"Literature and Art are Expressions of History"
"The Perception of Reality is Relative"
"Change Results from Unrest"
"Belief Systems are Shaping Forces"
"Human Experience Leads to Discovery"
"Trauma Leaves an Indelible Mark on the Human Condition"

Welcome to Advanced Placement Literature and Composition Recurring Themes! Above you will find the themes that run throughout our course, and they came from previous students. We can't wait for you to leave your mark on the course, too!

Your AP Lit coursework will begin over the summer. You will view Kenneth Branagh's 1996 filming of *Hamlet*, TWO times. The FIRST time you watch, feel the weight of that first line, "Who's there?" How is this play about the search for identity? What is Hamlet struggling with?

Use the packet during the FIRST viewing and pause to complete each focused task. You are prompted to explore the key scenes. Feel free to consult on-line resources to help you breakdown and understand the play, and use the "*Hamlet* Film Scenes/Lengths" document in your packet to navigate to key scenes in the movie, which is in your shared drive folder. Also, feel free to gather buddies and classmates and watch together. This can be totally collaborative. Fill out the packet together and make sense of the play together.

For the SECOND viewing, consider the Recurring Themes above and select one to trace through the play. Use the graphic organizer 'Six Scenes to Theme" - the last page of your packet - to gather scenes where you sense the theme you have selected. Focus on Hamlet's language and include specific lines. "Words, words, words!" What does the play seem to say about your theme? Where and how do you see the theme? This portion may also be collaborative as you discuss and explore.

Finally, on your own, craft a two page double spaced Times New Roman 12 point font written response where you explore what *Hamlet* seems to say about the significance of the Recurring Theme you have chosen. Use your best thinking and your clearest writing. Your packet and paper are due the first day of class. Email me with any questions. I can't wait to get started!

Hamlet
Film Scenes/Lengths

Kenneth Branagh Film

Scene	Description	Start-End	Minutes	Notes
1.1	Initial ghost scene	00:45-9:50	9 minutes, 55 seconds	
1.2	Palace scene	9:54-19:05	9 minutes, 9 seconds	
1.2	Hamlet's soliloquy	19:08-21:28	2 minutes, 20 seconds	
1.2	Hamlet speaking with guards	21:29-27:10	5 minutes, 39 seconds	
1.3	Ophelia speaking with brother and father	27:11-34:52	7 minutes, 41 seconds	
1.4	Hamlet sees ghost for the first time	34:54-38:59	4 minutes, 5 seconds	Lines a bit out of order in this scene
1.5	Continued ghost scene	39:00-51:10	12 minutes, 10 seconds	
2.1	Polonius speaking with Reynaldo, then Ophelia	51:11-58:08	6 minutes, 57 seconds	
2.2	Claudius speaking with Rosencrantz and Guildenstern	58:09-1:00:00	1 minute, 51 seconds	
2.2	Polonius speaking to the Claudius and Gertrude about Hamlet's behavior	1:00:02-1:07:08	7 minutes, 6 seconds	
2.2	Hamlet enters, speaks to Polonius	1:07:09-1:10:09	3 minutes	
2.2	Hamlet speaking to Rosencrantz and Guildenstern	1:10:10-1:17:25	7 minutes, 15 seconds	
2.2	Arrival of the players-	1:17:29-1:26:29	9 minutes	

2.2	Hamlet's soliloquy	1:26:30-1:30:17	3 minutes, 47 seconds	
3.1	Claudius and Gertrude speaking with Polonius and Ophelia	1:30:18-1:33:20	3 minutes, 2 seconds	
3.1	Hamlet's "To Be" soliloquy	1:33:22-1:36:38	3 minutes, 6 seconds	
3.1	Hamlet and Ophelia speaking ("To a nunnery…")	1:36:39-1:41:40	5 minutes, 1 second	
3.1	End of scene 1, Polonius and Claudius plan to send Hamlet to England	1:41:44-1:44:12	2 minutes 28 seconds	
3.2	Hamlet directing the players	1:44:33-1:47:11	2 minutes, 38 seconds	
3.2	Play's performance	1:47:13-1:59:37	12 minutes,24 seconds	
3.2	Hamlet speaking with Horatio, Rosencrantz, and Guildenstern	1:59:37-2:03:50	3 minutes, 13 seconds	Skips Hamlet's speech at the end of scene 2
3.3	Claudius speaking with Rosencrantz and Guildenstern, then Polonis	2:03:51-2:05:25	1 minute, 34 seconds	
3.2	Hamlet's speech from scene 2	2:05:28-2:06:11	39 seconds	
3.3	Claudius confessing	2:06:13-2:10:51	4 minutes, 38 seconds	
3.4	Polonius spying on Hamlet and Gertrude (death of Polonius; end of act 3)	2:10:52-2:24:16	13 minutes, 24 seconds	
4.1	Claudius and Gertrude with Rosencrantz and Guildenstern	2:24:17-2:27:11	2 minutes, 54 seconds	
4.2	Hamlet speaking with Rosencrantz and Guildenstern	2:27:12-2:28:28	1 minute, 16 seconds	

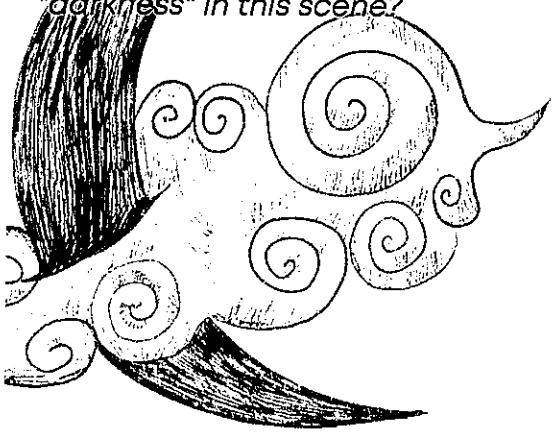
4.3	Claudius speaking to Hamlet regarding the body	2:28:45-2:32:08	3 minutes, 23 seconds	
N/A	Ophelia seeing her father's body	2:32:10-2:32:24	14 seconds	
4.4	Fortinbras and his army	2:32:27-2:34:59	2 minutes, 32 seconds	
4.4	Hamlet's soliloquy	2:34:59-2:37:41 **End of disc 1 on 2-disc special edition##	2 minutes, 42 seconds	
4.5	Ophelia's insanity	00:25-15:03	14 minutes, 38 seconds	**Out of order, begins at line 83, then goes to beginning of scene
4.6	Horatio/letter from Hamlet	15:05-16:57	1 minute, 52 seconds	
4.7	Claudius and Laertes planning	16:58-29:35	12 minutes, 37 seconds	
5.1	Gravediggers	29:38-33:07	3 minutes, 29 seconds	
5.1	Hamlet and the gravediggers	33:08-40:50	6 minutes, 52 seconds	
5.1	Ophelia's funeral	40:51-46:25	5 minutes, 34 seconds	
5.2	Hamlet, Horatio, and Orsic speaking	46:26-58:24	11 minutes, 58 seconds	
5.2	Palace scene (fight and death; end of film/play)	58:25-1:19:17	20 minutes, 52 seconds	

HAMLET

Act I, scene i

"...'Tis bitter cold,/ And I am sick at heart." (I.i.8-9)

The soldier and guard, Francisco, sets the scene with these lines in more ways than one. In what ways are we introduced to "cold," sickness," and "darkness" in this scene?



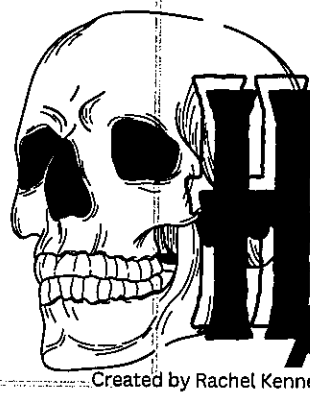
HORATIO

How is he characterized by others? By his own actions/dialogue?

How does Horatio react to the ghost? What troubles Horatio about the apparition?

"A mote it is to trouble the mind's eye." (I.i.124)

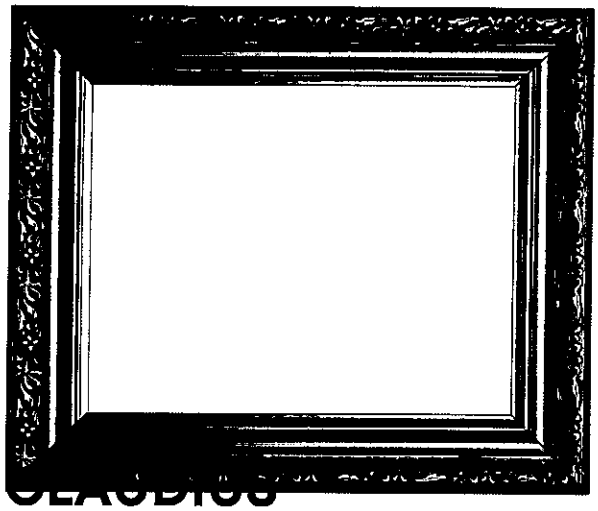
THE GHOST

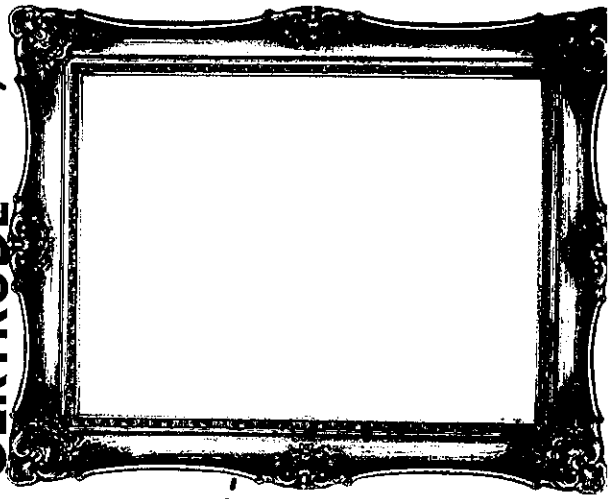


IMPENDING WAR

What has precipitated the brewing conflict?

How is Claudius characterized? Gertrude? Hamlet? How are their relationships characterized?





"...sit still, my soul. Foul deeds wi[redacted] earth o'erwhelm them[redacted]-280)

How might this [redacted] does it brin[redacted]?

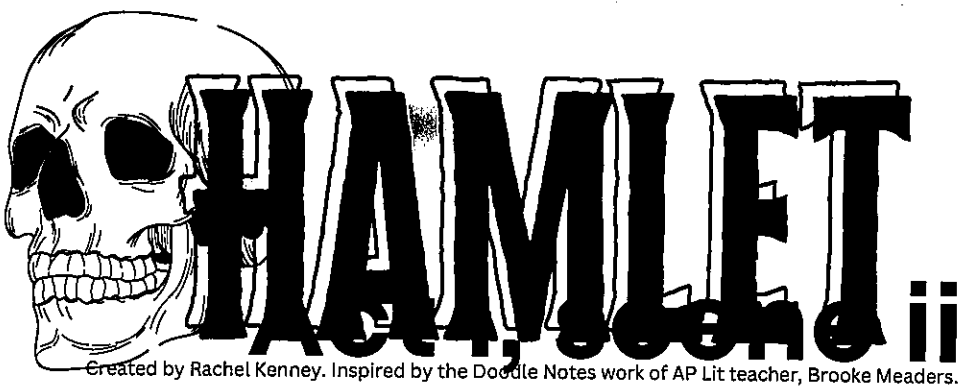
HAMLET ii

How are these concepts explored in Act I, scene ii?

HAMLET O, that this too, too sullied flesh would melt,
Thaw, and resolve itself into a dew,
Or that the Everlasting had not fixed
His canon 'gainst self-slaughter! O God, God,
How weary, stale, flat, and unprofitable
Seem to me all the uses of this world!
Fie on't, ah fie! 'Tis an unweeded garden
That grows to seed. Things rank and gross in nature
Possess it merely. That it should come to this:
But two months dead--nay, not so much, not two.
So excellent a king, that was to this
Hyperion to a satyr; so loving to my mother
That he might not beteem the winds of heaven
Visit her face too roughly. Heaven and earth,
Must I remember? Why, she would hang on him
As if increased of appetite had grown
By what it fed on. And yet, within a month
(Let me not think on 't; frailty, thy name is woman!),
A little month, or ere shoes were old
With which she followed my poor father's body,
Like Niobe, all tears--why she, even she
(O God, a beast that wants discourse of reason
Would have mourned longer!), married with my uncle,
My father's brother, but no more like my father
Than I to Hercules. Within a month,
Ere yet the salt of most unrighteous tears
Had left the flushing in her galled eye,
She married. O, most wicked speed, to post
With such dexterity to incestuous sheets!
It is not, nor it cannot come to good.
But break, my heart, for I must hold my tongue.

What does this soliloquy reveal about Hamlet's character?

Mark any shifts you notice in the soliloquy. Why are these shifts important?



How is Ophelia characterized? Laertes? Polonius? How are their relationships characterized?

LAERTES

OPHELIA

POLONIUS

COMPARE.

Polonius's advice to Ophelia | Polonius's advice to Laertes

"...But , good my brother,/ Do not, as some ungracious pastors do,/ Show me the steep and thorny way to heaven/ Whiles, like a puffed and reckless libertine, Himself the primrose path of dalliance treads/ And recks not his own rede." (Act I.iii.50-55)

What point is Ophelia making here? How do these lines characterize her?

Suppose Ophelia has a private journal. What do you imagine she'd have to say about this scene? Write a few lines from her perspective, drawing in details from the scene.

What impressions do we get of Hamlet & Ophelia's relationship? How is it complicated?

HAMLET Act I, Scene iii

"SOMETHING

Act I, scene i

IS ROTTEN

Act I, scene ii

IN THE STATE

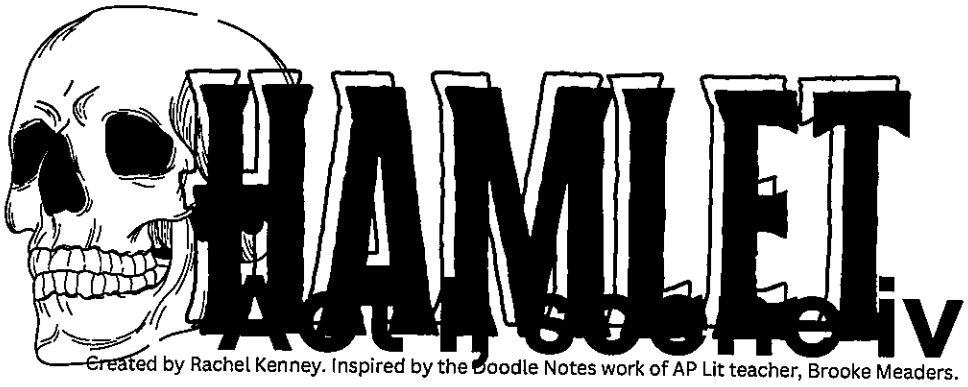
Act I, scene iii

OF DENMARK."

MARCELLUS (I.iv.100)

Act I, scene iv

How has "rottenness" in Denmark been revealed throughout the first four scenes? Provide specific paraphrased details or key memorable lines that display corruption from each scene we've read so far, in the spaces above.



"I am thy father's spirit,/ Doomed for a certain term to walk the night/ And for the day confined to fast in fires/Till the foul crimes done in my days of nature/ Are burnt and purged away." (I.v.14-18)

"The serpent that did sting thy father's life/ Now [illegible] wn." (I.v.47)

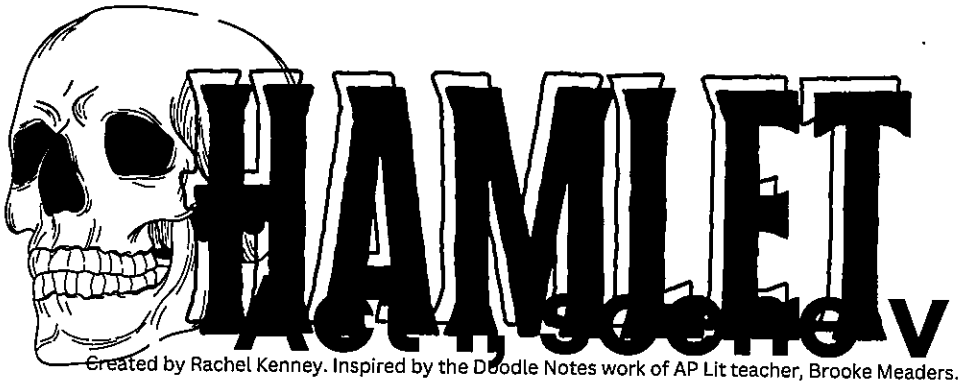
"O, my prophetic soul! My uncle!" (I.v.48)

"But, howsomever thou pursues this act,/ [illegible] by mi[illegible] no le[illegible] trive/Against thy mother aught. Leave her to heaven/ And to those thorns that in her bos[illegible] m l[illegible] rick and sting her." (I.v.91-95)

MINI-QUOTATION EXPLICATION

Choose 3 quotations from either the front or the back of this page and...

1. Explain the context of the quotation
2. Explain what is literal in the quotation
3. Explain what the more connotative or figurative ideas are
4. Explain the relationship of the quotation to a deeper meaning about the play



"Remember thee?/ Yea, from the table of my memory/ I'll wipe away all trivial, fond records/ All saws of books, all forms, all pressures past,/ That youth and observation copied there,/ And thy commandment all alone shall live/ Within the book and volume of my brain,/ Unmixed with baser matter." (I.v.104-111)

"There are more things in heaven and earth [illegible] Than [illegible] dreamt of in your philosophy." (I.v.187-188)

"(As I perchance hereafter shall think meet/ To put [illegible] disposition on..." (I.v.19[illegible]

"The time is out of joint. O cursed spite,/ Th[illegible] set [illegible] 210-211)

MINI-QUOTATION EXPLICATION

Choose 3 quotations from either the front or the back of this page and...

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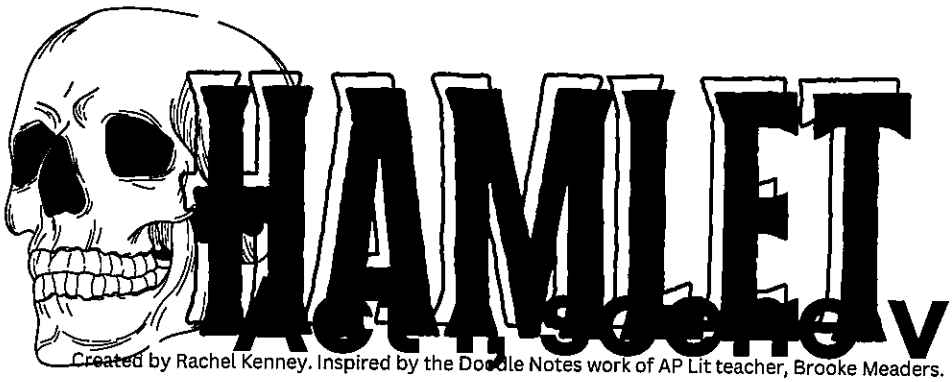


HAMLET, ACT II, SCENE i

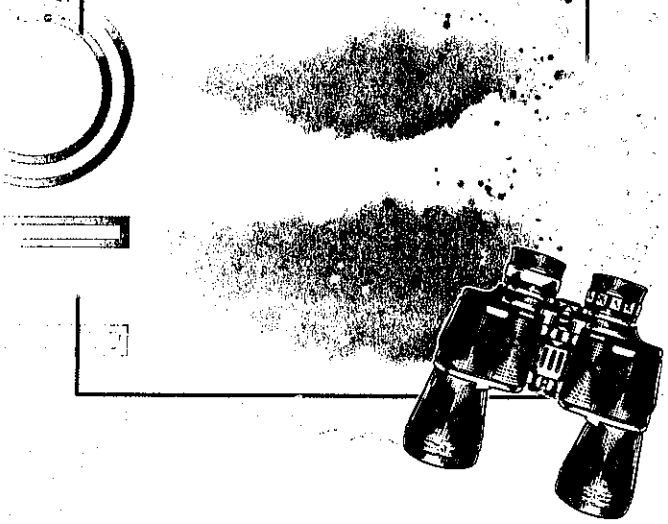
How is this concept explored and developed in Act II, scene i? Record specific evidence.

"This is the very ecstasy of love, / Whose violent property fordoes itself / And leads the will to desperate undertakings / As oft as any passions under heaven / That does affict our natures." (II.i.114-118)

What word choices here help us to best understand what Polonius is saying about love? For that matter, what IS he saying about love, and do you agree?

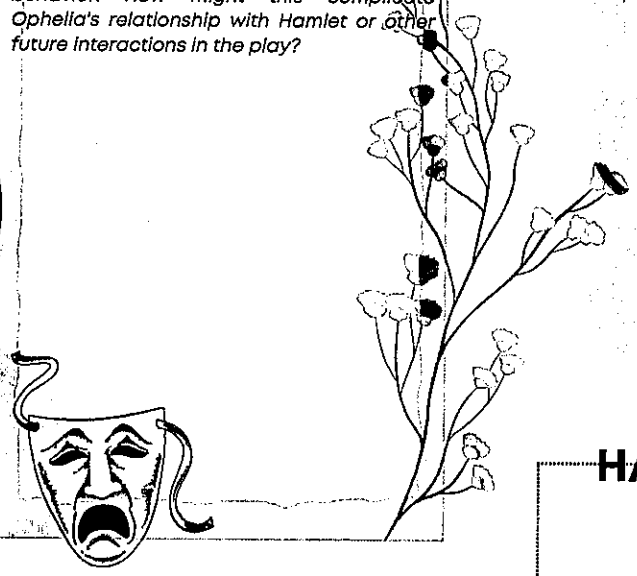
"See you now / Your bait of falsehood take this carp of truth; / And thus do we of wisdom and of reach, / With windlasses and with assays of bias, / By indirections find directions out." (II.i.70-73)

What does Polonius advocate for here, and is he right? What complexities exist in the relationship between deception and truth?



DRAMATIC IRONY

Discuss the dramatic irony that develops as Polonius and Ophelia discuss Hamlet's behavior. How might this complicate Ophelia's relationship with Hamlet or other future interactions in the play?



POLONIUS

LAERTES

OPHELIA

HAMLET

What new characterization develops?

How is this concept explored and developed in Act II, scene i? Record specific evidence.

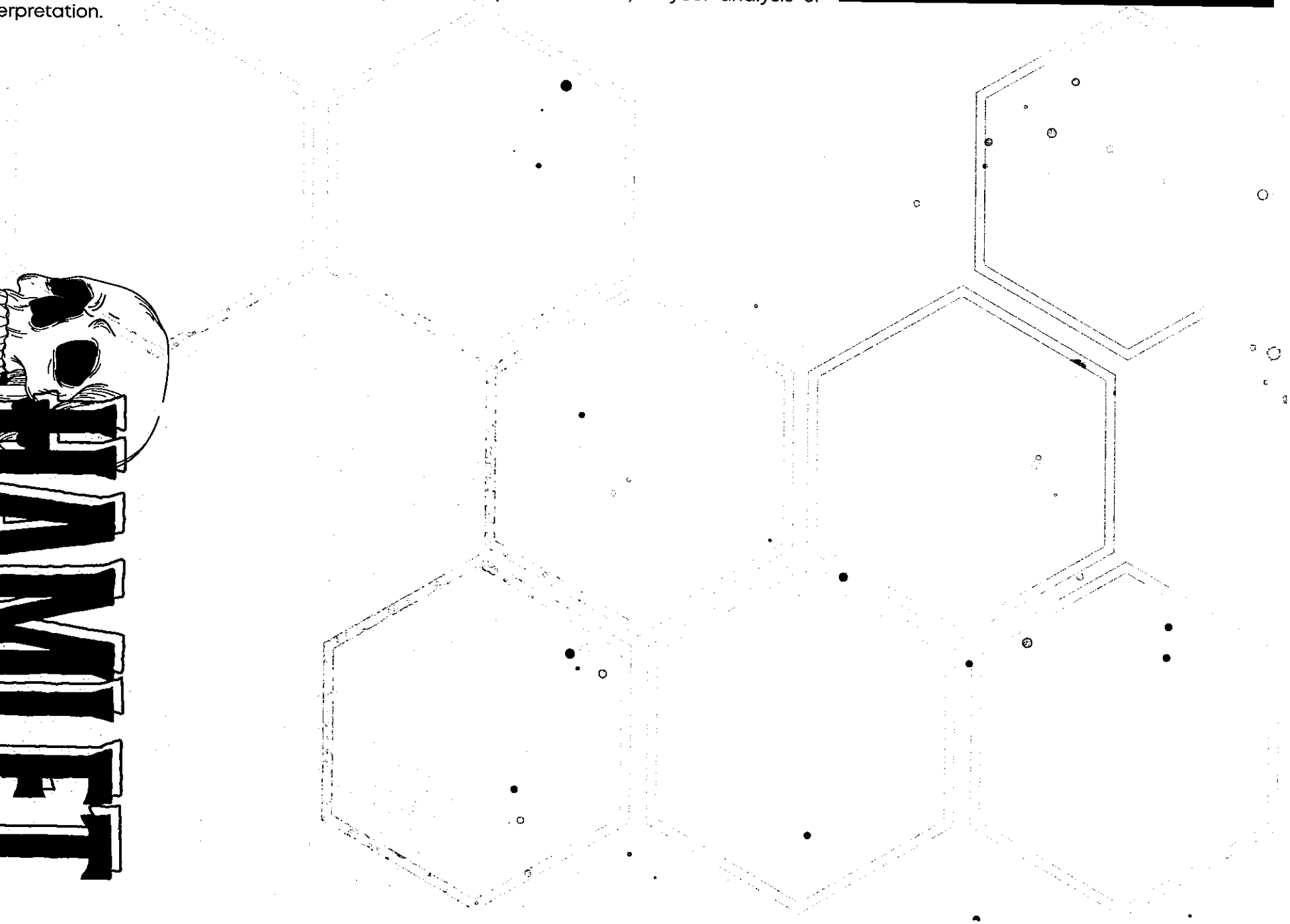
Created by Rachel Kenney. Inspired by the Doodle Notes work of AP Lit teacher, Brooke Meaders.

HEXAGONAL THINKING: *Place the following characters and concepts on the hexagon map according to these rules:*

1. Whatever is in adjacent hexagons must be connected or related SOMEHOW
2. Key ideas from Act II, scene ii to illustrate connections should be included near connecting sides as explanation. This can be bits of quotations, specific details, or your analysis or interpretation.

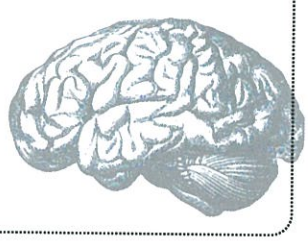
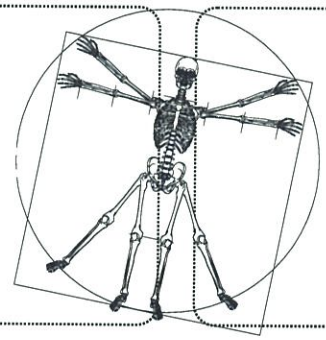
CHARACTERS & CONCEPTS

Rosencrantz & Guildenstern, Claudius & Gertrude, Polonius, Hamlet, the players, suspicion, schemes, madness

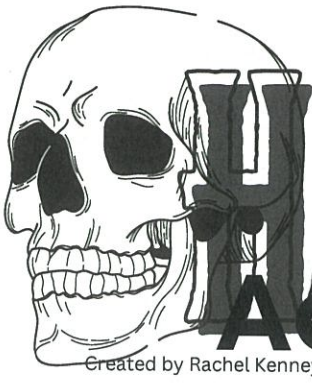


HAMLET

*As we read and discuss Act II, scene ii, pay attention to these quotations and jot down the **context** and spend some time discussing the quotation on a more **interpretive** level - what is meant, what does it reveal about character or situation, etc.*

QUOTE	CONTEXT	INTERPRETATION
CLAUDIUS "...What it should be,/ More than his father's death, that thus hath put him/ So much from th'understanding of himself/ I cannot dream of." (II.ii.7-10)		
HAMLET "...there is nothing either good or bad but thinking makes it so." (II.ii.268-270)		
HAMLET "...What a piece of work is a man, how noble in reason, how infinite in faculties, in form and moving how express and admirable; in action how like an angel, in apprehension how like a god: the beauty of the world, the paragon of animals--and yet, to me, what is this quintessence of dust?" (II.ii.327-332)		
HAMLET "I am but mad north-north-west. When the wind is southerly, I know a hawk from a handsaw." (II.ii.402-403) 		

Notes on Quotes



HAMLET

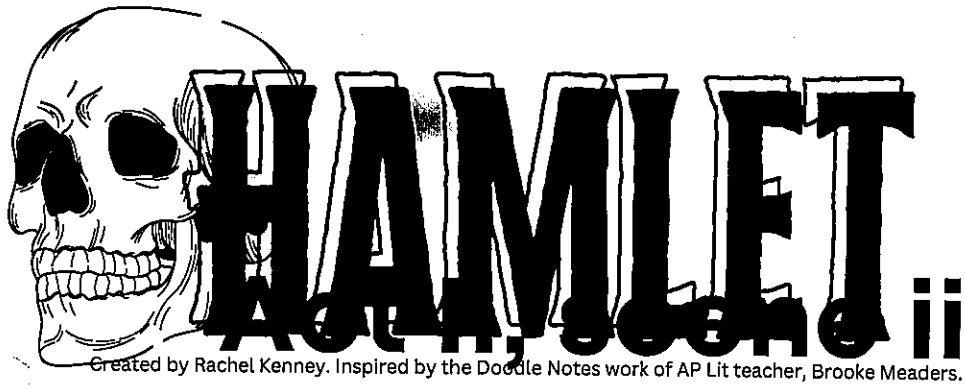
Act II, scene ii

Created by Rachel Kenney. Inspired by the Doodle Notes work of AP Lit teacher, Brooke Meaders.

HAMLET Now I am alone.
O, what a rogue and peasant slave am I!
Is it not monstrous that this player here,
But in a fiction, in a dream of passion,
Could force his soul so to his own conceit
That from her working all his visage wanned,
Tears in his eyes, distraction in his aspect,
A broken voice, and his whole function suiting
With forms to his conceit--and all for nothing!
For Hecuba!
What's Hecuba to him, or he to Hecuba,
That he should weep for her? What would he do
Had he the motive and the cue for passion
That I have? He would drown the stage with tears
And cleave the general ear with horrid speech,
Make mad the guilty and appall the free,
Confound the ignorant and amaze indeed
The very faculties of eyes and ears. Yet I,
A dull and muddy-mettled rascal, peak
Like a John-a-dreams, unpregnant of my cause,
And can say nothing--no, not for a king
Upon whose property and most dear life
A damned defeat was made. Am I a coward?...
...For it cannot be
But I am pigeon-livered and lack gall
To make oppression bitter, or ere this
I should have fatted all the region kites
With this slave's offal...
Why, what an ass am I! This is most brave,
That I, the son of a dear father murdered,
Prompted to my revenge by heaven and hell,
Must, like a whore, unpack my heart with words
And fall a-cursing like a very drab,
A stallion! Fie upon't! Foh!
About my brains!...

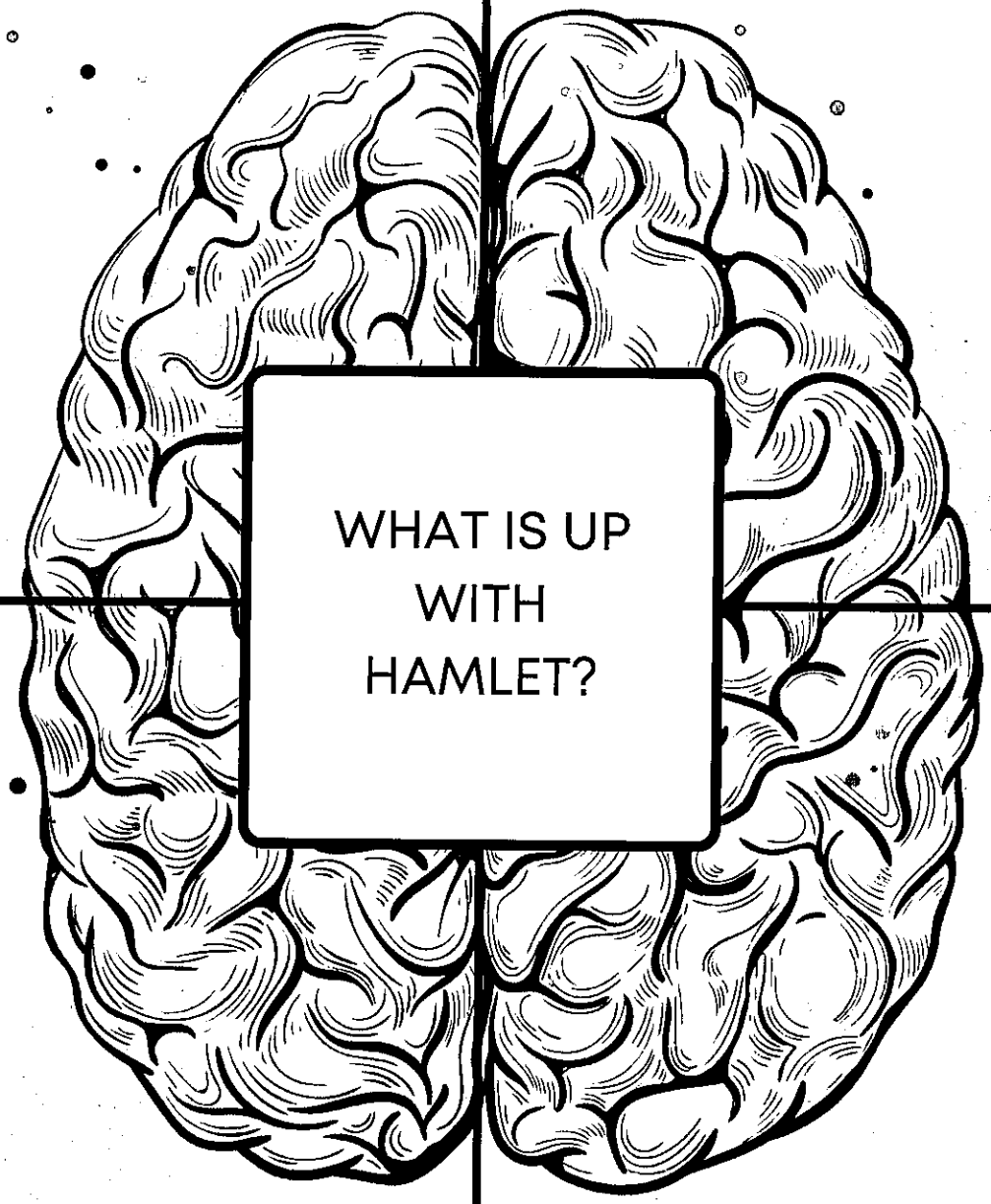
What does this soliloquy reveal about Hamlet's relationship to his own grief and loss? What does it reveal about his perception of himself?

UMMARIZE HAMLET'S PLAN FOR CLAUDIUS ETAILED AT THE END OF THE SOLILOQUY.



CLAUDIUS'S TAKE

HAMLET'S TAKE



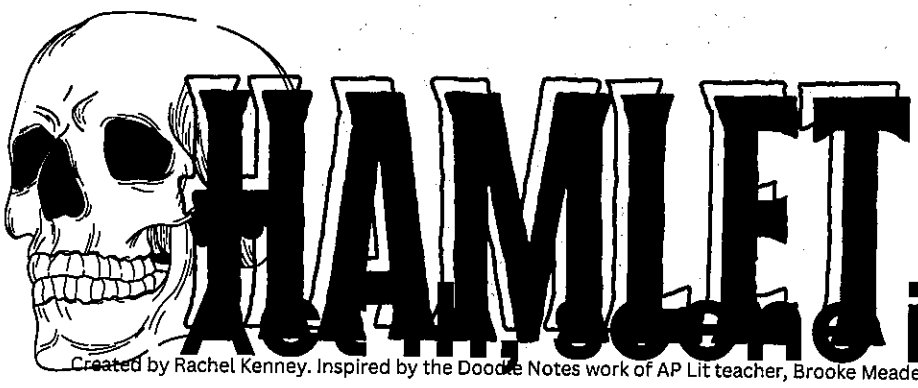
WHAT IS UP WITH HAMLET?

POLONIUS'S TAKE

OPHELIA'S TAKE

WHAT TO RECORD:

- QUOTATIONS
- YOUR OWN INFERENCES



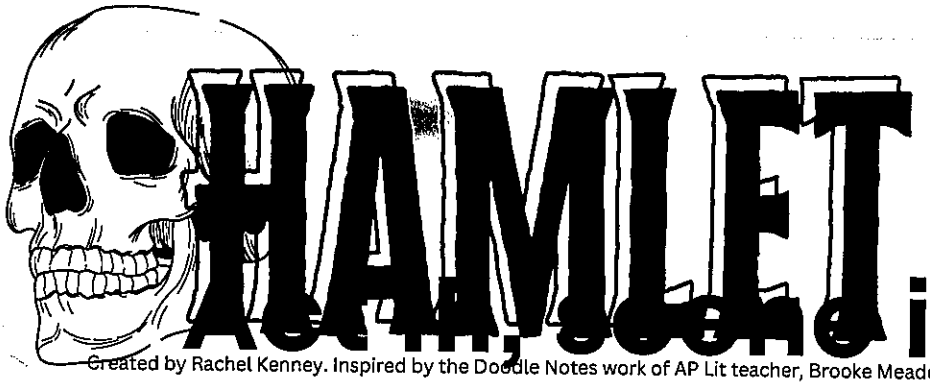
PARAPHRASE

HAMLET

To be or not to be-- that is the question:
Whether 'tis nobler in the mind to suffer
The slings and arrows of outrageous fortune,
Or to take arms against a sea of troubles
And, by opposing, end them. To die, to sleep--
No more-- and by a sleep to say we end
The heartache and the thousand natural shocks
That flesh is heir to-- 'tis a consummation
Devoutly to be wished. To die, to sleep--
To sleep, perchance to dream. Ay, there's the rub,
For in that sleep of death what dreams may come,
When we have shuffled off this mortal coil,
Must give us pause. There's the respect
That makes the calamity of so long life.
For who would bear the whips and scorns of time,
Th' oppressor's wrong, the proud man's contumely,
The pangs of despised love, the law's delay,
The insolence of office, and the spurns
That patient merit of th' unworthy takes,
When he himself might his quietus make
With a bare bodkin? Who would fardels bear,
To grunt and sweat under a weary life.
But that the dread of something after death,
The undiscovered country from whose bourn
No traveler returns, puzzles the will
And makes us rather bear those ills we have
Than fly to others that we know not of?
Thus conscience does make cowards of us all,
And thus the native hue of resolution
Is sicklied o'er with the pale cast of thought,
And enterprises of great pitch and moment
With this regard their currents turn awry
And lose the name of action.

What do you make of Hamlet's most notable soliloquy? What are your reactions?

DISCUSS HOW THE CONCEPT OF UNCERTAINTY OR DOUBT IS EXPLORED HERE.



THE PLAY WITHIN THE PLAY

AS YOU VIEW ACT III.ii, RECORD WHAT YOU UNDERSTAND ABOUT THE EVENTS OF THE SCENE. ON SECOND VIEWING, ADD IN REACTIONS TO CHARACTERS, REACTIONS TO THE PERFORMANCE AND STAGING, AND ANY QUESTIONS YOU HAVE ABOUT THE SCENE.

FIRST VIEWING	SECOND VIEWING

FINAL THOUGHTS ABOUT THIS SCENE?

HAMLET Act III, Scene ii

*After viewing Act III.ii of the play, take the time to **closely read** the following passages and then answer the associated discussion questions.*

PASSAGE

HAMLET "...Suit the action to the word, the word to the action, with this special observance, that you o'erstep not the modesty of nature. For anything so o'erdone is from the purpose of playing, whose end, both at the first and now, was and is to hold, as 'twere, the mirror up to nature..." (III.ii.18-24)

DISCUSSION ?s

What does Hamlet criticize in certain performances by actors?

In your view, is art improved by being "realistic"? Explain.

HAMLET "Since my dear soul was mistress of her choice
And could of men distinguish, her election
Hath sealed thee for herself. For thou hast been
As one in suffering all that suffers nothing,
A man that Fortune's buffets and rewards
Hast ta'en with equal thanks; and blessed are those
Whose blood and judgment are so well commeddled
That they are not a pipe for Fortune's finger
To sound what stop she please. Give me that man
That is not passion's slave, and I will wear him
In my heart's core, ay, in my heart of heart,
As I do thee. (III.ii.66-79)

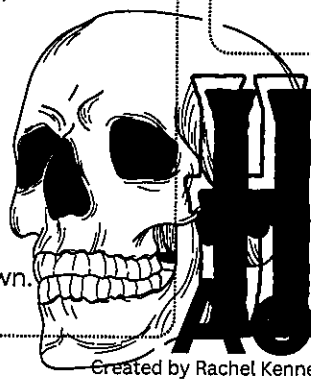
What praise does Hamlet offer Horatio here?

How does his characterization of Horatio contrast with Hamlet's sense of himself and his situation (as previously seen)?

PLAYER KING I do believe you think what now you speak,
But what we do determine oft we break.
Purpose is but the slave to memory,
Of violent birth, but poor validity,
Which now, the fruit unripe, sticks on the tree
But fall unshaken when they mellow be.
Most necessary 'tis that we forget
To pay ourselves what to ourselves is debt.
What to ourselves in passion we propose,
The passion ending, doth the purpose lose.
The violence of either grief or joy
Their own enactures with themselves destroy.
Where joy most revels, grief doth most lament;
Grief joys, joy grieves, on slender accident.
This world is not for aye, nor 'tis not strange
That even our loves should with our fortunes change;
For 'tis a question left us yet to prove
Whether love lead fortune or else fortune love.
The great man down, you mark his favorite flies;
The poor, advanced, makes friends of enemies
And hitherto doth love on fortune tend,
For who not needs shall never lack a friend,
And who in want a hollow friend doth try
Directly seasons him his enemy.
But, orderly to end where I begun:
Our wills and fates do so contrary run
That our devices still are overthrown;
Our thoughts are ours, their ends none of our own.
(III.ii.209-236)

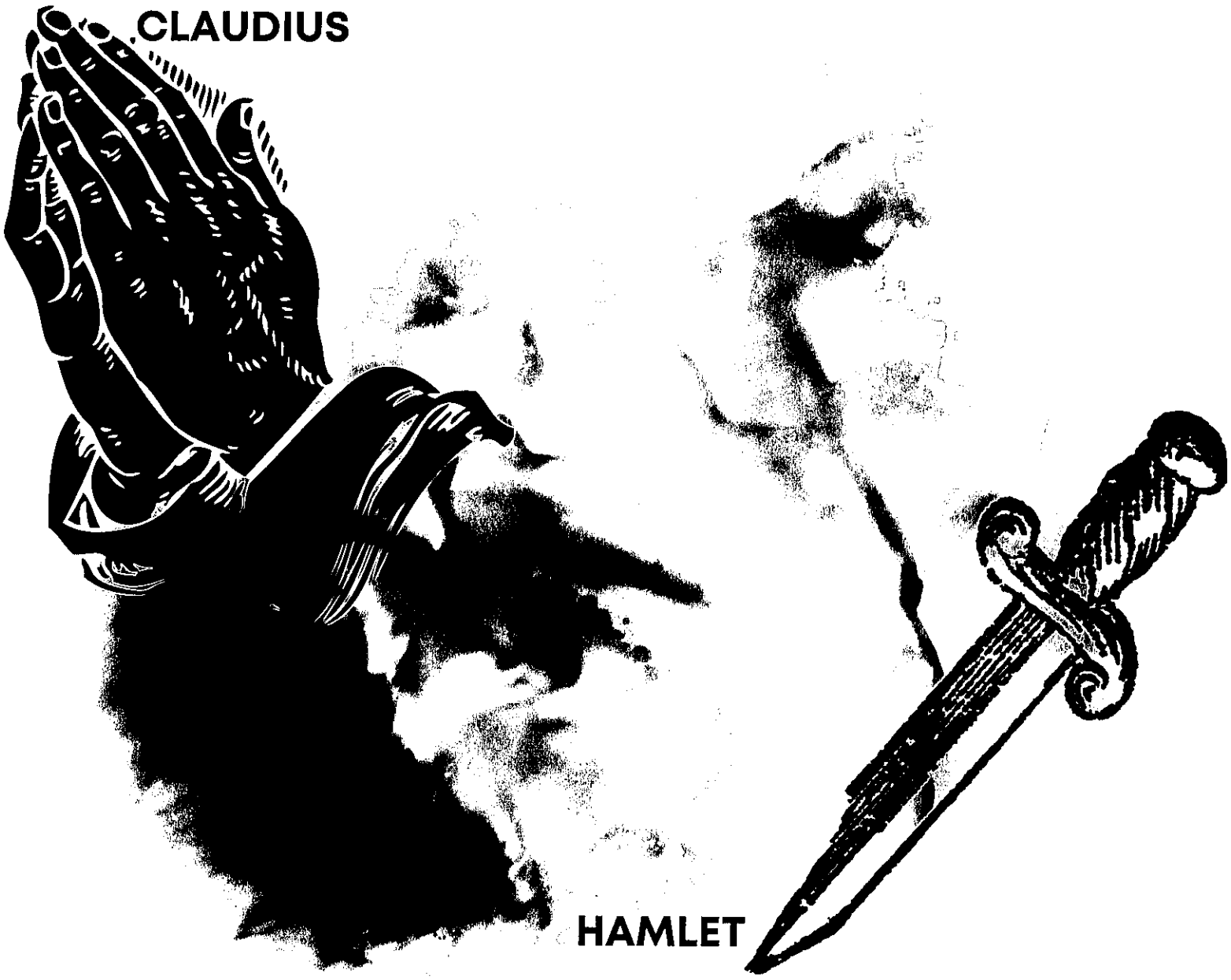
What commentary on human nature (or the human condition) is offered by the Player King's speech?

How do Hamlet's struggles over the course of Acts I-III (or those of other characters in the play) correspond to the insights found here?



HAMLET Act III, Scene ii

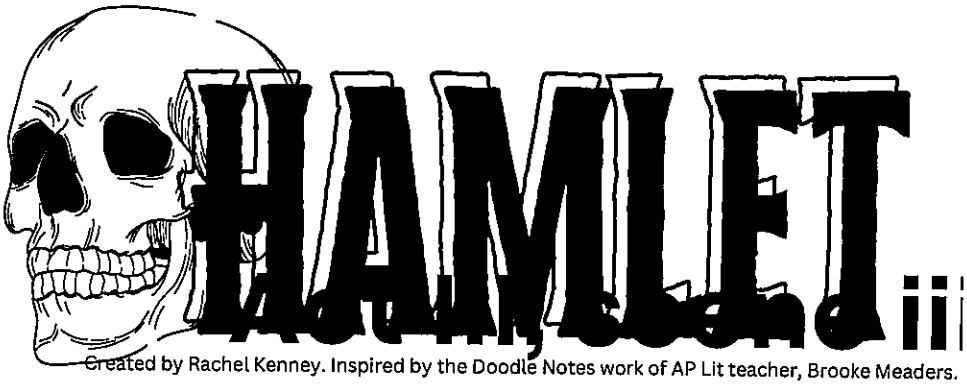
Describe both Claudius's and Hamlet's private conflicts in this scene.



How is the concept of complexity explored through both Hamlet and Claudius in this scene?

COMPLEXITY

COMPLEXITY: the presence of tensions and nuances that do not easily resolve but instead intensify the closer you look at them



THE SURFACE

Think about character's actions, reactions, interactions, etc. *What's going on?*

HAMLET

GERTRUDE

PULL BACK THE ARRAS

What is Hamlet's goal in this confrontation with Gertrude?

Poor Polonius? Yay or nay? Why?

What do you make of Gertrude's reactions in this scene? What is her goal?

Why is the ghost there? What does he want? And by the way, is he really there?

Final thoughts?

HAMLET iv

Created by Rachel Kenney. Inspired by the Doodle Notes work of AP Lit teacher, Brooke Meaders.

ACT IV VIEWING

A

SCENE I SUMMARY

C

SCENE II SUMMARY

T

SCENE III SUMMARY

F

SCENE IV SUMMARY

O

SCENE V SUMMARY

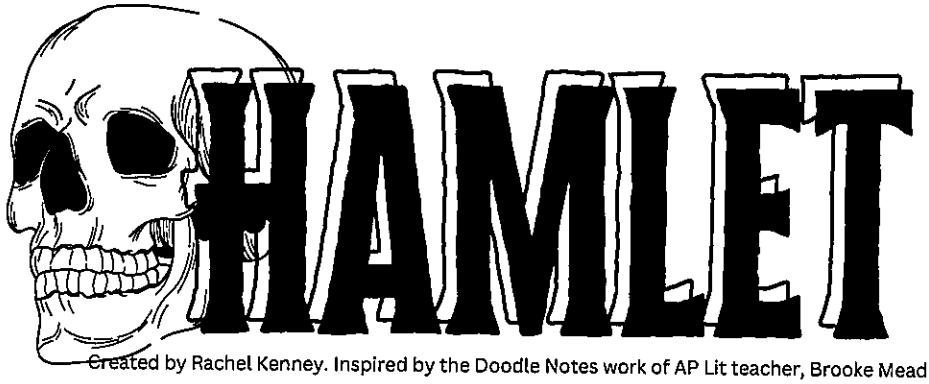
U

SCENE VI SUMMARY

R

SCENE VII SUMMARY

AS YOU VIEW ACT FOUR OF THE PLAY, SUMMARIZE EACH SCENE. WHAT IS KEY, AND WHAT IS COMPLICATED?



What are the various questions and concerns surrounding Ophelia's burial?

What is Hamlet pondering in his moment with "poor Yorick"? What is complex about his musings? How do they reflect Hamlet's own existence?

How does Hamlet grieve Ophelia? Laertes?

Would you stage the conflict between Hamlet and Laertes in Ophelia's grave or outside of it? Why?

DECAY

What has decayed throughout the play?

HAMLET

"Six Scenes to Themes" protocol adapted from AP Lit teachers, Brian Sztabnik and Roy Smith.

SIX SCENES TO THEME

THEMATIC CONCEPT HIGHLIGHTED IN CHOSEN LITERARY ARGUMENT PROMPT

IMPORTANT SCENE 1
(ACT ___, SC. ___, LINES _____)

IMPORTANT SCENE 2
(ACT ___, SC. ___, LINES _____)

IMPORTANT SCENE 3
(ACT ___, SC. ___, LINES _____)

IMPORTANT SCENE 4
(ACT ___, SC. ___, LINES _____)

IMPORTANT SCENE 5
(ACT ___, SC. ___, LINES _____)

IMPORTANT SCENE 6
(ACT ___, SC. ___, LINES _____)

ULTIMATE THEMATIC STATEMENT