**Prep:**

**Whole Play**

**Supplemental readings**

**Project Presentations**

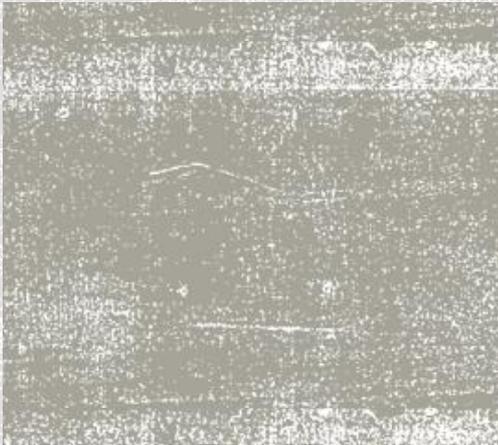


# Welcome 3<sup>rd</sup> Period IB ☺

<b>Group 1 Inner Circle</b>	<b>Group 2 Outer Circle</b>
Cameron	Ivan E
Ishaan	Jacqueline
Kaylee	Michaela
Alex	Emily
Carolina	Taylor
Sankalp	Emily
Brandon	Kendrick
Zia	Hussain
Will	Vanessa
Isha	Divya
Hannah	Eugene
Stella	Kaitlyn
Vineet	Ivan T
Beverly	Trevor
Nandi	Andrew
Ernest	Joseph
Kevin	



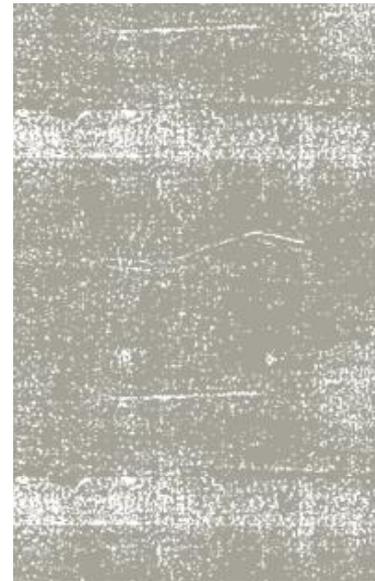
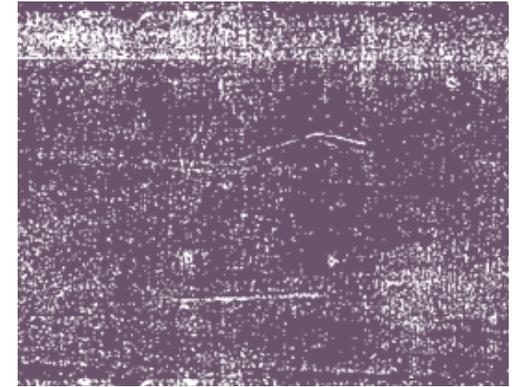
- Take out your copy of “Hamlet” and any notes you wish to use
- Take a seat in the inner or outer circle



# Welcome 4<sup>th</sup> Period IB ☺

- Take out your copy of “Hamlet” and any notes you wish to use
- Take a seat in the inner or outer circle

Group 1 Inner Circle	Group 2 Outer Circle
Rehaan	Paari
Kimberly	Caleb
Jennifer	Zehara
Alex	Aleksi
Benjamin	Brooklyn
John	Gemma
Charles	Christina
Kenny	Elaine
Sunny	Krishna
Val	Sara
Juan Diego	Megan
Sophie	Clara
Joshua	Brandon
Sophia	Benjamin
Tony	Grace
Annie	Michelle
Chris	





# Socratic Eloquence

❖ **The well-prepared group appears to enjoy themselves during a discussion of the text's literal and figurative significance, dominant literary techniques, historical context, and cultural implications. Outside research and inquisitive questions show a genuine interest in the text. Respect between group members is obvious.**



# Analyze

- “Hamlet” explores an ethical argument—whether an individual should take justice in their own hands or leave it to God. What conclusions does the play present to this question of the morality of private revenge?



# Analyze

- What ideas and questions does “Hamlet” present about surveillance and survival in an authoritarian state? Analyze instances when language is militantly regulated in the play.
  - Analyze Shakespeare’s use of the motif of eyes and ears.



# Reflect

- How is the play-within-a-play technique a great vehicle for the ironies of revenge?
  - Explore Shakespeare's use of the motif of theater/acting in "Hamlet."



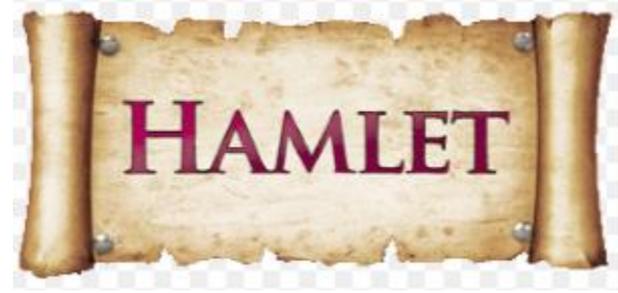
# Analyze...



- ...Shakespeare's construction of the female characters in the play.
- Hamlet's relationships with Gertrude and Ophelia



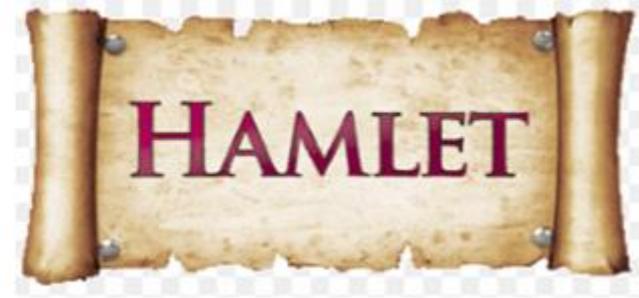
# Analyze...



- Samuel Taylor Coleridge, poet and Shakespearean scholar, posits—amongst other assertions—that Hamlet’s fatal flaw is his indecision. To what extent is Coleridge correct or incorrect in his lecture?



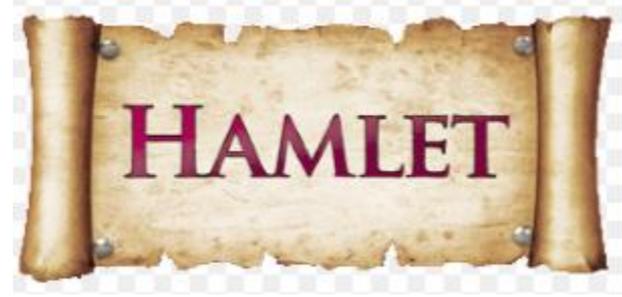
# Analyze...



- Evaluate the veracity of one of these historical readings of “Hamlet,” analyzing evidence from history and the play.
  - Romantics saw the play as the psychological study of a prince too delicate and sensitive for his public mission
  - In Czarist Russia, “Hamletism” became the acknowledged term for political vacillation and disengagement
  - After WWI, “Hamlet” reflected the European death wish revealed in the carnage and devastation of the war
  - Stalin thought the play was “too dangerous to perform” and to his opponents it showed the drama and the futility of political crime in an authoritarian state
  - Irish poet Seamus Heaney saw “Hamlet” as a metaphor for the murderous politics of revenge devouring his country



# Analyze



- Soliloquies are a convention of drama in which characters are able to reveal their inner thoughts. Consider how and to what dramatic effects Shakespeare has used soliloquies to reveal and develop character in the play *Hamlet*.



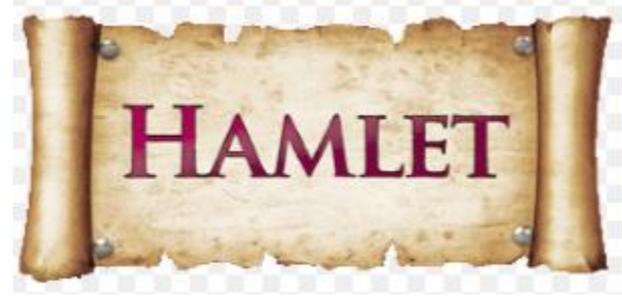
# Analyze



- Individuals can be seen as representatives of a group, such as those based on generation, class or gender. With reference to *Hamlet*, compare how Shakespeare portrays conflicts within such groups through two different individual characters.



# Analyze



- Consider the ways in which Shakespeare makes use of two different stock or stereotypical characters in *Hamlet*, and compare the effects achieved.



# Reflect



- **Your name and class period**

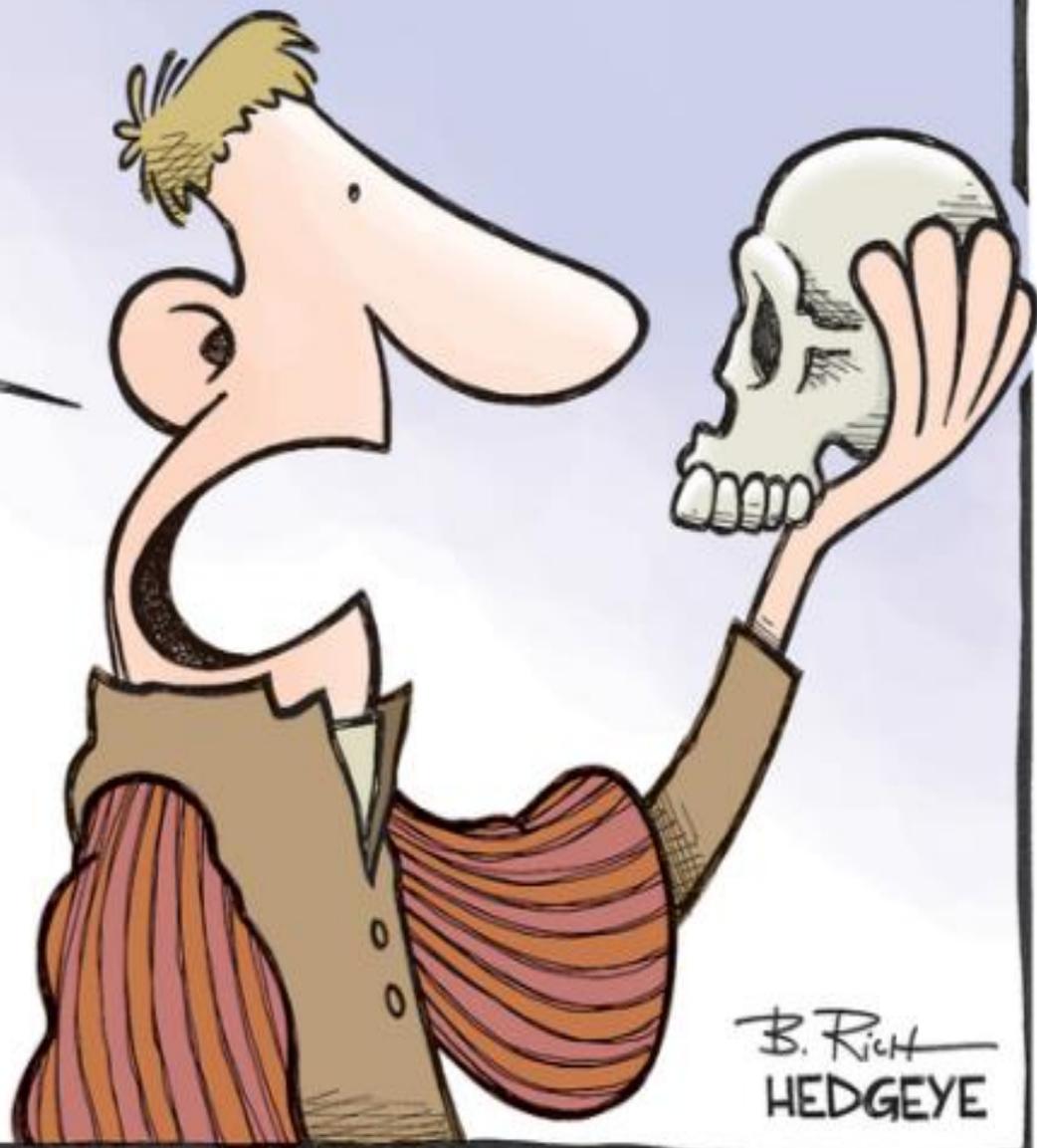
X \_\_\_\_\_ X  
Too quiet                      Perfect Participation                      Too talkative

1. **Explain your placement on the spectrum above during today's Socratic Seminar. Was your participation better or worse than usual?**
2. **Nominate two people who were MLS (Most Like Socrates) yesterday.**



SOMETHING  
IS ROTTEN  
IN THE STATE  
OF DENMARK...

...AND GREECE  
AND RUSSIA  
DON'T LOOK  
TOO GOOD  
EITHER.



B. Rich  
HEDGEYE

A 3D rendered image of Mufasa, the father lion from Disney's 'The Lion King'. He is shown from the waist up, standing on a grassy ledge. He has a large, reddish-brown mane and a golden-brown body. He is looking towards the right with a slight, knowing smile. The background is a dark, lush green jungle with some foliage visible.

**THIS STORY  
SEEMS FAMILIAR**

**OH, IT'S HAMLET WITH CATS**

**FRAILTY, THY NAME IS**



**STARBUCKS WI-FI**

**HEY GIRL**

**I HEAR YOU LIKE  
IAMBIC PENTAMETER**

# Act IV, iv—Soliloquy Analysis

Ideas/Plot the Author  
Communicates

Literary Conventions/Motifs  
Shakespeare Uses

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**Dominant effect statement about 5<sup>th</sup> Soliloquy:**

