

# "All the World's a Stage": Raising Hamlet from the Dead



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# “All the World’s a Stage”: Raising *Hamlet* from the Dead

**Grade:** 12

**Subject:** English

**Location:** Vancouver, British Columbia, Canada

**Number of lessons:** 12 (80 minutes each)

## **Rationale:**

*Hamlet*, Shakespeare’s longest play, has been constantly adapted, edited and interpreted for film, drama, and literature. Its universal themes, such as revenge and madness, have allowed *Hamlet* to remain one of the most popular of Shakespeare’s plays over the four centuries since its first performance. People from every time have been able to put their own stamp on *Hamlet*. Now, our students will be able to take part in this tradition. This unit was designed to allow students to actively participate in re-inventing the play. To make *Hamlet* relevant to today’s students, we have included modern film adaptations of the play, as well as current newspaper articles and additional readings. Our goal in this unit is to help students see *Hamlet* as a play not only of yesterday, but also of today and tomorrow.

## **Objectives:**

*Students will be able to. . .*

- recognize drama as a living art form
- re-interpret drama to make it relevant
- improve their oral presentation skills through drama
- improve their listening skills through being part of an audience
- work in groups to develop a co-operative product
- make intertextual connections to film, literature and popular culture

## **Assessment/Evaluation:**

- see **Assessment/Evaluation Modifications for Exceptional Students** for ongoing assessment strategies.

**Participation**.....10%

**Worksheets, Quizzes, Homework**.....20%

- Character Summary (1)
- Quiz (2)
- Student Soliloquy (4)
- Response Paragraph (5)
- Act III Review Sheet (6)

-Film Comparison Sheet (10/11)	
<b>Oral Presentations</b> .....	20%
-Student Scene (2)	
-Dialogue Presentation (3)	
<b>Written Assignments</b> .....	20%
-Letter from Rosencrantz and Guildenstern (8/9)	
-Student Story (6)	
<b>Final Project (12 or 13?)</b> .....	30%
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<b>Final Unit Mark</b>	<b>100%</b>

### ***Assessment/Evaluation Modifications for Exceptional Students***

- Final Project – we have provided students with a wide range of options for their project, and have tried to incorporate as many learning styles as possible within a limited framework:

- The film and radio options provide another choice for students who are nervous speaking in front of the class.
- The set design option allows students with artistic and construction skills to demonstrate their talents.
- The radio option could allow students with musical and/or sound effects talents to demonstrate their skills in those areas.
- Since we will be covering so much of the play orally, in class presentations or in film, students with reading difficulties should have fewer difficulties than if we were simply reading the text.
- As very few students like to read Shakespeare out loud without at least some time to rehearse, we have tried to limit those situations where we are calling on students to read without prior warning.
- With regard to students with physical disabilities, we need to look at where they sit in the classroom when we want to conduct oral presentations.
- Depending on a student’s mental, emotional or physical exceptionalities, we might have to consider:
  - Their ability to participate and succeed in our activities
  - Their ability to move between “presenters” and “the audience.”
  - Their ability to work well with a group.
- Gifted students could be given additional work, such as an essay on cultural differences based on “Hamlet in the Bush” (**Appendix B**) or creative writing generated from famous quotations from the play.
- The concept of audience/performer might help some students with behavioural exceptionalities deal with their challenges.

- Through a process of ongoing assessment of our own lessons (provided for in the **Lesson Assessment** portion of the lesson plans), we will be able to fine-tune our future lessons to fit the needs of each particular class.
- To keep students organized, we will hand out an exact copy of the mark breakdown (see **Assessment/Evaluation**) as well as a schedule of due dates.

## ***Teaching Shakespeare: Resources***

### **Books:**

Béchervaise, Neil E., ed., Joe Belanger, Bill Davidson, Jodie McFadden, Dennis Robinson, Sarah Tainton, and Ken Watson. Teaching Shakespeare On Screen: "The Film's the Thing". Vancouver: Pacific Educational Press, 2001.

Fox, Barry, and Janet Hill. Hamlet with Related Readings: Teacher's Guide. Scarborough, Ontario: International Thomson Limited, 1998.

Granville, Barker and G.B. Harrison, eds. A Companion to Shakespeare Studies. New York: Doubleday, 1960.

Mellor, Bronwyn. Reading Hamlet. Urbana, IL: National Council of Teachers of English, 1999.

Michaels, Wendy, Jesse Hise, Ken Watson, and Anthony Adams. Shakespeare: A Teacher's Handbook. Sydney: St. Clair Press, 2001.

Saliani, Dom, Chris Ferguson and Dr. Tim Scott, eds. The Tragedy of Hamlet with Related Readings. Toronto: International Thomson Limited, 1997.

NOTE: Look especially at "Hamlet in the Bush" (p. 187-195) for an account of how difficult it was to tell the story of Hamlet, a so-called universal tragedy, to a group of African tribesmen. Also consider "15 min Hamlet" (197-204), a good abridgement of the play that might be useful for projects (see Appendix B).

Swope, John Wilson. Ready-to-Use Activities for Teaching Hamlet. West Nyack, New York: The Center for Applied Research in Education, 1994.

### **Web Sites:**

The Folger Shakespeare Library  
<http://www.folger.edu/education/teaching.htm>

Ask Eric Lesson Plans

[http://ericir.syr.edu/cgi-bin/lessons.cgi/Language\\_Arts/Literature](http://ericir.syr.edu/cgi-bin/lessons.cgi/Language_Arts/Literature)

Shakespeare Online

<http://www.shakespeare-online.com>

Hamlet Homepage

<http://www.compusmart.ab.ca/hamlet/>

Shakespeare Help

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

Web English Teacher

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

The Trial of Hamlet

[http://205.146.39.13/success/lessons/Lesson4/HLAd3\\_L.HTM](http://205.146.39.13/success/lessons/Lesson4/HLAd3_L.HTM)

A Hands-on Approach to Teaching Hamlet

<http://www.yale.edu/ynhti/curriculum/units/1983/5/83.05.04.x.html#b>

Outta Ray's Head Literature Lessons

<http://home.cogeco.ca/~rayser3/litera1.htm#hamlet>

Teacher's Guide and Student Activities

<http://www.lausd.k12.ca.us/lausd/resources/shakespeare/hamletmain.html>

Teacher CyberGuide

<http://www.sdcoe.k12.ca.us/score/ham/hamtg.html>

Teachers First.com

<http://www.teachersfirst.com/shakespr.shtml>

Hamlet: An Inquiry Approach

<http://www.usask.ca/education/ideas/tplan/englp/hamlet.htm>

### **Films:**

Hamlet (1948), director Lawrence Olivier

Hamlet (1991), director Franco Zeffirelli

Hamlet (1996), director Kenneth Branagh

## Lesson #1

### Learning Objectives:

- Students will be able to discuss the importance of theatre and Shakespeare
- Students will be able to brainstorm around an abstract topic
- Students will be able use evidence from the play to support their ideas

### Resources:

- *Hamlet* by William Shakespeare
- Work sheet on Hamlet's character
- Overhead projector and markers

### Introduction:

#### TIME

- (20)
- The teacher will address why Shakespeare continues to be studied. The teacher will challenge students to brainstorm and to come up with reasons why we continue to study Shakespeare, and why it is important.
  - The teacher will ask students to work independently, or in small groups to brainstorm around one or more of the following: indecision, revenge, and guilt. Students may also illustrate their work if they wish.

### Procedure:

- (25)
- The teacher will hand out copies of *Hamlet* to students. Students will also be given a chart regarding the character of Hamlet (see Appendix A). This chart is to be filled in as the students read the play.
  - The teacher will assign parts and students will read Act I, scene i. After the reading is complete, the teacher will ask students to discuss the mood of the scene.
- (10)
- The teacher will re-assign parts to students that have not yet read.
  - The class will read Act I, scene ii
- (20)
- The teacher will tell students to look carefully at Claudius' long speech at the beginning of the scene. Students will work in groups in order to find what Claudius does or says that makes him a good or bad politician.
- The teacher may ask students the following questions to get them thinking:

- Does Claudius appear to be a villain?
- Is Claudius unfair to Hamlet?

**Closure:**

- (5) - The teacher will assign the reading of Act I, scenes iii, iv, and v for next class.

**Lesson Assessment:**

- \* Did the students participate in groups and work cooperatively?
- \* Did the students enjoy brainstorming activity?

**Student Evaluation:**

- \* Students will receive a mark out of 10 for completion and accuracy of the character summary.

## Lesson #2

### Learning Objectives:

- Students will be able to apply their knowledge to answer questions about the readings they completed
- Students will be able to make connections between characters
- Students will be able to find evidence in the play to support their ideas
- Students will be able to imitate a style in order to compose a piece of writing

### Resources:

- *Hamlet* by William Shakespeare
- Quiz
- Overhead projector and markers

### Introduction:

#### TIME

- (15) - Students will write a five-point pop quiz based on their readings. Students will hand their papers to the teacher for marking.

### Procedure:

- (15) - Students will be asked to work in groups to create a sociogram of the connections between the main characters presented in Act I.
- (15) -The teacher will write "Something is rotten in the state of Denmark" (line 99) on the overhead projector. Students will work in groups to find the evidence from the play that something really is "rotten" in the state of Denmark.
- (30) -At the end of Act I, scene v, Hamlet is convinced that Claudius killed his father. The teacher will ask students if they believe that Hamlet would be justified in returning immediately to the castle and killing his uncle. The teacher will tell students to work individually and to write scene vi of Act I. In this scene, Hamlet will either accuse Claudius, or attempt to kill him. Students will be asked to imitate Shakespeare's style to the best of their ability.

### Closure:

- (5) -The teacher will tell students that their scene is to be handed in next class.



-Students must also complete the summary of Hamlet's character in Act I for next class.

**Lesson Assessment:**

- \* Did the students participate in groups and work cooperatively?
- \* Were the students able to come up with original ideas?

**Student Evaluation:**

- \* Students will receive a mark out of five for the quiz.
- \* Students will receive a mark out of ten for their scene; five marks will be based on creativity, and five marks will be based on use of language.

### Lesson #3

#### Learning Objectives:

- Students will be able to use their previous knowledge to answer questions about the play
- Students will be able to discuss issues from the play with their classmates and come to a conclusion
- Students will be able to work as a team to defend a common viewpoint

#### Resources:

- *Hamlet* by William Shakespeare
- Overhead projector and markers
- Notes on Hamlet's sanity

#### Introduction:

#### TIME

- (10)
- The teacher will collect the students' writing assignments from last class.
  - The teacher will call on students and ask them review questions about Act I.

#### Procedure:

- (25)
- Students will be assigned parts and will read Act II, scenes i and ii aloud.
  - In groups, students will discuss the following questions:
    - What are the opinions of Claudius, Gertrude, and Polonius, regarding the source of Hamlet's madness?
    - How would you describe Polonius' character to someone who hasn't read the play?
- (35)
- The teacher will divide the class in half. One half of the class will be responsible for defending Hamlet's sanity; the other half must try to prove that Hamlet is insane. Each team will have fifteen minutes to prepare their argument. After the debate, the teacher will provide students with notes on Hamlet's sanity (see Appendix A).

#### Closure:

- (10)
- Students are to perform a dialogue, that they have studied in the play, with a partner. Students are not expected to memorize the

text, but the teacher will stress the need to be familiar with the material that they will be performing. Students must then translate the text into a modern dialect, using accents or embodying different personas to perform for the class. The teacher will tell students to be ready to perform next class because they will be randomly selected.

-The teacher will assign the reading of Act III, scene i for homework.

**Lesson Assessment:**

- \* Did the students participate in groups and work collaboratively?
- \* Were students able to complete writing assignments (too difficult)?

**Student Evaluation:**

- \* Students will receive a mark out of forty for their presentations. The students may receive a possible ten marks for integrating the following four components into their work: creativity, visual aids, appropriate language, and effective translation. While the presentations are taking place, the remainder of the class will be expected to complete Peer Assessment forms (see Appendix A).

## Lesson #4

### Learning Objectives:

- Students will be able to give positive feedback and suggestions to their classmates
- Students will be able to compare different film versions of *Hamlet* with the original text
- Students will be able to imitate a style to create a piece of writing

### Resources:

- *Hamlet* by William Shakespeare
- Overhead projector and markers
- Video clips of *Hamlet*: Olivier (1948), Zeffirelli (1991), and Branagh (1996)
- Prince Charles's version of "To Be or Not to Be"

### Introduction:

#### TIME

- (25) -The teacher will begin the class by randomly selecting groups to perform their dialogues.

### Procedure:

- (30) -There are three film productions of *Hamlet* that stand out: that of Laurence Olivier (1948), Franco Zeffirelli (1991), and Kenneth Branagh (1996). Hamlet's "To be or not to be" is one of the most famous soliloquies from Shakespeare. The teacher will show the filmed version of this soliloquy from each of the three films.  
-Students will be told to discuss, in groups, the intention of each interpretation by considering the following questions:  
What effect did the director attempt to create?  
Which interpretation works best?  
Why?  
After discussing these questions with a partner, students will be asked to report back to the class.
- (20) -Working individually, students will now write their own version of this soliloquy, using the voice of a character from literature, television, or film.

### Closure:

- (5) -The teacher will provide students with an example of this kind of

literary response, by showing them Prince Charles's version of "To Be or Not to Be" (see Appendix A).

-The teacher will assign the completion of the soliloquies as homework.

**Lesson Assessment:**

- \* Did the students participate in groups and work collaboratively?
- \* Were the students interested in video clips?

**Student Evaluation:**

- \* Students will receive a mark out of fifteen for their soliloquies. Five marks will be given for the following: a demonstration of comprehension of the passage, creativity, and language.

## Lesson #5

### Learning Objectives:

- Students will be able to give positive feedback and suggestions to their classmates
- Students will be able to organize and present a part of Act III, scene ii
- Students will be able to critically analyse and express their thoughts about a class presentation

### Resources:

- *Hamlet* by William Shakespeare
- Overhead projector and markers

### Introduction:

#### TIME

- (25)                    -The teacher will collect any assignments from last class.  
                          -The teacher will begin the class by randomly selecting groups to perform their dialogues.

### Procedure:

- (10)                    -The teacher will assign parts to students, so they can read Act III, scene ii as a class.
- (40)                    -Students will act out the play-within-a play in Act III, scene ii. The students will be given fifteen minutes to organize themselves, since it is an activity for the entire class. The students will need to decide the following:
- Where should everyone be and what should they be doing?
  - Where is the stage audience? Who is sitting by whom?
  - Where is the theatre audience (the Elizabethans and the rest of the class)? Who is looking at whom? Why?
- Students will then act out the play-within-a-play. Each student is expected to actively participate. Students are encouraged to get into character. For example, if a student is a part of the Elizabethan audience, s/he will be encouraged to heckle the "actors".
- After the performance, the teacher will write the following on the board:
- 1) Write your thoughts about the roles you were given.

- 2) What were you thinking during the performance?
- 3) How do you think this would compare to a production of *Hamlet* during Shakespeare's time?

-Students will be expected to answer the previous questions in paragraph form.

**Closure:**

- (5) -The teacher will ask that students' paragraphs be handed in next class.

**Lesson Assessment:**

- \* Did the students participate in play production?
- \* Were the students able to organize production?

**Student Evaluation:**

- \* Students will receive a mark out of fifteen for their paragraphs. To receive five marks for a paragraph, the paragraph must fulfill the following criteria: contains thorough and thoughtful answers, contains complete sentences, has been revised for spelling errors, contains personal examples from experience, and contains a minimum of 150 words.

## Lesson #6

### Learning Objectives:

- Students will be able to give positive feedback and suggestions to their classmates
- Students will be able to find examples from a piece of writing to support their ideas
- Students will be able to demonstrate their understanding of intertextuality by creating their own intertextual piece of writing
- Students will be able to sort and organize relevant information

### Resources:

- *Hamlet* by William Shakespeare
- Overhead projector and markers
- "Gertrude Talks Back" by Margaret Atwood
- Act III review sheet

### Introduction:

#### TIME

- (25)
- The teacher will collect any assignments from last class.
  - The teacher will begin the class by asking the remaining groups to perform their dialogues.

### Procedure:

- (15)
- The teacher will assign parts, and the students will read Act III, scenes iii and iv aloud.
- (35)
- The teacher will read Margaret Atwood's "Gertrude Talks Back" to the class.
  - After having read the story, the teacher will hand out copies to the students.
  - Students will work individually, and will re-read the story in order to find details that Atwood took from the play and details that she invented.
  - Students will be asked to continue the story, either in the voice of Gertrude, or in the voice of Hamlet (his response), using the Atwood text as a basis.

### Closure:



- (5)
- The teacher will assign the completion of the students' stories for next class.
  - The teacher will assign a review sheet for Act III (see Appendix A) for next class.
  - For bonus marks, students will be asked to research, and make a list of other works that have used *Hamlet* as a basis.

**Lesson Assessment:**

- \* Did students participate in groups and work collaboratively?
- \* Did the students seem to enjoy Atwood story?

**Student Evaluation:**

- \* Students will receive a mark out of 10 for their stories; four marks will be based on creativity, and four marks based on language. Two marks will be given if the story is the appropriate length (minimum one page, double-spaced).
- \* Students will receive .5 bonus marks for every item on list.
- \* Students will receive 5 marks for completing Act III review sheet.

## Lesson Plan #7

### Objectives:

Students will be able to:

- read and listen to Shakespearean language.
- choose an assignment from a list of choices based on their strengths and interests.
- connect *Hamlet* to modern genres through intertextual connections.

### Resources:

- large project criteria sheet and sign-up sheet (**Appendix A**)
- *Hamlet*

### Introduction:

- 10 - collect assignments from previous class. Hand out major assignment/criteria and explain choices to students. Ask them to choose an assignment by the end of class.

### Procedure:

#### TIME     Activity

- 30 - volunteers to read Act 4, Scene 1, 2 and 3.
- 35 - Write "Death" at the top of the board with "Black Comedy" and "Tragedy" brainstorm on the blackboard about the treatment of death in tragedy/black comedy. Students will try to think of examples of black comedy and tragedy from intertextual sources, as well as considering some of the common features and the distinguishing features of those two genres. Hamlet's treatment of Polonius's body will be the textual connection to this genre dichotomy.

### Closure:

- 5 - pass around major assignment signup sheet and ask students to sign up. Ask students to read Scenes 4-7 for homework.

### Lesson Assessment:

- were students clear on the assignment?
- did students find the discussion engaging?

### Student Evaluation:

- no marks awarded.

## Lesson Plan #8

### Objectives:

Students will be able to:

- form and create their own project groups, with minimal teacher assistance.
- write a letter to Claudius on a word processor, making use of spellcheck and careful proofreading.

### Materials:

- computers (school lab must be booked).
- *The Everyday Writer* by Lunsford, Connors and Segal for examples of the epistolary (letter) genre.

### Introduction:

- 5 - hand out copies of the signup sheet.

### Agenda/Procedure:

#### TIME      Activity

- 15 - allow students to form groups based on the project they signed up for. If students wish to change projects or do not have a group, the teacher will deal with the situation accordingly.
- 5 - move to Computer lab.
- 10 - explain letter writing exercise. Go over the features of a proper letter on the board.
- 40 - students are asked to write a letter from Rosencrantz and Guildenstern to King Claudius when they get to England, explaining why Hamlet is not with them. Proofreading will be expected. The letter must include one reference to Ophelia's suicide (even though they probably would not have known about it).

### Closure:

- 5-10 - students can hand in their letters if they wish. They can also print them, save them on disk or email them home if they wish to work more on their letter.
- ask students to be ready to work on their final assignment in the next class.

### Lesson Assessment:

- did the students understand the letter exercise?
- were students able to use technology effectively?
- did students letters indicate that they had read and thought about the assigned reading?

**Student Evaluation:**

- letter (to be handed in today or next lesson) is worth 10 % of the unit mark.

## Lesson Plan #9

### Objectives:

Students will be able to:

- share letters (volunteer basis) and appreciate the efforts of their classmates.
- work in a self-directed group on a large project.

### Materials:

- Mel Gibson's *Hamlet* film.

### Introduction:

- 15 - share letters on a volunteer basis. Collect letters from all students.

### Agenda/Procedure:

<u>TIME</u>	<u>Activity</u>
- 35 (??)	- watch the Mel Gibson version's depiction from Act 4, Scene 4 to the end of Act 5, Scene 1. - opportunity to ask clarifying questions is given.
- 30	- groups work on their projects together. Teacher circulates to help them, to find out how they are progressing, and to make sure they stay on task

### Closure:

- 1 - ask students to bring project work for next class.

### Lesson Assessment:

- did students stay on task in their groups? Did they make use of the class time?
- were the letters that were taken home better on average than those completed in class? (Maybe change assignment next time if there is a significant difference)
- are the final projects well on their way?

### Student Evaluation

- none (no marks).

## Lesson Plan #10

### Objectives:

Students will be able to:

- compare and contrast three different “takes” on the ending of *Hamlet*.
- begin to understand that the text they hold in their hands is a script rather than “a play.”
- complete a worksheet comparing the three film/TV adaptations of *Hamlet*.

### Materials:

- copies of The Simpson’s, Branagh’s and Hawke’s film adaptations of *Hamlet*.
- movie comparison sheets (see **Appendix A**)

### Introduction:

- 5 mins - hand out movie comparison sheets. Field any questions about the projects (or the content of the play).

### Agenda/Procedure:

<u>TIME</u>	<u>Activity</u>
- 40 mins	- Act 5 Scene 2 from Hawke’s, Branagh’s and The Simpson’s <i>Hamlet</i> .
- 20 mins	- compare similarities and differences of the three productions on sheet provided by teacher. Students can work individually or together on these sheets.
- remaining time - students can work on their projects if they finish the sheets early (or want to do them for homework).	

### Closure:

- 15 seconds - ask students to bring the sheets next time for homework marks (or to turn it in now).

### Lesson Assessment:

- Were the students interested in the various film productions? Did this activity help them consider the flexibility of Shakespeare’s plays? Did the sheets provide them with skills that might help in developing their own production of *Hamlet* (i.e. the final project)?
- Did the students realise that they too could interpret the play on their own or did the teacher have to prompt them to make this connection?

**Student Evaluation:**

- film comparison sheets worth part of Homework/Quizzes/Worksheets mark.

## Lesson Plan #11

### Objectives:

Students will be able to:

- discuss themes of revenge through relating examples of revenge from *Hamlet*, history and current world affairs.
- complete a worksheet on revenge in Hamlet while discussing this theme in small groups.
- read and/or listen to two news articles.

### Materials:

- Articles from
  - [http://news.bbc.co.uk/1/hi/world/middle\\_east/1129687.stm](http://news.bbc.co.uk/1/hi/world/middle_east/1129687.stm)
  - <http://www.globeandmail.com/servlet/story/RTGAM.20031121.turkey-main21/BNSStory/Front/> (see **Appendix A**)
- revenge worksheets (**Appendix A**)

### Introduction:

- 5 - check film comparison sheets for completion marks.

### Agenda/Procedure:

<u>TIME</u>	<u>Activity</u>
- 25	<ul style="list-style-type: none"><li>- in small groups, students will discuss Fortinbras, Laertes, Hamlet and the concept of revenge, recording their thoughts on the sheets provided #### from #####book####.</li><li>- as a class, students will suggest possible answers to these questions, and the teacher will record these responses on the board (the teacher will have written out the table from the handout on the board).</li></ul>
- 50	<ul style="list-style-type: none"><li>- Hand out short articles from <a href="http://bbc.com">bbc.com</a> (“Iraqis call for revenge”) and <a href="http://TheGlobeandMail.com">The Globe and Mail</a> (“Turkish PM vows revenge after bombings”).</li><li>- Ask volunteers to read articles out loud.</li><li>- Class discussion revenge in our world today.</li></ul>

The following questions will be written on the board to stimulate discussion.

- “Is the war on terror an act of personal or political revenge?”
- “Is terrorism an act of revenge?”
- “When is revenge acceptable? Is it ever acceptable?”

### Closure:

- 5 - close with comments on revenge as a complex cycle. (mini-lecture)



**Lesson Assessment:**

- did the students find the comparison between the three characters helpful?
- did the students connect the revenge drama of the play to current world events or their own lives in a meaningful way?
- did the discussion stay on topic or did it get out of hand

**Student Evaluation:**

- This worksheet is actually not for marks, as we will answer the questions on the board. It will be interesting to see whether students are outraged or pleased when they find out that it is not for marks.

## Lesson Plan #12

### Objectives:

Students will be able to:

- present their projects to the class and to be a respectful audience for their peers' presentations.
- fill out a self-evaluation form discussing their contribution to the project.

### Materials:

- self-evaluation forms. (**Appendix A**)
- forms for teacher feedback/marks to students—not to be given back until after the self-evaluation forms have been looked at. (**Appendix A**).

### Introduction:

- 1-2 - WHO WANTS TO GO FIRST??

### Agenda/Procedure:

<u>TIME</u>	<u>Activity</u>
- 70	- presentations
- 10	- hand out self-evaluation sheets, mini-lecture on the constant reinterpretation of drama.

### Closure:

- ask students to hand in their self-evaluations, along with the written component (or audio-visual component) of their project, in the next class.

\*\*\*Note: the presentations will probably take longer and so the closing lecture on Hamlet will probably spill over into the next class (as may a few of the presentations). Students who present in the next class can hand in their self-evaluations and written/audio-visual components in the lesson after next.

### Lesson Assessment:

- Did students pay attention to their classmates' presentations?
- Were the presentations, on the whole, entertaining and interesting?

**Student Evaluation:**

- Project mark – 30 % of final unit mark.
- Self-evaluation forms – should explain the role of self in group/individual project. Will help teacher in determining if there were work inequities in groups, if individual projects encountered different problems than group projects, and if there are any positive social learning outcomes from these projects.

Quiz  
Lesson #2

- 1) What does Polonius tell his daughter to do?
- 2) Why are Hamlet's friends worried when Hamlet decides to follow the ghost?
- 3) What does the ghost say to Hamlet?
- 4) What does the ghost want Hamlet to do to Gertrude?
- 5) By the end of the scene, do you think Hamlet is happy?

Gertrude Talks Back (Lesson #6)  
by Margaret Atwood

I always thought it was a mistake, calling you Hamlet. I mean, what kind of a name is that for a young boy? It was your father's idea. Nothing would do but that you had to be called after him. Selfish. The other kids at school used to tease the life out of you. The nicknames! And those terrible jokes about pork.

I wanted to call you George. I am not wringing my hands. I'm drying my nails. Darling, please stop fidgeting with my mirror. That'll be the third one you've broken. Yes, I've seen those pictures, thank you very much. I know your father was handsomer than Claudius. High brow, aquiline nose and so on, looked great in uniform. But handsome isn't everything, especially in a man, and far be it from me to speak ill of the dead, but I think it's about time I pointed out to you that your Dad just wasn't a whole lot of fun. Noble, sure, I grant you. But Claudius, well, he likes a drink now and then. He appreciates a decent meal. He enjoys a laugh, know what I mean? You don't always have to be tiptoeing around because of some holier-than-thou principle or something.

By the way, darling, I wish you wouldn't call your stepdad *the bloat king*. He does have a slight weight-problem, and it hurts his feelings. The rank sweat of a what? My bed is certainly not enseamed, whatever that might be! A nasty sty, indeed! Not that it's any of your business, but I change those sheets twice a week, which is more than you do, judging from that student slum pigpen in Wittenberg. I'll certainly never visit you there again without prior warning! I see that laundry of yours when you bring it home, and not often enough either, by a long shot! Only when you run out of black socks.

And let me tell you, everyone sweats at a time like that, as you'd find out very soon if you ever gave it a try. A real girlfriend would do you a heap of good. Not like that pasty-faced what's-her-name, all trussed up like a prize turkey in those touch-me-not corsets of hers. If you ask me, there's something off about that girl. Borderline. Any little shock could push her right over the edge.

Go get yourself someone more down-to-earth. Have a nice roll in the hay. Then you can talk to me about nasty sties.

No, darling, I am not mad at you. But I must say you're an awful prig sometimes. Just like your Dad. *The Flesh*, he'd say. You'd think it was dog dirt. You can excuse that in a young person, they are always so intolerant, but in someone his age it was getting, well, very hard to live with, and that's the understatement of the year.

Some days I think it would have been better for both of us if you hadn't been an only child. But you realize who you have to thank for *that*. You have no idea what I used to put up with. And every time I felt like a little, you know, just to warm up my ageing bones, it was like I'd suggested murder.

Oh! You think *what*? You think Claudius murdered your Dad? Well, no wonder you've been so rude to him at the dinner table!

If I'd known *that*, I could have put you straight in no time flat.

It wasn't Claudius, darling.

It was me.

# Major Hamlet Project

## Your Options:

1. **Drama** - Choose one scene from the play. The scene must be approved by me before you proceed. Act out the scene using props, lighting (as available) and anything else that might enhance a live performance of *Hamlet*. It is important to do an interpretation rather than a reading of the play. You do not need to memorize the lines, but you should demonstrate excellent verbal command of the language. Along with the performance, you must produce a minimum one-page written explanation of your directorial decisions.
2. **Film** - Choose one scene from the play. The scene must be approved by me before you proceed. Film the scene with props, lighting (as available) and anything else that might enhance a film performance of *Hamlet*. It is important to do an interpretation rather than a reading of the play. You do not need to memorize the lines, but you should demonstrate excellent verbal command of the language. Along with the performance, you must produce a minimum one-page written explanation of your directorial decisions.
3. **Radio Play** - choose one scene from the play. The scene must be approved by me before you proceed. Act out the scene using music, sound effects and anything else that might enhance a radio performance of *Hamlet*. It is important to do an interpretation rather than a reading of the play. You do not need to memorize the lines, but you should demonstrate excellent verbal command of the language. Along with the performance, you must produce a minimum one-page written explanation of your directorial decisions.
4. **Stage Direction** - choose one scene from the play. The scene must be approved by me before you proceed. Create a model or a graphic model to demonstrate how the scene will using setting, props, lighting, character movements and anything else that might enhance a live performance of *Hamlet*. It is important to do an interpretation rather than a reading of the play. The project should be visually appealing and technically sound. Along with the performance, you must produce a minimum one-page written explanation of your directorial decisions.
5. **Act out the Whole Play! – IN 15-MINUTE HAMLET** - Act out the 15-minute adaptation of *Hamlet* (**Appendix B**) using props, lighting (as available) and anything else that might enhance a live performance of *Hamlet*. It is important to do an interpretation rather than a reading of the play. You do not need to memorize the lines, but you should demonstrate excellent verbal command of the language. Along with the performance, you must produce a minimum one-page written explanation of your directorial decisions.
6. **Individual Project** – Compose and perform Fortinbras's elegy to Hamlet. This elegy should be a dramatization rather than a reading, so consider use of props, lighting or other suitable stage devices to assist your performance. The elegy must be approved by me before its performance (for length).

If you have any other ideas for projects you would like to do, please see me ASAP.

# **Major *Hamlet* Project Sign-up Sheet**

**1. Drama**

**2. Film**

**3. Radio play**

**4. Stage direction**

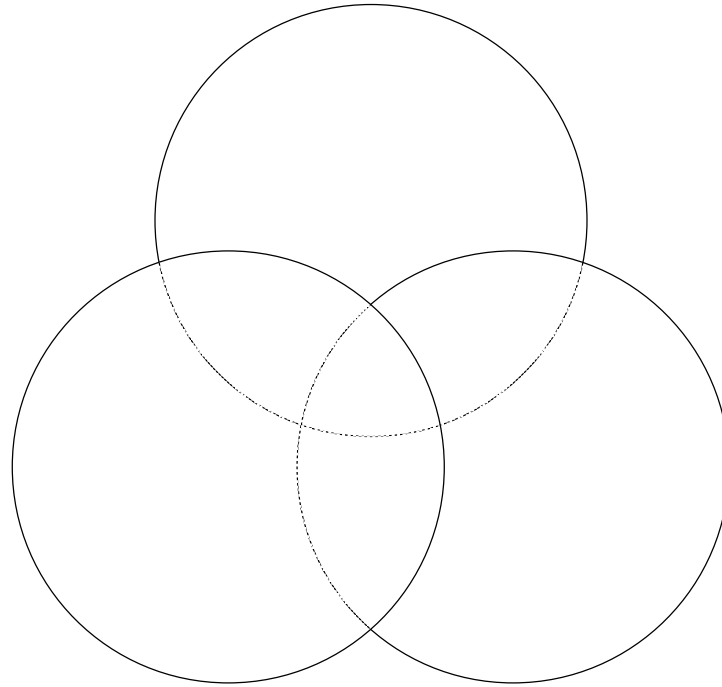
**5. 15-Minute Hamlet**

**6. Fortinbras's elegy**



# **Film comparison sheet (Lesson 10)**

Branag  
h's



Simpso  
n's

Hawke  
's

**REVENGE REVIEW!! (Lesson 11)**

	LAERTES	HAMLET	FORTINBRAS
SON OF?			
OTHER KIN?			
FATHER KILLED BY?			
HOW?			
WHY?			
REACTION TO FATHER'S DEATH?			
ATTITUDE TO REVENGE? DOES HE ACHIEVE IT?			

# Self Evaluation Form for Major *Hamlet* Project

Name: \_\_\_\_\_

Group Members (if applicable): \_\_\_\_\_

What did I contribute to this project?

What did I enjoy about this project?

What are two strengths of mine that helped me in this project?

What are two things I need to work harder to improve?

One or two suggestions I have for future projects are:

Signed: \_\_\_\_\_.

# Teacher Evaluations of Student Projects

**Group Members:** \_\_\_\_\_

Engaging/Enjoyable /10

Made Directorial Choices /10

Voice/Presentation /5

Made Use of Staging Devices /5

**Comments:**

**Suggestions:**

**Marks:**

## 1<sup>st</sup> Article for Lesson 11

(taken from <[http://news.bbc.co.uk/1/hi/world/middle\\_east/1129687.stm](http://news.bbc.co.uk/1/hi/world/middle_east/1129687.stm)>)

### Iraqis call for revenge



It was the highest death toll in several months of raids

**By Barbara Plett**

People in southern Iraq lashed out against the United States and Britain as they buried six people killed in an Allied air strike the day before.

It is the highest death toll in several months of patrols through air exclusion zones set up by the US and Britain to protect Iraqi opposition groups from possible government attacks.

The mourners also denounced neighbouring Kuwait and Saudi Arabia for housing the planes that patrol the southern zone.

Iraq does not recognize the exclusion zones and says Western air strikes have killed more than 300 civilians in two years.

### **Revenge**

Mourners cried for revenge against the US and Britain as they followed the coffins at the funeral procession in the southern town of Samawa.

Witnesses said the raids struck a cattle-feed depot run by the agriculture ministry 120km south of Samawa, near the Iraqi-Saudi border.

They said six of the employees at the warehouse were killed and three slightly injured.

The state-run Iraqi News Agency announced the deaths on Saturday and reported that Iraq's anti-aircraft defences had hit one of the Western warplanes.



Western aircraft frequently bomb targets in the exclusion zones

But the US and Britain said all of their aircraft returned safely.

A US statement said Allied planes had attacked Iraq's radar systems and anti-aircraft artillery but made no mention of civilian casualties.

The air exclusion zones were set up to protect Shi'a in the south and Kurds in the north from possible government attacks, but they are not backed by a UN resolution or recognized by Iraq.

### **Air strikes**

Western warplanes have frequently bombed targets since Baghdad started resisting the patrols two years ago.

Recently a British newspaper reported that London was rethinking its policy because of the high number of civilian casualties - a claim the Foreign Office denied.

The US and Britain accuse Iraq of using civilian areas as a cover for its anti-aircraft guns.

Reports from the area 24 hours after the attack said no military units were visible.

# 2<sup>nd</sup> Article for Lesson 11

(taken from

<[http://www.globeandmail.com/servlet/story/RTGAM.20031120.wturk1120\\_2/BNStory/Front/?query=turkish+pm](http://www.globeandmail.com/servlet/story/RTGAM.20031120.wturk1120_2/BNStory/Front/?query=turkish+pm)>)

## Turkish PM vows revenge after bombings



Photo: Ilhami Uncuoglu/AFP

A picture taken Thursday shows the debris at the HSBC BANK in Istanbul hit by a series of explosions.

By Paul Koring  
From Friday's Globe and Mail

Washington — Huge truck bombs exploded almost simultaneously in Istanbul Friday, killing 27, injuring hundreds and causing heavy damage to a British consulate and London-based bank.

Condemning the bombings, the latest in a series that have bloodied this year's Ramadan, Turkey's Prime Minister said the attackers "will be damned until eternity."



All-too-familiar scenes of carnage, shock and fear filled the streets of Turkey's largest city for the second time in five days. Last weekend, suicide truck bombs shattered two synagogues.

Friday's attacks, which bore al-Qaeda's grim hallmarks, were the ninth and 10th suicide truck bombings against civilian targets linked to the United States and its allies since the Islamic holy month began. Suicide vehicle attacks have killed more than 130 and wounded 1,300 in Iraq, Saudi Arabia and Turkey since al-Qaeda leader Osama bin Laden vowed in October to launch a new wave of "martyrdom operations inside and outside the United States until you stop your injustice and you end your foolishness."

Ramadan, Islam's holy month of fasting, piety and reflection, has brought this year's deadliest weeks for terrorist attacks since the bombing in Bali, Indonesia, that killed more than 200 a year ago. Some radical Muslims believe that a holy warrior's death during this month is a particularly blessed event, although most Islamic scholars, and Turkish leader Recep Tayyip Erdogan, reject that view.

"Those who bloodied this holy day and massacred innocent people will account for it in both worlds," Mr. Erdogan said Friday after the two bombs went off in Istanbul. "They will be damned until eternity."

Mostly Islamic Turkey is a key U.S. ally and the only Muslim member of the North Atlantic Treaty Organization. Friday's attacks were condemned around the world, including many Arab countries. U.S. President George W. Bush, in London for a state visit, said Britain, the United States "and other free nations are united today in our grief and united in our determination to fight and defeat this evil wherever it is found."

British Prime Minister Tony Blair rejected the assertion of war protesters that the U.S.-led war in Iraq has provided the motivation for the latest bombings.

"What has caused the terrorist attack today in Turkey is not the President of the United States, is not the alliance between America and Britain. What is responsible for that terrorist attack is... terrorists," he said. "We are going to defeat you, and we're not going to back down or flinch."

Canadian Foreign Minister Bill Graham joined the chorus of condemnation, and Canada strengthened a travel advisory it

issued for Turkey last week, telling tourists now to avoid Istanbul. The powerful explosions went off shortly before 11 a.m. local time, rocking Istanbul when its streets were crowded with traffic and shoppers.

The first tore the façade off the 18-storey Turkish headquarters of HSBC, the world's second-largest bank, located in the new section of the historic city, which sits astride the Bosphorus linking Europe and Asia.

Dismembered bodies and charred vehicles surrounded a three-metre crater in the street in front of the bank.

### **Extra Activities**

1. Have an Elizabethan day in your class.
2. Give a film presentation of castles in Denmark
3. Find someone to give a demonstration of dueling in the times of kings and castles.
4. Go to a play.
5. Write top ten lists: Have students compose top ten lists based on important issues within the play.
6. Play Jeopardy: Divide the class into teams. Each team should prepare questions with which to challenge an opposing team
7. Have students compile their own book of quotations and organize them into themes.
8. Create a Comic Book.
9. Write Obituaries or Wedding Announcements.
10. Invent a Talk Show: Have students work in groups to write and present talk show interviews featuring characters from the play.
11. Hold a mock trial for one of the characters (Hamlet or Claudius).

## More Hamlet Activities

Taken from *Fifty Nifty Ideas for Teaching Shakespeare*

BCTELA Fall Conference: The Essential English Teacher and the Educated Mind  
Presented by Sheri Field from Salmon Arm Senior Secondary School, Salmon Arm, BC

- 1) Having a character's soliloquy delivered to a psychiatrist or a friend who responds with questions or ideas is an effective way to reveal character. For example, Hamlet could be speaking his "O what a rogue and peasant slave art thou" soliloquy to a psychiatrist who interrupts with observations or questions. Perhaps Hamlet could be speaking to Horatio.
- 2) A report made by a character who is living at the end of a play might be an interesting assignment. Fortinbras could report about what he discovered at Elsinore.
- 3) Tom Stoppard's *15 Minute Hamlet* is a wonderful comedy and suggests that students could write their own 15 minute version of the play they have studied. The students could write their own 15 minute version of the play they have studied. The class could divide themselves into five groups with each responsible for reducing one act to three minutes. Only words from the script itself can be used.
- 4) Students could also produce a film "trailer" for a film version of the play. They could perform it live or video their trailer, considering such features as a voice over, advertising "hype," and selections appropriate "clips" from the film. (page 221 of Cambridge *Othello*)
- 5) Write a speech that a character never gets to give in the play. For example, poor Ophelia gets lots of advice from her father and her brother, but she never gets a chance to give any advice of her own. Write a speech where Ophelia gives advice to someone in the play. (page 56 Cambridge *Hamlet*)
- 6) Hamlet keeps a notebook. What might he write in his notebook at various moments in the play.
- 7) Tell the last moments of the play from the point of view of a character who is still living. For example, the final scene in Hamlet would be told quite differently if told by Fortinbras, Horatio, or Osric. (page 240 Cambridge *Hamlet*)
- 8) As a newspaper reporter, write the story of what has happened at the end of *Hamlet*. The readers will want an exciting read. Your editor wants an accurate, truthful account. You have thirty minutes to produce your copy. (p. 240 Cambridge *Hamlet*)
- 9) What is the question you would most like to ask certain characters in the play? Write a question for each character (Hamlet, Claudius, Gertrude, the gravedigger, or Shakespeare himself.) Then pool all the questions that the class produced. Decide which are the most interesting. Prepare an answer for some of them and answer the question in role. (p. 241 Cambridge *Hamlet*)

- 10) Make a list of all the things you would say to include in an argument that the play you studied is relevant to today's world. (p. 241 Cambridge *Hamlet*)

### **Fun with Hamlet and His Friends**

See Hamlet Run. Run, Hamlet, run.

He is going to his mother's room.

"I have something to tell you, mother," says Hamlet. "Uncle Claudius is bad. He gave my father poison. Poison is not good. I do not like poison. Do you like poison?"

"Oh, no, indeed!" says his mother. "I do not like poison."

"Oh, there is Uncle Claudius," says Hamlet. "He is hiding behind the curtain. Why is he hiding behind the curtain? Shall I stab him? What fun it will be to stab him through the curtain."

See Hamlet draw his sword. See Hamlet stab. Stab, Hamlet, stab.

See Uncle Claudius' blood. See Uncle Claudius' blood gushing. Gush, blood, gush.

See Uncle Claudius fall. How funny he looks, stabbed. Ha, ha, ha. But it is not Uncle Claudius. It is Polonius. Polonius is Ophelia's father.

"You are naughty, Hamlet," says Hamlet's mother. "You have stabbed Polonius."

But Hamlet's mother is not cross. She is a good mother. Hamlet loves his mother very much. Hamlet loves his mother very, very much. Does Hamlet love his mother a little too much? Perhaps.

See Hamlet run. Run, Hamlet, run.

"I am on my way to find Uncle Claudius," Hamlet says.

On the way he meets a man. "I am Laertes," says the man. "Let us draw our swords. Let us duel."

See Hamlet and Laertes duel.

See Laertes stab Hamlet.

See Hamlet stab Laertes.

See Hamlet's mother drink poison.

See Hamlet stab King Claudius.

See everybody wounded and bleeding and dying and dead. What fun they are having!

Wouldn't you like to have fun like that?

(From *Time Magazine*, July 20, 1962 issue.)

### **Green Eggs and Hamlet**

I ask to be, or not to be.

That is the question, I ask of me.

This sullied life, it makes me shudder.

My uncle's boffing dear, sweet mother.

Would I, could I, take my life?

Could I, should I, end this strife?

Should I jump out of a plane?

Or throw myself before a train?

Should I from a cliff just leap?

Could I put myself to sleep?

Shoot myself, or take some poison?

Maybe try self immolation?

To shudder of this mortal coil,

I could stab myself with a fencing foil.

Slash my wrists while in the bath?

Would it end my angst and wrath?

To sleep, to dream, now there's the rub.

I could drop a toaster in my tub.

Would all be glad, if I were dead?

Could I perhaps kill them instead?

This line of thought takes consideration-

For I'm the king of procrastination.

**Prince Charles version of "To be or not to be..."  
Lesson #4**

"Well, frankly, the problem as I see it  
At this moment in time is whether I  
Should just lie down under all this hassle  
And let them walk all over me,  
Or, whether I should just say, 'OK,  
I get the message,' and do myself in.  
I mean, let's face it, I'm in a no win  
Situation, and quite honestly,  
I'm so stuffed up to here with the whole  
Stupid mess that, I can tell you, I've just  
Got a good mind to take the quick way out.  
That's the bottom line. The only problem is:  
What happens if I find out that when I've bumped  
Myself off, there's some kind of a, you know,  
All that mystical stuff about when you die,  
You might find you're still--know what I mean?"

\*source: *The Friendly Shakespeare* (Norrie Epstein, 347)

Character Development: Hamlet, Act I  
Lesson #1

Scene	What Hamlet says, does, or what others say about him	What does this tell us about Hamlet's character?
Act I, scene i		
Act I, scene ii		
Act I, scene iii		
Act I, scene iv		
Act I, scene v		



## HAMLET'S MADNESS! WAS HE MAD?

### Lesson #3

The YES, HE WAS MAD side:

- \* Hamlet appears to act mad when he hears of his father's murder. At the time he speaks "wild and whirling words." [Act I, Scene v, lines 127-134]
- \* Hamlet's behaviour throughout the play, especially towards Ophelia is very erratic. He professes to be the only one who truly loves her, during the fight with Laertes in Ophelia's grave, but he tells her that he never loved her, when she returns his letters and gifts.
- \* His mood changes abruptly throughout the play.
- \* He jumps aboard a pirate ship without anyone to back him up.
- \* He jumps into Ophelia's grave, and fights with Laertes in her grave.
- \* He has Rosencrantz and Guildenstern killed, even though they were not part of his revenge-against-his-father's-murder plan.
- \* He alone sees his father's ghost in his mother's chamber. Every other time the ghost appeared someone else has seen it. During this scene he finally shows his madness, because his mother does not see the ghost. [Act III, scene iv, ~ line 105]
- \* He has violent outbursts towards his mother.
- \* Hamlet tells Laertes that he killed Polonius in a "fit of madness". [Act V, Scene ii, lines 236-250]
- \* He kills Polonius and will not tell anyone where the body is.

The NO, HE WAS SANE side:

- \* Hamlet tells Horatio that he is going to "feign madness," and that if Horatio notices any strange behaviour from Hamlet, it is because he is putting on an act. [Act i, Scene v, lines 166-180]
- \* Hamlet's madness only manifests itself when he is in the presence of certain characters. When Hamlet is around Polonius, Claudius, Gertrude, Ophelia, Rosencrantz and Guildenstern, he behaves irrationally. When Hamlet is around Horatio, Bernardo, Francisco, the Players and the Gravediggers, he behaves rationally.
- \* Claudius confesses that Hamlet's "actions although strange, do not appear to stem from madness." [Act III, Scene i, lines 165-167]
- \* Polonius admits that Hamlet's actions and words have a "method" to them; there appears to be a reason behind them, they are logical in nature. [Act II, Scene ii, lines 206-207]
- \* Hamlet's madness in no way reflects Ophelia's true madness; his actions contrast them.
- \* Hamlet tells his mother that he is not mad, "but mad in craft." [Act III, Scene iv, lines 188-199]
- \* Hamlet believes in his sanity at all times. He never doubts his control over psyche.

\*source: <http://www.compumart.ab.ca/hamlet/>

Review Questions: Act III  
Lesson #6

- 1) How does Polonius treat Ophelia? Is he a good father?
- 2) Why do you think Hamlet insults Ophelia?
- 3) What instructions does Hamlet give the players?
- 4) What happens in the play-within-a play?
- 5) What plan does Claudius have for Hamlet? Who will carry out this plan?
- 6) Why does Claudius find it difficult to pray?
- 7) Why does Hamlet not take his opportunity to exact revenge?
- 8) How long does it take Polonius to kill Hamlet? Why is this ironic?
- 9) What is Hamlet's reaction when he learns that he has killed Polonius?
- 10) What indicates Hamlet's anger towards his mother?

**Peer Assessment Form**  
**Lesson #3**

Date: \_\_\_\_\_

Presenters: \_\_\_\_\_

\_\_\_\_\_

What I liked about this presentation:

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My suggestions:

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