

Kentucky Shakespeare Presents

Bard Buddies - Hamlet

Study Guide
Grades K - 5



Hear it. See it. Do it!



Dear Educator,

Thank you for choosing Kentucky Shakespeare to enrich your students' lives with arts education! We know that the arts are essential to a child's educational experience and development. It is our object to keep the arts alive and thriving in our schools and communities.

This comprehensive Study Guide includes essential background information on the Bard and his life, his written works - *Hamlet* in particular, pre/post performance activities, and a list of applicable Academic Standards that are met with this performance. While giving additional arts related experiences, these teacher-led activities are intended to broaden students' understanding of the play as well as how Shakespeare can relate to our own lives.

Please contact us with any questions or need for further assistance. Thank you for supporting the Commonwealth's largest in-school arts provider and the United States' oldest, free Shakespeare festival!

All Our Best to You,

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Academic Standards

Arts & Humanities

TH:CR1.1.K-3, TH:CR2.1.K-3, TH:CR3.1.K-3, TH:PR4.1.K-3, TH:PR5.1.K-3, TH:RE5.1.K-3, TH:RE7.1.K-3, TH:RE8.1.K-3, TH:RE9.1.K-3, TH:CN10.1.K-3, TH:CN11.1.K-3, TH:CN11.2.K-3, TH:CR1.1.4-5, TH:CR3.1.4-5, TH:PR4.1.4-5, TH:6.1.4-5, TH:CR1.1.K-3, TH:CR3.1.K-3, TH:PR4.1.K-3, TH:PR5.1.K-3, TH:RE5.1.K-3, TH:RE7.1.K-3, TH:RE8.1.K-3, TH:RE9.1.K-3, TH:CN10.1.K-3, TH:CN11.1.K-3, TH:CN11.2.K-3, TH:RE7.1.4-5, TH:RE8.1.4-5, TH:RE9.1.4-5, TH:CN10.1.4-5, TH:CN11.1.4-5, TH:CN11.2.4-5, TH:RE7.1.K-3, TH:RE8.1.K-3, TH:RE9.1.K-3, TH:CN10.1.K-3, TH:CN11.1.K-3, TH:CN11.2.K-3, TH:CR1.1.K-3, TH:CR3.1.K-3, TH:PR4.1.K-3, TH:PR5.1.K-3, TH:RE5.1.K-3, TH:RE7.1.K-3, TH:RE8.1.K-3, TH:RE9.1.K-3, TH:CN10.1.K-3, TH:CN11.1.K-3, TH:CN11.2.K-3, TH:RE7.1.4-5, TH:RE8.1.4-5, TH:RE9.1.4-5, TH:CN10.1.4-5, TH:CN11.1.4-5, TH:CN11.2.4-5

ELA

RL.K.3, RI.K.8, L.K.5C, SL.K.1A, SL.K.2, SL.K.3, SL.K.6, RL.1.9, SL.1.1A, SL.1.1C, SL.1.2, SL.1.3, SL.1.4, SL.1.6, L.2.6, SL.2.2, SL.2.3, RL.3.3, RL.3.4, RL.3.5, SL.3.1B, SL.3.1C, SL.3.1D, SL.3.3, RL.4.5, SL.4.1B, SL.4.1C, RL.5.2, L.5.3B, L.5.4A, SL.5.1B, SL.5.1C, SL.5.3



Bard Buddies- *Hamlet*

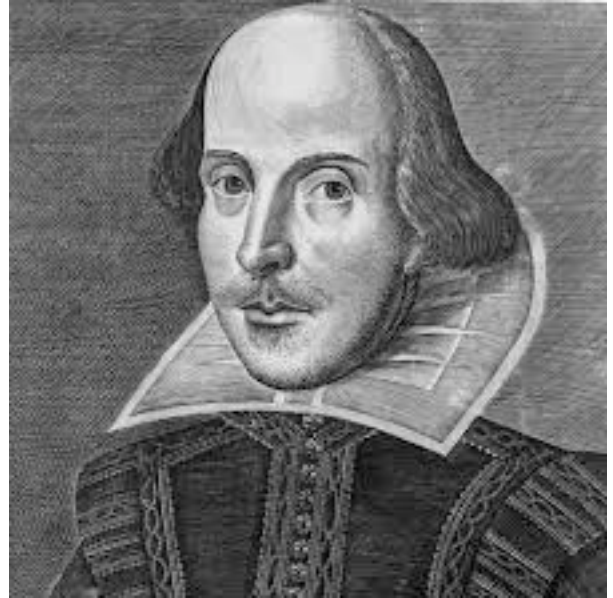
This one-hour interactive “doing” workshop provides students with the perfect introduction to Shakespeare through audience participation and dramatic storytelling. Our Artist Educators will guide the class through *Hamlet* with your students playing the characters. Students will have the opportunity for discussion and synthesis of their theatre experience throughout the workshop. Our workshop emphasizes the importance of healthy relationships and conflict resolution!

How can we both make this be the most efficient and successful workshop?

- We ask that you create an environment conducive to a positive interaction with your students including an **open space** for students to move around by removing desks and chairs and seating students on the floor.
- For your use, we have provided these activities for both **pre- and post-workshop discussion**. They are a fun and an engaging way to enhance learning and allow students to make the most of their arts experience with us.
- In the classroom, it is always a benefit of having a **class list**, roster, etc. on hand for our Artist Educator’s use.
- It is of utmost importance not only to your students but to our Artist Educator as well that there is an **adult school staff member present in the room** throughout the workshop. Students tend to have less distractions and are more encouraged to participate in the workshop with a familiar adult presence in the room.

Introducing Mr. William Shakespeare...

- William Shakespeare wrote 38 plays and 154 sonnets or poems. His plays fall into 3 categories: Tragedies, Comedies, and Histories. Already a popular writer in his own lifetime, his work became increasingly celebrated after his death.
- Shakespeare was born in Stratford-upon-Avon, England on April 23, 1564. Historians believe he died on his birthday in 1616.
- William Shakespeare attended grammar school in central Stratford where he learned Latin, grammar, and literature.
- At the age of 18, Shakespeare married Anne Hathaway. Together they had three children: Susanna and twins, Judith and Hamnet.
- In 1592, Shakespeare was a playwright and an actor in London. His playing Company, The Lord Chamberlain's Men, was sponsored by the Queen of England (Elizabeth I) and performed at the Globe Theatre.
- Often called England's national poet as well as "The Bard."
- The Globe Theatre was built in London in 1599. It was circular in shape and had no roof! Because there was no electricity at this time, the plays were performed during the day and the actors were lit by the sun.



William Shakespeare



The Original Globe Theatre circa 1612

What is a Play?

A play is a story performed by actors on a stage in front of an audience. These performances combine many art forms—writing, directing, acting, stage designing, costuming, and more. The plays tell a story that can relate to the audience and even teach them a lesson for their own lives!

What are the Technical Elements of a Play?

Technical Elements are tools that are used in a production to communicate and explain time, place, and the theme to an audience—just like you will see in the *Bard Buddies!* Here are a few definitions and examples of each as well as opportunities to engage your students in each technical area of theatre:

See It. Hear it.

Costumes

The style of dress characteristic of a particular country, time period, or people that is worn by actors in a play.

Example: Sashes of different colors

Sound

Music and sounds effects used to create environment and mood.

Example: Music played for a dance scene

Set

The additions to a stage that help the audience to understand where the play is taking place.

Example: A tree to represent a forest

Props

Items used/held by actors besides costumes and scenery that help in the telling of the story.

Example: Letters or Flowers

Lights

Help to tell the audience where the play is taking place, what time it is, and what the mood is.

Example: Dimming the lights for nighttime

Do it!

Costumes

Hamlet is described as still being in mourning for his father. When you are mourning a person, you often wear dark colors like black to reflect your emotions. How can color choices in costumes help the audience to explain character's emotions and personality?

Sound

Describe what kind of sounds you would hear in *Hamlet* - music, fanfare for royalty, crowds, etc.

Set

Draw a picture of a scene from the play. Is it a pleasant or scary place to be? What kind of things would you see inside a palace, in the woods, in a small chamber?

Props

Make a list of props that are mentioned or that you think would be needed to perform this play.

Lights

What would the lighting look like when the Ghost appears? Would it be bright or dark? Would the lights remain constant or would they flicker? How would the lighting help you understand the circumstances in the scene?

BASIC THEATRE VOCABULARY

Actor- Individual who pretends to be a character in a play; who represents a character in a play.

Blocking- The pattern of movement the actors follow while on stage.

Characters- The personalities or parts actors become in a play; roles played by actors in a play.

Climax- The point of highest dramatic tension or a major turning point in the action of a play.

Conflict- The opposition of persons, forces, or ideas that gives rise to the dramatic action.

Costumes- The clothing worn by the actors to play the characters.

Empathy- The capacity to relate to the feelings of another.

Exposition- The part of a play that introduces the theme, main characters and circumstances.

Falling Action- The action after the climax of the plot.

Playwright- The individual who writes a play.

Plot- What happens in a play; the order of events, the story as opposed to the theme; what happens rather than what it means.

Resolution- The solution to the problem after the climax in a play.

Rising Action- The portion of the play from the beginning to the climax, where the action increases in intensity and excitement.

Role- Part/ character/ person written by a playwright.

Setting- Where a play takes place in time, space, or location

Script- The play in written form.

Stage- The area where the actors perform the play.

Theme- What the play means as opposed to what happens; the main idea or message within the play.

Hamlet

by William Shakespeare

Synopsis

Prince Hamlet returns to Denmark's Elsinore castle to mourn the passing of his father, the King. Hamlet's uncle, Claudius, having become king, has now married Hamlet's widowed mother, Gertrude. Hamlet's friend, Horatio, tells him about a Ghost that has been seen that resembles the late king, Hamlet. He determines to see it for himself. The Ghost appears to Hamlet and tells him that he was murdered by Claudius. The prince swears vengeance and his friends are sworn to secrecy as Hamlet decides to feign madness while he tests the truth of the ghost's allegations.

Laertes, son of the courtier, Polonius, departs for France, warning his sister, Ophelia, against thinking too much of Hamlet's romantic attentions. Hamlet rejects Ophelia's affections, as Claudius and Polonius spy on him seeking to find a reason for his sudden strange behavior. A group of traveling actors arrives at this time. The prince knows these players well and they rehearse together before arranging to present Hamlet's choice of play before the king and queen, which will include scenes close to the circumstances of the old king's death.

At the performance, Hamlet watches closely as Claudius is provoked into interrupting the play and storming out, resolving to send the prince away to England. Hamlet is summoned by his distressed mother. Polonius hides in Gertrude's room to listen to the conversation, but Hamlet detects movement as he lectures his mother. He stabs the concealing tapestry and so kills the old man. The ghost reappears, warning his son not to delay revenge, nor to upset his mother.



Hamlet is sent to England as an ambassador, but he discovers Claudius's plan to have him killed. Outwitting this plot, Hamlet returns alone. During Hamlet's absence, Ophelia has a breakdown as a result of her father's death and she is drowned. Hamlet returns and meets Horatio in the graveyard. With the arrival of Ophelia's funeral, Hamlet confronts Laertes who, after attempting a revolt against Claudius, has taken his father's place at the court.

A duel is arranged between Hamlet and Laertes at which Claudius has plotted for Hamlet to die either on a poisoned sword, or from poisoned wine. The plans go wrong and both Laertes and Hamlet are wounded, while Gertrude unwittingly drinks from the poisoned cup. Hamlet, in his final act, ends Claudius, and Horatio is left to tell the tale.

Main Characters from *Hamlet*

Hamlet- Prince of Denmark, son of the dead King Hamlet. He has returned from school to mourn the death of his father and finds that his Uncle Claudius has married his mother, Gertrude, and become King instead. Hamlet seeks revenge for his father's death and is determined to do and behave however he needs in order to discover the truth.

Gertrude- Queen of Denmark, who along with the late King Hamlet, are the parents of Prince Hamlet. She has recently married her brother-in-law, Claudius, and has become his Queen. It is uncertain whether she knows the truth of her first husband's end but she is worried about her son's actions and health.

Claudius- the current King of Denmark, who secretly betrays Hamlet's father (Claudius' own brother) and marries Hamlet's mother. He is afraid that Hamlet is catching onto his bad deeds.

Ophelia- a lady of the Court and daughter of Polonius as well as Laertes' sister. Before the play begins, she is love with Hamlet but upon his return and strange behavior, she agrees not to see Hamlet anymore because of her father's wishes.

Polonius- an advisor in the Court to Claudius as well as father of Laertes & Ophelia. He is someone who enjoys talking and thinks very highly of himself.

Horatio- Hamlet's friend from school who is very sensible and loyal. He first tells Hamlet about the Ghost.

Ghost- the spirit of Old King Hamlet, father of Hamlet and Gertrude's former husband. The Ghost demands Hamlet seek revenge for him.



Vocabulary

"Something is rotten in the state of Denmark."

Fashion- popular trends in styles of clothing but also in manners or behavior; something associated with a specified place or people

Foul- having a bad smell or taste; something wicked or unfair; an action or mistake that is harmful to yourself or others

Honest- someone who speaks the truth or does the right thing; used to persuade others of the truth of something

Nature- the world around us including plants, animals, and the humans on the earth; what makes up a person's character or personality

Remembrance- a memory or recollection; an item kept to remind you of someone

Revenge- the goal to hurt someone because of something wrong done to you

Spirit- what makes a person who they are - emotions, characteristics, behavior, etc.; a supernatural being like a ghost

Vow- a promise

Woe- a feeling of great sadness; the thing that causes troubles

Wrong- untrue, dishonest, or mistaken; doing something that is unfair or unkind to another



Themes

One of the brilliant things about Shakespeare is that each of his plays is rich with themes that are central to the human experience. The following themes are important to this interpretation of *Hamlet*:

Healthy Relationships

This play examines several kinds of relationships that people can have with others. It explores the ups and downs of loyalty shared between family members, respect for your self, and kindness shown to other people.

What types of relationships do we find in this play?

What are some warning signs from the play that display unhealthy relationships?

Consider Hamlet with his Mother and Uncle, Hamlet with Ophelia, and Polonius with Ophelia.

Conflict Resolution

The characters in *Hamlet* are unable to use conflict resolution (where people communicate their differences in order to find a way to fix their issues) throughout the play. Instead, they turn to tricking and lying to each other in the hopes of catching people's true motives and feelings rather than working through their problems together.

Did Hamlet have to go through these events or how he felt about them alone?

Are there people that we can turn to that will help us when we face trouble?

Consequences of Our Actions

Within the story, *Hamlet* debates the positives and negatives of action versus inaction. Rather than considering the consequences of the actions for everyone involved, he often narrows in on just the person in question. When that happens, everyone pays the price.

Is it up to us to ensure that people are facing the consequences of their actions?

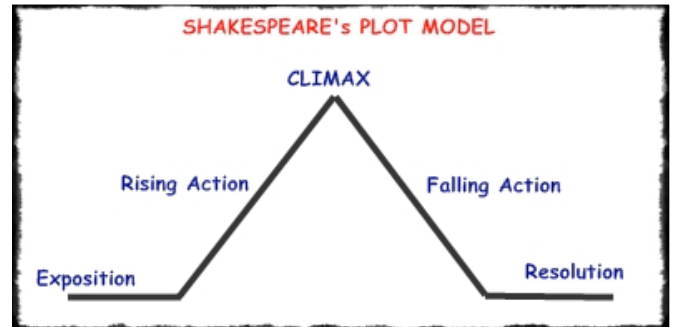
Pre-Show and Post-Show Activities for Exploration

Please complete the following activities before & after watching the production.

Before the Workshop

1. Familiarize your students with the synopsis, characters, and themes of *Hamlet*. Discuss with your class their expectations of *Hamlet* on stage and in your classroom.
2. Examine the major themes of the play as they are discussed in this guide. For each theme, have the students list examples from their own lives and from the world around them. Prepare the students to look for these themes in the production.

3. Refer to Shakespeare's Plot Model to the right to discuss the parts of a play: Exposition (Beginning), Rising Action, Climax (Middle), Falling Action, and Resolution (Ending). Can they identify what parts of *Hamlet* would fit into this model?



4. After the workshop, your class will have the opportunity to ask the artists from Kentucky Shakespeare a question. Have your students come up with questions they might want to ask about Shakespeare, what it is like to be an actor and have a career in the arts, or *Hamlet*. Write them down so they won't forget!

After the Performance

1. Discuss the technical elements of props, puppets, and costumes with your class. How would these elements contribute to the storytelling of this production? Have your students present their own ideas for their own production design of *Hamlet* through visual creations such as a collage or drawings.
2. How did the main characters (Hamlet, Claudius, Ophelia, etc.) change or develop in the play? What clues do we get from the script, their nonverbal expressions, what motivates them, and what their goals become by the end of the play? Compare and contrast the characters in the beginning versus in the end of the play.
3. Have your students write a reflection on one of *Hamlet's* themes and how they can make connections to their own lives. Was there ever a time where you were unable to express how you were feeling to others and ended up hurting their feelings? Tell your audience about how you were able to communicate with others about your differences, find a positive resolution for the conflict, and be true to who you are. What did you learn from this conflict or situation?

**“There are more things in Heaven and Earth, Horatio,
Than are dreamt of in our Philosophy.”**

- Hamlet

Pre-Show and Post-Show Activities for Exploration

Please complete the following discussions & activities before and after watching the production.

Grades K-1

Students will receive a Shakespeare coloring sheet with fun facts about Shakespeare which can be shared during the exercise.
(Provided in Study Guide)

Grades K-2

It is important for younger students to understand the conventions of theatre and how to behave in a theatrical setting versus watching a t.v. show or movie. You may discuss how a movie can be paused, stopped, and reviewed. Theatre, however, changes every time and should not be interrupted. It is a unique process. It is also important that they know they are encouraged to be a part of this special process when the actors ask for volunteers or prompt audience participation. They get to be a part of the play whereas in a movie they can only be observers rather than participants. What makes a good audience? A good audience watches, listens, and encourages their friends on stage at all times!

Grades 2-5

This activity involves role playing to practice conflict resolution. Pair up students and give each pair a conflict that they must solve through a short performance. The students will have about 15 minutes to create their piece to share. For older students, have them write out a script and have other students perform the scenes that they have written.

Examples of Conflict Scenarios :

- A student steals a marker from another student who is using it.
- You are watching as another student is about to pull a surprise prank on another student.
- You accidentally bump into a classmate and they fall down and hurt their self.

Grades 3-5

Shakespeare's Meter

Discuss Iambic Pentameter (A line of poetry which follows a pattern of 5 unstressed and stressed syllables) with your class. Key vocab words are:

Feet: Repeating segments that are used to build a line of poetry.

Meter: The pattern of a line of verse. "A metrical pattern."

Iamb: An unstressed syllable following by a STRESSED syllable

unstressedSTRESSED unstressedSTRESSED
unstressedSTRESSED unstressedSTRESSED
unstressedSTRESSED

Now try it out with a beat or rhythm like a heartbeat! Have them clap it out as they say the lines.

A horse, a horse! My kingdom for a horse.

a HORSE a HORSE! my KINGdom FOR a HORSE!

But soft: what light through yonder window
breaks?

*but SOFT what LIGHT through YONder WINDOW
BREAKS?*

How does this rhythm make the students feel? Can they give any other examples of lines of song lyrics, other poetry, etc. that may fit this style?

Have them write out their own line or couplet (two lines of poetry) that follows the meter of Iambic Pentameter.

Shakespeare: Fun Facts

1. William Shakespeare was born in 1564, but his exact birth date is unknown. He was baptized on April 26 of that year, so his birth would have been shortly before.
2. Shakespeare did not go to college.
3. Shakespeare married Anne Hathaway in 1582. The couple had a baby girl, Susanna, and then had twins, Judith and Hamnet, in 1584.
4. According to reports, Shakespeare wrote quickly and with ease; Fellow playwright Ben Johnson said, "Whatsoever he penned, he never blotted out a line."
5. Because of the Black Plague outbreak in Europe, all London playhouses were closed between 1592 and 1594 because it was thought that crowded places helped facilitate the spread of the disease.
6. During this period, because there was no demand for Shakespeare's plays, he began to write poetry. Those poems are known as Sonnets.
7. In 1597, the theater in which Shakespeare's acting troupe, The Lord Chamberlain's Men, performed was forced to close. Many partners invested in a new theater built on the south bank of the Thames river. The new theater was called The Globe.
8. Plays were performed at The Globe only in the afternoon by daylight because there was no electricity for lighting.
9. Laws at the time prohibited people from dressing above their rank in life. Players (actors) were the only exception to this rule, and could dress as noblemen on stage without being arrested and locked in the stocks.
10. Women were not allowed to act in plays during Shakespeare's time, so in all of his plays, women's roles were performed by boys or young men.
11. Though the printing press existed and books were being mass-produced all over Europe, Shakespeare had little interest in seeing his plays in print. He'd written them not to be read, but to be performed on stage.
12. Because they were often quickly written for performance on stage, none of Shakespeare's original manuscripts exist.
13. Shakespeare returned to Stratford after he finished work on *The Tempest*, in 1611.
14. He died in 1616. The words "Curst be he that moves my bones" were inscribed on his grave.
15. Seven years after his death, some of Shakespeare's fellow players published Shakespeare's plays in a single volume, called the First Folio. Shakespeare was said to have an extensive vocabulary; his works contained more than 30,000 different words.



Pre-Show and Post-Show Activities for Exploration

Please complete the following activities before & after watching the production.

Grades 4-5

Before or after the *Hamlet* workshop, students can be actively involved in creating, improvising, and performing their own versions of dramatic works using elements of drama.

Resources and Materials:

- Script
(Provided in Study Guide)
- List of Theatre Vocabulary
(Provided in Study Guide)
- Director's Questions
(Provided in Study Guide)
- Dictionary
- Paper
- Pencils

Pre-Activity:

This scene involves Hamlet and the girl he loves, Ophelia, in a difficult discussion as they discuss their relationship coming to an end. Hamlet is determined to find out how his father really died and is trying to make everyone believe that he has gone mad. As a result, he has broken Ophelia's heart by telling her that he never loved her and she should not believe in marriage at all. While Hamlet debates what he should do next, Ophelia watches on as the person she loves begins to act like a stranger.

Read the scene aloud with the entire class. Give the students an opportunity to ask questions about the broad meaning of the scene. Can they tell you the characters, the plot of the scene (beginning, middle and end)? What is the setting? Is there a conflict?

Have each student individually or as a group answer the Director's Questions about the selected scene.

Activity:

Divide the students into pairs. Ask them to rewrite the scene using modern language. They can use any words they want as long as they keep the plot and conflict the same. Encourage the students to use dictionaries and other resources as needed.

Once the pairs have written their scenes, they should continue to work together to rehearse the scene for presentation in front of the class. Encourage the students to use performance elements such as vocal expression, projection, diction, gestures, facial expression, and movement.

Post Activity:

Once the pairs have been allowed enough time to create their scripts and rehearse their scenes, they will perform them for each other. After all the students have completed their performances, lead a discussion on the similarities and differences of each performance. Were there any moments in the performances that made the students feel sad, excited, anxious, or frightened? Did anyone choose to switch gender roles within the scene? How did that choice alter the tone of the scene? What tactics were used by each actor to achieve their goals?

Director's Questions

Shakespeare used very few stage directions, which are instructions in the script for the actors and director indicating movement, location, effects. An example would be, "*Actor crosses downstage right to table.*" The way that Shakespeare handled stage directions is that he left clues about the characters and scenery in the lines of the play.

Use the provided scene from *Hamlet*, read it aloud, and use the Director's Questions below to explore the possibilities of the text. Based on your discoveries from the Director's Questions, make decisions about what the characters, relationships, set, scenery, and costumes might be.

DIRECTOR'S QUESTIONS

1. WHO AM I?

How old am I? Am I rich or poor?

What is my job? Am I in school?

What is my family like? Where am I from (country, state, etc.)?

Am I nice? Funny? Smart? Mean? What is my personality?

2. WHERE AM I?

County - State - City - Neighborhood - Building - Room

What does the place look like? Do I like it or not?

3. WHAT TIME IS IT?

Century - Year - Month - Week - Day - Time

4. WHAT ARE YOUR RELATIONSHIPS IN THE SCENE?

People in the scene?

People mentioned in the scene?

The place where I am?

The objects around me?

5. WHAT IS WRONG IN THIS SCENE? IS THERE A PROBLEM? A CONFLICT?

6. WHAT DO I WANT IN THIS SCENE? (Goal) WHY CAN'T I HAVE IT (Obstacles)?

7. WHAT DO I NEED TO DO TO GET WHAT I WANT (Tactics)?

Hamlet - ACT III, Scene i

OPHELIA

Good my lord,
How does your honour for this many a day?

HAMLET

I humbly thank you; well, well, well.

OPHELIA

My lord, I have remembrances of yours,
That I have longed long to re-deliver;
I pray you, now receive them.

HAMLET

No, not I; I never gave you aught.

OPHELIA

My honour'd lord, you know right well you did;
And, with them, words of so sweet breath composed
As made the things more rich: their perfume lost,
Take these again; for to the noble mind
Rich gifts wax poor when givers prove unkind.
There, my lord.

HAMLET

Ha, ha! are you honest?

OPHELIA

My lord?

HAMLET

Are you fair?

OPHELIA

What means your lordship?

HAMLET

That if you be honest and fair, your honesty should
admit no discourse to your beauty.

OPHELIA

Could beauty, my lord, have better commerce than
with honesty?

HAMLET

Ay, truly; for the power of beauty will sooner
transform honesty from what it is to a bawd than the
force of honesty can translate beauty into his
likeness: this was sometime a paradox, but now the
time gives it proof. I did love you once.

OPHELIA

Indeed, my lord, you made me believe so.

HAMLET

You should not have believed me; for virtue cannot
so inoculate our old stock but we shall relish of
it: I loved you not.

OPHELIA

I was the more deceived.

HAMLET

Get thee to a nunnery: why wouldst thou be a
breeder of sinners? I am myself indifferent honest;
but yet I could accuse me of such things that it
were better my mother had not borne me: I am very
proud, revengeful, ambitious, with more offences at
my beck than I have thoughts to put them in,
imagination to give them shape, or time to act them
in. What should such fellows as I do crawling
between earth and heaven? We are arrant knaves,
all; believe none of us. Go thy ways to a nunnery.
Where's your father?

OPHELIA

At home, my lord.

HAMLET

Let the doors be shut upon him, that he may play the
fool no where but in's own house. Farewell.

OPHELIA

O, help him, you sweet heavens!

HAMLET

If thou dost marry, I'll give thee this plague for
thy dowry: be thou as chaste as ice, as pure as
snow, thou shalt not escape calumny. Get thee to a
nunnery, go: farewell. Or, if thou wilt needs
marry, marry a fool; for wise men know well enough
what monsters you make of them. To a nunnery, go,
and quickly too. Farewell.

OPHELIA

O heavenly powers, restore him!

HAMLET

I have heard of your paintings too, well enough; God
has given you one face, and you make yourselves
another: you jig, you amble, and you lisp, and
nick-name God's creatures, and make your wantonness
your ignorance. Go to, I'll no more on't; it hath
made me mad. I say, we will have no more marriages:
those that are married already, all but one, shall
live; the rest shall keep as they are. To a
nunnery, go.

Exit

OPHELIA

O, what a noble mind is here o'erthrown!

Pre-Show and Post-Show Tests for *Hamlet*

For your convenience and providing appropriate content for various Grade Levels, we have included two different versions of Pre/Post Tests for our *Hamlet* performance. Please choose the one that you feel would work best for your students. We recommend the first Test is best for 2nd-3rd grade students and the second would be best for 4th-8th students. Give these tests before and after the performance to measure impact.

Answer Key to Test #1:

1. D (All of the Above)
2. D (All of the Above)
3. B (Setting)
4. End, Middle, Beginning
5. C (Audience)
6. The Globe Theater
7. Hamlet: Suspicious, Claudius: Tricky, Ophelia: Confused, Horatio: Loyal, Ghost: Spooky
8. True
9. Laertes & Ophelia: Siblings, Hamlet & Horatio Friends, Claudius & Gertrude: Married, Polonius & Ophelia: Father & Daughter

Answer Key to Test #2:

1. D (All of the Above)
 2. A (Tragedy)
 3. B (Setting)
 4. Exposition, Rising Action, Climax, Falling Action, Resolution
 5. C (Audience)
 6. See Page 9 of the Study Guide
- BONUS: Identity, Conflict Resolution, Healthy Relationships

Pre-Show and Post-Show Test for *Hamlet*

Please complete the following test before & after watching the production.

Name: _____

Date: _____

1. Which of the following genres of plays did Shakespeare use?

- a. Tragedies
- b. Comedies
- c. Histories
- d. All of the Above

2. What genre would *Hamlet* fit into?

- a. Tragedy
- b. Comedy
- c. History
- d. Poetry

3. Denmark is a _____ in the play?

- a. Character
- b. Setting
- c. Theme
- d. Prop

4. Put the following Plot Terms in order from Beginning to End for one of Shakespeare's Plays: Falling Action, Climax, Exposition, Resolution, and Rising Action

1. _____
2. _____
3. _____
4. _____
5. _____

5. Which is not a technical element of theatre?

- a. Props
- b. Costumes
- c. Audience
- d. Set

6. Draw a Line between the correct Vocabulary Word and its definition from *Hamlet*:

Fashion	having a bad smell or taste; something wicked or unfair; an action or mistake that is harmful to yourself or others
Woe	the goal to hurt someone because of something wrong done to you
Remembrance	what makes a person who they are - emotions, characteristics, behavior, etc.; a supernatural being like a ghost
Foul	the world around us including plants, animals, and the humans on the earth; what makes up a person's character or personality
Vow	a feeling of great sadness; the thing that causes troubles
Honest	a promise
Spirit	untrue, dishonest, or mistaken; doing something that is unfair or unkind to another
Wrong	a memory or recollection; an item kept to remind you of someone
Nature	someone who speaks the truth or does the right thing; used to persuade others of the truth of something
Revenge	popular trends in styles of clothing but also in manners or behavior; something associated with a specified place or people

BONUS: What are 2 major themes of *Hamlet*?

_____ & _____

Shakespeare Links & Resources

Type the word Shakespeare in a search engine and you will find a plethora of information on him, his works and his environment. Show your students that the internet can be a great way to research and gather valuable information - especially when you can't find it at your local library.

Comprehensive Resource of Works
www.absoluteshakespeare.com

The Folger Shakespeare Library
www.folger.edu/hamlet

The Penguin & Signet Classic's Teacher Guide
<https://www.penguin.com/static/pdf/teachersguides/hamlet.pdf>

Related Reading for Students

Aliki. *William Shakespeare and the Globe*. NY. Scholastic Inc. 1999.
Burdett, Lois. *A Child's Portrait of Shakespeare*. NY. Firefly Books LTD. 1995.
Chrisp, Peter. *Eyewitness: Shakespeare*. NY. Dorling Kindersley Publishing Company, Inc. 2002.
Lamb, Charles and Mary. *Tales From Shakespeare* (1807). NY. Puffin Classics. 1995.

Resources for Teachers

Blumberg, Margie. *Shakespeare For Kids: His Life and Times 21 Activities*. IL. Chicago Review Press. 1999.
Egan, Lorraine Hopping. *Teaching Shakespeare -Yes You Can!*. NY. Scholastic Professional Books. 1998.

Classroom Challenge

Write a letter to the Kentucky Shakespeare Artist Educator who lead the workshop. Describe what you liked and what you learned about the play, *Hamlet*. Describe what you saw, felt, and heard. What was your favorite part? If you could play any role in *Hamlet*, then what would it be? Feel free to include drawings as well- we love to have those as decorations around the office!

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