Teaching William Shakespeare's

Hamlet

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A Message to the Teacher of Literature

Open your students’ eyes and minds with this new, exciting approach to teaching literature.

In this guide, you will find reproducible activities, as well as clear and concise explanations of three contemporary critical perspectives—feel free to reproduce as much, or as little, of the material for your students’ notebooks. You will also find specific suggestions to help you examine this familiar title in new and exciting ways. Your students will seize the opportunity to discuss, present orally, and write about their new insights.

What you will not find is an answer key. To the feminist, the feminist approach is the correct approach, just as the Freudian will hold to the Freudian. Truly, the point of this guide is to examine, question, and consider, not merely arrive at “right” answers.

You will also find this to be a versatile guide. Use it in concert with our Teaching Unit or our Advanced Placement Teaching Unit. Use it along with our Response Journal, or use it as your entire study of this title. However you choose to use it, we are confident you’ll be thrilled with the new life you find in an old title, as well as in your students.
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General Introduction to the Work

Introduction to *Hamlet*

**Hamlet** is a play, specifically a tragedy, and more specifically a Shakespearean tragedy. A Shakespearean tragedy generally involves a tragic hero (Hamlet) who holds an elevated position in his society (Prince of Denmark, son of the late king and current queen, nephew to the current king).

Some key character trait (Hamlet is a thoughtful, contemplative, and scholarly man) motivates the hero to perform an action or to set in motion a series of actions. (Hamlet is called to avenge his father's murder, but finds vengeance difficult to achieve while he has questions about the true nature of his father's ghost, his uncle's guilt, and his mother's virtue. It is more in Hamlet's nature to ponder the various possibilities and their consequences than to actually take action. Ultimately, however, his inaction draws more and more people into the circle of corruption that will eventually have to be destroyed.)

This series of actions creates intense suffering both for the hero and for the society at large (Hamlet is plagued by intense guilt about his failure to achieve revenge. The method he chooses to assess his uncle's guilt hurts his mother and his girlfriend, ultimately resulting in his girlfriend's death. His own insecurity allow him to trust virtually no one, including his own mother, his girlfriend, and two childhood friends who have come to “help” him. This distrust erupts into violence once Hamlet reaches the point of being able to take action.) Finally, the hero is killed by someone who has been caught up in the overall intense suffering (Hamlet is killed by Laertes, whose father and sister Hamlet has essentially destroyed). Peace and order are restored.

Sometimes an outside agent (a villain or some other intruder) acts as a catalyst to the hero's beginning the action or series of actions. (Hamlet is already grieving his father's death and lamenting his mother's remarriage when the ghost appears, but the fatal distrust of Rosencrantz and Guildenstern and the involvement of Laertes and Ophelia are the result of the ghost's appearance and call to vengeance.)

William Shakespeare (1564 – 1616) wrote *Hamlet* (c. 1599—1601) when he was approaching what would be middle-age for an Elizabethan. In 1596, Shakespeare's only son, Hamnet, died suddenly after a brief illness at the age of eleven. Evidence of Shakespeare's profound grief can be found in several plays written after this event.

Prior to *Hamlet*, Shakespeare's fame and literary success were based on his comedies, most notably *A Midsummer Night's Dream*, *Much Ado About Nothing*, *As You Like It*, and *The Merry Wives of Windsor*. *Hamlet* began a long string of tragedies—those plays now called “The Great Tragedies”—and the only comedies Shakespeare wrote in this period are the fairly un-funny “problem plays”: *All's Well that Ends Well*, and *Measure for Measure*. 
Many critics and historians speculate on what—in addition to the grief of his son’s death—might have motivated Shakespeare’s vision to evolve from the social, unifying view of life portrayed in comedy to the insular, brooding view of tragedy. Among possible key events (both personal and societal) that might be reflected in this change of dramatic view are:

- Shakespeare’s father died in 1601;

- Also in 1601, Shakespeare probably lost his patronage when the Earl of Southampton was arrested (though ultimately reprieved) for his role in the failed Essex rebellion;

- Turns-of-the-century are usually accompanied by a societal lassitude that may have shown itself as a public demand for more serious material.

In any event, the story of the “melancholy Dane” marked a departure for the playwright Shakespeare from his standard fare and ushered in a years-long period of tragic composition.
List of Characters

Claudius – King of Denmark

Hamlet – son to the late King, and nephew to the present King

Gertrude – Queen of Denmark, and mother to Hamlet

Polonius – Lord Chamberlain

Horatio – friend to Hamlet

Laertes – son to Polonius

Ophelia – daughter to Polonius

Voltimand and Cornelius – courtiers and ambassadors to the King

Rosencrantz and Guildenstern – childhood friends of Hamlet

Osric – a courtier

A Gentleman

A Priest

Marcellus and Bernardo – officers in the castle guard

Francisco – a soldier

Reynaldo – servant to Polonius

Traveling Players

Lucianus – a character in the play-within-the-play

Two grave-diggers
Fortinbras – Prince of Norway

A Captain in the Norwegian army

English Ambassador

Lords, Ladies, Officers, Soldiers, Sailors, Messengers, and other Attendants

Ghost of Hamlet's Father
Synopsis

Act I

Scene I

An immediate sense of suspense is established as the guard coming onto duty accosts the guard already on duty. The source of their unease is an impending invasion by Norway and the appearance of the ghost of their late king. Horatio, a scholar, comes to witness the ghost's appearance and to try to speak with him.

Scene II

In a formal scene of State, Claudius, King of Denmark, sets the record of recent events: the death of his brother, the former king, is still recent enough that it would be appropriate for the country to be in a period of mourning. Nonetheless, Claudius has married his widowed sister-in-law and assumed the throne of Denmark. He also informs the court of the threatened Norwegian invasion and sends two ambassadors to the bedridden king of Norway to rein his nephew Fortinbras in.

Continuing his official business, Claudius grants Laertes, son of the Lord Chamberlain, permission to return to France, while denying his nephew/stepson Hamlet permission to return to school in Wittenberg. Both Claudius and Gertrude chastise Hamlet for his seeming to grieve excessively for his father, and Claudius names Hamlet heir to his throne. In his first soliloquy, Hamlet expresses a desire to die and his torment over his mother's incredibly quick marriage to his uncle. Horatio and the two guards enter to tell Hamlet about the appearances of his father's ghost. Hamlet agrees to watch with them that night.

Scene III

Laertes takes leave of his sister Ophelia and warns her not to give serious consideration to the attention paid to her by Hamlet. Hamlet has a reputation as a womanizer and could not marry Ophelia even if he did love her, as Hamlet would have to make a match that would benefit the kingdom he will one day rule. Polonius echoes similar sentiments and commands Ophelia to end her correspondence with Hamlet and return whatever letters and gifts he may have sent. He then says good-bye to Laertes with superficial and self-contradictory advice.

Scene IV

That night, Hamlet, the two guards, and Horatio meet on the platform of the Castle to await the appearance of the ghost. When it appears, it beckons Hamlet to follow him to a private place.
Scene V

The ghost tells Hamlet that—despite the commonly-accepted story that he was bitten by a snake while sleeping in his garden—he was in fact murdered by Claudius, who poured poison in his ear while he was sleeping. The ghost further demands that Hamlet avenge his murder but warns the prince not to do anything to Gertrude. Hamlet then extracts an oath from his companions that—should he begin to act as if he were mad—they will give no sign that they know what he is doing or why.

Act II

Scene I

Polonius is sending a servant to Paris to spy on his son Laertes. In order to ferret out information about the son's lifestyle, Polonius advises the servant to spread rumors about Laertes' gambling, drinking, etc., to see what kind of response he gets. Ophelia enters and describes for her father an encounter she has had with Hamlet in which he appeared in her room, unkempt and melancholy—the Renaissance image of the unrequited man in love. Polonius assumes that Hamlet's recent madness must be the result of his love for Ophelia, and he runs to tell the king and queen.

Scene II

Claudius and Gertrude welcome Rosencrantz and Guildenstern, whom they have summoned to visit Hamlet and find out the cause of his melancholy and his apparent madness. The king and queen insist that Rosencrantz and Guildenstern were summoned because they were childhood friends of Hamlet, and he still speaks of them often. They further insist that their only motive in wanting to find the cause of Hamlet's malady is so that they can help him get better.

The ambassadors that Claudius sent to Norway have returned with the news that Fortinbras no longer intends to invade Denmark. He now wishes to invade Poland and requests Claudius' permission to march his army peacefully through Denmark. Polonius informs Claudius and Gertrude that he believes the cause of Hamlet's madness to be unrequited love for his daughter Ophelia. Polonius engages Hamlet in a conversation, in which the "mad" Hamlet plays with words, ambiguities, and double entendres. He subtly calls Polonius a pimp for being willing to sell his daughter for political advancement, and insults Polonius' apparent senility.

Rosencrantz and Guildenstern greet Hamlet, and he manages to make them confess that they are at court because they were sent for. Hamlet assumes they are spies in league with Claudius. When he expresses disinterest in worldly concerns, the childhood friends inform him of the troupe of traveling players they met on the road. Hamlet is excited at the prospect of having the players come to Elsinore. The players arrive, and Hamlet has them enact a scene from the Trojan legend of the slaying of King Priam. This enactment is the occasion for Hamlet's second soliloquy, in which he berates himself for having taken no action in avenging his father's murder. He decides that he will use the play to discern Claudius' guilt and then act.
Act III

Scene I

Rosencrantz and Guildenstern report that Hamlet has been very successful in evading their attempts to learn what is troubling him. Gertrude confesses that she believes it is simply the death of Hamlet's father and her own "o'erhasty marriage." Polonius insists the cause is love for his daughter, so they all arrange to have Hamlet and Ophelia meet, and they will spy on the couple.

Hamlet delivers his third soliloquy in which he reiterates his desire to die, but admits that the fear of "something" after death makes humans cling to life. He alludes to every one of the problems that he is himself facing in Denmark at this time. In his conversation with Ophelia, he again speaks in puns and ambiguities. He seems to accuse Ophelia of being a temptress and a seductress, and urges her to go either to a brothel or to a convent. Broken-hearted, Ophelia laments the fine mind and excellent personality that Hamlet once had and has apparently lost.

Scene II

Hamlet instructs the players how not to over-act or underact, and to keep their performances faithful to the lines written for them (especially the clowns). He confers to Horatio that he has a particular affection for him because Horatio is the type of person who can maintain poise and dignity no matter how good or bad circumstances are. He also asks Horatio to pay close attention to Claudius' reaction to the players' performance, as this will hopefully elicit a response that will indicate the king's guilt.

Before the play and during the prologue, Hamlet continues to torment Ophelia with vulgar jokes. He essentially narrates the prologue and the beginning of the play, and Claudius is so moved with guilt during the enactment of the killing of the king that he cannot even remain in the room. Hamlet assails Rosencrantz and Guildenstern for their foolish attempts to plumb the mystery of his melancholy, and Polonius summons Hamlet to his mother's room. In a closing speech, Hamlet expresses the fear that—in his mood following his assessment of Claudius' guilt—he will harm his mother. He concludes that he must be cruel to her but will not cause her any physical injury.

Scene III

Claudius states his intention to send Hamlet to England, to keep himself safe from Hamlet's madness. Polonius tells Claudius that Hamlet is going to Gertrude's room. Polonius says that he will hide behind a curtain and listen to their conversation because they cannot trust Hamlet's mother to give a true and objective account. Claudius kneels, as if to pray, and laments that he knows he has committed a grievous offense, yet how can he repent of the sin and keep what he has gained by sinning: his crown and his queen? Hamlet comes upon Claudius while his is in this prayerful attitude, and decides not to kill him now. To kill Claudius while he is praying would send him instantly to heaven, and this is not sufficient revenge for Hamlet.
Scene IV

In Gertrude's room, Hamlet addresses his mother firmly and rudely. At one point, she is afraid that he means to hit—or possibly kill—her. Polonius calls out for help from behind the curtain, and Hamlet stabs him. Hamlet then forces his mother to compare miniature portraits of her first and second husbands. Claudius fails miserably in the comparison, and Gertrude begins to see how base and vulgar her marriage to Claudius really is. Hamlet makes her promise to engage in no more marital relations with Claudius, and he leaves, dragging Polonius' body behind him.

Act IV

Scene I

Gertrude reports to Claudius the circumstances of Polonius' death, but she does not give a full and accurate account. Claudius is now more determined than ever to send Hamlet to England.

Scene II

Rosencrantz and Guildenstern try to get Hamlet to tell them where he has hidden Polonius' body.

Scene III

Claudius summons Hamlet to demand where he has hidden Polonius' body. In a brief closing soliloquy, Claudius reveals that he intends to send letters with Rosencrantz and Guildenstern ordering the English king to execute Hamlet.

Scene IV

On his way to the ship to England, Hamlet meets a captain of the Norwegian army, marching through Denmark on their way to invade Poland. They are going to war over a worthless piece of land that Poland will fight to defend. The sight of the marching soldiers reminds Hamlet that, even though he has much to motivate him to action, he has taken none.

Scene V

Ophelia, in her madness, sings bawdy songs. Claudius orders Horatio to keep watch over her. Laertes enters, followed and supported by a rebellious mob. Laertes demands to know the circumstances of his father's death and the reason for his hasty and unceremonious burial. Ophelia returns, and Laertes sees that she has gone mad. Claudius promises to tell Laertes the full story of how everything happened.
Scene VI

Sailors deliver a letter to Horatio from Hamlet explaining that Hamlet's ship was besieged by pirates and Hamlet alone has been returned to Denmark.

Scene VII

Claudius tells Laertes that Polonius' death and Ophelia's madness are all Hamlet's responsibility, yet Claudius does not dare deal with him because Gertrude loves him and the people favor him. A letter arrives from Hamlet saying that he has been returned to Denmark, destitute, and demands an audience with the king. Laertes and Claudius plot to kill Hamlet; Laertes will duel with a poisoned foil, and Claudius will offer Hamlet a poisoned cup of wine. Gertrude enters and describes the circumstances of Ophelia's death by drowning.

Act V

Scene I

On their way to Elsinore, Hamlet and Horatio encounter two gravediggers. As the gravedigger unearths skull after skull in the digging of a fresh grave, Hamlet and Horatio speculate on whose skull it is and how the person's wealth, rank, or accomplishments on earth do not matter at all after death. The gravedigger then unearths the skull of Yorick, the former court jester. What turns out to be Ophelia's funeral procession enters. Laertes is upset that she has been denied more ceremony, but her death is suspected of being a suicide. Hamlet reveals himself, and he and Laertes fight in Ophelia's grave.

Scene II

Hamlet's concept of death has matured to the point that he is now able to recognize death as inevitable and ordained by Providence. The fawning Osric arrives to deliver a challenge from Laertes to a gentlemanly fencing match. Hamlet tells Horatio about Claudius' plot to have the English king execute him, but he found the letters and changed them to order Rosencrantz's and Guildenstern's executions. During the fencing match, Laertes and Hamlet switch swords, and Laertes is wounded with the poisoned sword. Gertrude drinks from the poisoned cup. Laertes wounds Hamlet with the poisoned sword and then confesses everything. Gertrude dies. Hamlet wounds Claudius with the poisoned sword and forces him to drink the poisoned wine.

They all die. The English ambassador arrives to announce that Rosencrantz and Guildenstern have been executed as requested in the king's letters. Fortinbras enters and assumes the throne of Denmark, as the Danish Royal Family is now defunct, and he does have a legitimate claim to the throne. He orders a hero's burial for Hamlet.
Feminism is a relatively new area of study. The basis of the movement, both in literature and society, is that the Western world is fundamentally patriarchal (i.e., created by men, ruled by men, viewed through the eyes of men, and judged by men).

The social movement of feminism found its approach to literature in the 1960s. Of course, women had already been writing and publishing for centuries, but the 1960s saw the rise of a literary theory. Until then, the works of female writers (or works about females) were examined by the same standards as those by male writers (and about men). Women were thought to be unintelligent (at least in part because they were generally less formally educated than men), and many women accepted that judgement. It was not until the feminist movement was well under way that women began examining old texts to reevaluate their portrayal of women and writing new works to fit the “modern woman.”

The feminist approach is based on finding suggestions of misogyny (negative attitudes about women) within pieces of literature and exposing them. Feminists are interested in exposing elements in literature that have been accepted as the norm by both men and women. They have even dissected many words in Western languages that are believed to be rooted in masculinity. Feminists argue that since the past millennia in the West have been dominated by men—whether they be the politicians in power or the historians recording it all—Western literature reflects a masculine bias, and consequently, represents an inaccurate and harmful image of women. In order to fix this image and create a balanced canon, works by females and works about females should be added and judged on a different, feminine scale.

Notes on the Feminist Approach
Three main areas of study/points of criticism:

1. Differences between men and women
   - The basic assumption is that gender determines everything, including values and language.
   - The canon must be expanded to include the study of those genres in which women “traditionally” write: journals, diaries, and personal letters.
   - Note the differences in the topics or issues about which men and women write and the perspectives from which they write about them.

2. Women in power or power relationships between men and women
   - Note and attack the social, economic, and political exploitation of women. Note whether women have any power and what type it is.
   - Society has not treated all of its constituencies with equality, and literature is a means by which inequities can be identified, protested, and possibly rectified.
   - Note the division of labor and economics between men and women.
   - Note how men and women interact with one another in a variety of relationships (romantic, professional, etc.) Does the woman act in any way subservient to the man? Does the man treat the woman like an adult? A political and economic equal?

3. The female experience
   - On the most basic level, women experience different things in life than men do. Examine what aspects of feminine life are included in the work. Note the point of view through which the events are told. Is it male or female? Pay attention to how the narrator, male or female, treats the events. For example, are they depicted with sensitivity, harshness, etc.
• Reject any view of female personality in contrast to male personality. Feminists believe that the female personality is a separate entity from the male personality, and if judged by the same measures, is judged incorrectly. The female personality can stand independent of the male personality, just as the male can stand independent of the female.

• Examine, and possibly celebrate, the creative, life-giving role of femininity. Though traditionally women have been portrayed as dependent on men for everything, the fact is that men are dependent on women for the most basic necessity in the world—birthing children. A male's relationship to his mother has always been portrayed as a very strong bond (whether in the Freudian theory of the Oedipal complex or modern phrases such as “Mama's boy”).

• Explore the concept that men and women are both incomplete without each other (women cannot conceive without men, etc.) not of feminine “incompleteness” alone (Adam's rib, Freudian theories on sexuality, etc.).


Essential Questions for A Feminist Reading


2. Do the female characters play major or minor roles in the action of the work? Are they supportive or independent? Powerless or strong? Subservient or in control?

3. If the female characters have any power, what kind is it? Political? Economic? Social? Psychological?

4. How do the male characters talk about the female characters?

5. How do the male characters treat the female characters?

6. How do the female characters act toward the male characters?

7. How do the female characters act toward each other?

8. Is the work, in general, sympathetic to female characters? Too sympathetic?

9. Are the female characters and situations in which they are placed oversimplified or presented fully and in detail?

10. What are the predominant images? Are they images usually associated with women? Why or why not?

11. Do any of the work’s themes touch upon any idea that could be seen as a feminist issue? Is the theme supportive or disparaging of women?

12. Overall, do you think that the female characters are believable (based on women you know)? For that matter, do you think that the male characters are believable?
Activity One

Examining Gertrude's Options as A Woman in Hamlet's Society

1. As a class, look at Claudius' first introduction of Gertrude in Act I, scene ii: “our sometime sister, now our queen, / The imperial jointress to this warlike state.”

2. Have students look up jointure and jointress in the dictionary. Discuss the significance of Gertrude's being identified as the “imperial jointress.”

   • Might Gertrude's status have had an impact on her decision to marry Claudius?
   • Might Gertrude's status have had an impact on Claudius' desire to marry her?

3. Next, discuss what Claudius means when he says: “nor have we herein barr’d / Your better wisdoms, which have freely gone / With this affair along.”

   • Why might the king's advisors at court have agreed to Claudius' marrying Gertrude?
   • Why might the king's advisors at court have agreed to Claudius' becoming king?

4. What does Shakespeare's handling of Gertrude in this episode suggest about the role of women in the society of the play?
Activity Two

Examining Ophelia’s Role as Pawn or Participant

1. Have students reread the following dialogue between Laertes and Ophelia from Act I, scene III:

Laertes

For Hamlet and the trifling of his favour,
Hold it a fashion and a toy in blood,
A violet in the youth of primy nature,
Forward, not permanent, sweet, not lasting,
The perfume and suppliance of a minute; No more.

Ophelia

No more but so?

Laertes

Think it no more;
For nature, crescent, does not grow alone
In thews and bulk, but, as this temple waxes,
The inward service of the mind and soul
Grows wide withal. Perhaps he loves you now,
And now no soil nor cautel doth besmirch
The virtue of his will: but you must fear,
His greatness weigh’d, his will is not his own;
For he himself is subject to his birth:
He may not, as unvalued persons do,
Carve for himself; for on his choice depends
The safety and health of this whole state;
And therefore must his choice be circumscribed
Unto the voice and yielding of that body
Whereof he is the head. Then if he says he loves you,
It fits your wisdom so far to believe it
As he in his particular act and place
May give his saying deed; which is no further
Than the main voice of Denmark goes withal.
Then weigh what loss your honour may sustain,
If with too credent ear you list his songs,
Or lose your heart, or your chaste treasure open
To his unmaster’d importunity.
Fear it, Ophelia, fear it, my dear sister,
And keep you in the rear of your affection,
Out of the shot and danger of desire.
The charest maid is prodigal enough,
If she unmask her beauty to the moon:
Virtue itself scapes not calumnious strokes:
The canker galls the infants of the spring,
Too oft before their buttons be disclosed,
And in the morn and liquid dew of youth
Contagious blastments are most imminent.
Be wary then; best safety lies in fear:
Youth to itself rebels, though none else near.

OPHELIA

I shall the effect of this good lesson keep,
As watchman to my heart. But, good my brother,
Do not, as some ungracious pastors do,
Show me the steep and thorny way to heaven;
Whiles, like a puff’d and reckless libertine,
Himself the primrose path of dalliance treads,
And recks not his own rede.

* * *

2. Assign the students to pairs—or allow them to select partners—consisting of one boy and one girl, if possible. Have the girls examine Laertes’ point and prepare to enact a summary / interpretation of Laertes’ role in the dialogue. Have the boys do the same for Ophelia.

3. Each pair then presents its dialogue to the class, focusing more on the intent of the words and the emotions behind them than on performing an accurate, word-for-word memorized reading.

4. After three or four presentations, have the class consider the following discussion questions:

• What really is Laertes’ concern? What lines suggest this?
• Is Ophelia really meekly obedient? What lines suggest whether she is or not?
5. Reassign the pairs, still maintaining a gender mix, and have students read the following dialogue between Ophelia and Polonius from the same scene:

**POLONIUS**

What is't, Ophelia, be hath said to you?

**OPHELIA**

So please you, something touching the Lord Hamlet.

**POLONIUS**

Marry, well bethought:
’Tis told me, he hath very oft of late
Given private time to you; and you yourself
Have of your audience been most free and bounteous:
If it be so, as so 'tis put on me,
And that in way of caution, I must tell you,
You do not understand yourself so clearly
As it behooves my daughter and your honour.
What is between you? give me up the truth.

**OPHELIA**

He hath, my lord, of late made many tenders
Of his affection to me.

**POLONIUS**

Affection! pooh! you speak like a green girl,
Unsifted in such perilous circumstance.
Do you believe his tenders, as you call them?

**OPHELIA**

I do not know, my lord, what I should think.

**POLONIUS**

Marry, I'll teach you: think yourself a baby;
That you have ta'en these tenders for true pay,
Which are not sterling. Tender yourself more dearly;
Or—not to crack the wind of the poor phrase,
Running it thus—you'll tender me a fool.
Ophelia

My lord, he hath importuned me with love
In honourable fashion.

Polonius

Ay, fashion you may call it; go to, go to.

Ophelia

And hath given countenance to his speech, my lord,
With almost all the holy vows of heaven.

Polonius

Ay, springes to catch woodcocks. I do know,
When the blood burns, how prodigal the soul
Lends the tongue vows: these blazes, daughter,
Giving more light than heat, extinct in both,
Even in their promise, as it is a-making,
You must not take for fire. From this time
Be somewhat scanter of your maiden presence;
Set your entreatments at a higher rate
Than a command to parley. For Lord Hamlet,
Believe so much in him, that he is young
And with a larger tether may he walk
Than may be given you: in few, Ophelia,
Do not believe his vows; for they are brokers,
Not of that dye which their investments show,
But mere implorators of unholy suits,
Breathing like sanctified and pious bawds,
The better to beguile. This is for all:
I would not, in plain terms, from this time forth,
Have you so slander any moment leisure,
As to give words or talk with the Lord Hamlet.
Look to't, I charge you: come your ways.

Ophelia

I shall obey, my lord.

* * *
• Again, have the girls examine Polonius' point and prepare to enact a summary/interpretation of his role in the dialogue. Have the boys do the same for Ophelia.

• Each pair then presents its dialogue to the class, focusing more on the intent of the words and the emotions behind them than on performing an accurate, word-for-word memorized reading.

6. After three or four presentations, have the class consider the following discussion questions:

• How is Polonius' attitude toward Ophelia different from Laertes? What lines suggest this?

• Is Ophelia merely meek and obedient with her father? What lines suggest whether she is or not?

• How many ways can the line, “I shall obey, my lord,” be read? How do the meaning and intent of the line change with the reading?

7. Again, reassign the pairs, still maintaining a gender mix, and have students read the following dialogue between Ophelia and Hamlet from Act III, scene ii:

   **Hamlet**

   *Lady, shall I lie in your lap?*

   [Lying down at Ophelia's feet]

   **Ophelia**

   *No, my lord.*

   **Hamlet**

   *I mean, my head upon your lap?*

   **Ophelia**

   *Ay, my lord.*

   **Hamlet**

   *Do you think I meant country matters?*

   **Ophelia**

   *I think nothing, my lord.*
That's a fair thought to lie between maids' legs.

What is, my lord?

Nothing.

You are merry, my lord.

Who, I?

Ay, my lord.

O God, your only jig-maker. What should a man do but be merry? for, look you, how cheerfully my mother looks, and my father died within these two hours.

Nay, 'tis twice two months, my lord.

So long? Nay then, let the devil wear black, for I'll have a suit of sables. O heavens! die two months ago, and not forgotten yet? Then there's hope a great man's memory may outlive his life half a year: but, by'r lady, he must build churches, then; or else shall he suffer not thinking on, with the hobby-horse, whose epitaph is 'For, O, for, O, the hobby-horse is forgot.'

[Hautboys play. The dumb-show enters]
[Description of dumb-show.]

OPHELIA

What means this, my lord?

HAMLET

Marry, this is miching mallecho; it means mischief.

OPHELIA

Belike this show imports the argument of the play.

[Enter Prologue]

HAMLET

We shall know by this fellow: the players cannot keep counsel; they'll tell all.

OPHELIA

Will he tell us what this show meant?

HAMLET

Ay, or any show that you'll show him: be not you ashamed to show, he'll not shame to tell you what it means.

OPHELIA

You are naught, you are naught: I'll mark the play.

* * *

• Again, have the girls examine Hamlet's point and prepare to enact a summary / interpretation of his role in the dialogue. Have the boys do the same for Ophelia.

• Each pair then presents its dialogue to the class, focusing more on the intent of the words and the emotions behind them than on performing an accurate, word-for-word memorized reading.

8. After three or four presentations, have the class consider the following discussion questions:

• How puzzled is Ophelia by Hamlet's treatment of her? What lines suggest this?
• Can Ophelia’s lines be read in an innocent, confused tone of voice? What does this suggest about Ophelia’s character?

• Can Ophelia’s lines be read as if she is also toying with Hamlet, engaging with him in a game of words and double-meanings? What does this suggest about her character?

9. As a class, have students discuss the variety of ways that Ophelia’s character can be interpreted and played on stage. Encourage them always to support their views with clues in the dialogue and any stage directions Shakespeare may have provided.
Activity Three

Examining Gertrude’s and Ophelia’s Roles as Pawns or Participants

1. Divide the class into an even number of groups of three or four students. Assign half of these groups the character Gertrude and the other half Ophelia. Each group then examines the play to gather evidence to either support or refute the following theses:

   • Gertrude, as a woman in a male-dominated society, is used as a mere pawn, and is not a willing participant in the apparent conspiracy against her first husband and son.

   • Ophelia, as a young girl in a male-dominated society, is used as a mere pawn, and is not a willing participant in the apparent conspiracy against Hamlet.

2. Have each group report back to the class. Make certain that the reports rely heavily on textual evidence for their stance on their thesis.
Discussion Questions

1. What stereotypes of women do you see in Hamlet?

2. Do Gertrude and/or Ophelia play major or minor roles in the action of Hamlet? Are they supportive or independent? Powerless or strong? Subservient or in control?

3. Do Gertrude and/or Ophelia have any power? What kind is it? Political? Economic? Social? Psychological?

4. Is Hamlet, in general, sympathetic to female characters? Too sympathetic?

5. In general, are Gertrude and Ophelia—and the situations in which they are placed—oversimplified or presented fully and in detail?

6. Do any themes in Hamlet touch upon any idea that could be seen as a feminist issue? Is the theme supportive or disparaging of women?

Essays or Writing Assignments

1. Discuss Hamlet as either a feminist or anti-feminist work. Be certain to support your thesis with information about feminism and feminist theory as well as evidence from the work itself.

2. Based solely on what you can infer about the laws of rule and ascension in Hamlet, what social values, customs, and assumptions would need to be changed in order to achieve a more gender-equitable society? Make certain to use evidence from the play to support all of your assertions.
Psychoanalytic/Freudian Theory Applied to Hamlet

Notes on the Psychoanalytic Theory

The terms “psychological,” or “psychoanalytical,” or “Freudian Theory” seem to encompass essentially two almost contradictory critical theories. The first focuses on the text itself, with no regard to outside influences; the second focuses on the author of the text.

According to the first view, reading and interpretation are limited to the work itself. One will understand the work by examining conflicts, characters, dream sequences, and symbols. In this way, the psychoanalytic theory of literature is very similar to the Formalist approach to literature. One will further understand that a character’s outward behavior might conflict with inner desires, or might reflect as-yet-undiscovered inner desires.

Main areas of study/points of criticism of the first view:

- There are strong Oedipal connotations in this theory: the son’s desire for his mother, the father’s envy of the son and rivalry for the mother’s attention, the daughter’s desire for her father, the mother’s envy of the daughter and rivalry for the father’s attention. Of course, these all operate on a subconscious level to avoid breaking a serious social more.

- There is an emphasis on the meaning of dreams. This is because psychoanalytic theory believes that dreams are where a person’s subconscious desires are revealed. What a person cannot express or do because of social rules will be expressed and done in dreams, where there are no social rules. Most of the time, people are not even aware what it is they secretly desire until their subconscious goes unchecked in sleep.
According to psychoanalytic theory, there are three parts to the subconscious, which is the largest part of the human personality. The three parts are:

1. **The id** – the basic desire. The id is the fundamental root of what each person wants. There is no sense of conscience in it, thus making it everyone's “inner child.” Children, before they are taught social skills, operate entirely through the id. They cry in public, wet their diapers, and demand immediate gratification of their needs and desires.

2. **The superego** – the opposite of the id. This is the repository of all socially imposed behavior and sense of guilt. While the id is innate, the superego is learned through parental instruction and living in society. Humans develop a superego by having parents scold them and other members of society criticize or teach them.

3. **The ego** – reality. The balance between the id and the superego. The ego takes the desires of the id, filters them through the superego, and comes up with an action that satisfies both entities. The ego realizes that the id must be satisfied, but that there are certain socially acceptable ways to achieve satisfaction.

**Main areas of study/points of criticism of the second view:**

According to the second view, an essential relationship exists between the author of the work and the work itself. This view is in direct contrast to the Formalist approach to literature. In order to understand a work, one must fully understand the author's life and emotional stance, and vice versa. Though a work might not be blatantly autobiographical, psychoanalysts argue that there is always something of the author in the work, whether it is a character, character trait, theme, or motif. Often, authors will satirize people they dislike or will be overtly sympathetic to people they do like. This author bias often has an effect on the reader, which is exactly what the author wants. When reading, people are very vulnerable to the author's chosen point of view (the only way they hear the story is through the author's narrator). This aspect of the psychoanalytic view is a very subjective and controversial approach to literature, but the psychoanalysts of the world argue that it is a valid and important type of literary study.

This type of psychoanalytic reading includes the following:

1. Reference to what is known or surmised about the author's personality is used to explain and interpret a literary work. For example, Charles Dickens grew up poor and later wrote books very sympathetic to boys who grew up poor.
2. Reference to a literary work is made in order to establish an understanding of the mind of the author. For example, judging by Harper Lee's *To Kill a Mockingbird*, one might reasonably conclude that Harper Lee herself was sympathetic to the plight of black Americans.

3. Studying the literary work of an author is a means of knowing the author as a person. The more novels by Charles Dickens one reads, the clearer idea one can infer about the author's beliefs, values, hopes, fears, etc.

4. An artist may put his or her repressed desires on the page in the form of actions performed by characters. Pay attention to behaviors that are not socially “normal” to see if there is any evidence of the id at work. For example, an author who consistently writes stories in which his female characters are weak, dependent, or unintelligent might be expressing latent misogynist tendencies.
Essential Questions for A Psychoanalytic Reading

1. What are the traits of the main character?

2. How does the author reveal those traits?

3. What do you learn about the character through the narrator?

4. What do you learn about the character from the way other characters relate to him or her?

5. What do you infer about the character from his or her thoughts, actions, and speech?

6. What discrepancies exist between the author's portrayal of the character and how other characters react to him or her?

7. What discrepancies exist between the author's portrayal of the character and the reader's inferences?

8. Is the main character a dynamic character (does he or she change throughout the course of the story)? If so, how and why?

9. How does the character view him or herself?

10. What discrepancies exist between a character's view of him or herself and other characters' reactions, the author's portrayal, and/or reader inference?

11. How do the characters view one another?

12. Is there any discrepancy between a character's personal opinion of himself and how others think about him?

13. What types of relationships exist in the work?

14. What types of images are used in conjunction with the character? What do they symbolize?

15. What symbols are used in the course of the story? What do they symbolize?

16. Do any characters have dreams or inner monologues? What is revealed about a character through dreams that would not otherwise be revealed?

17. Are there any inner conflicts within the character? How are these conflicts revealed? How are they dealt with? Are they ever resolved? How?

18. Do any characters perform uncharacteristic actions? If so, what? What could these actions mean?


Activity One

Examining Oedipal influences in Hamlet

1. Review with students and have them research the original Oedipus myth and the psychological theory called the Oedipus Complex.

2. Individually, have students examine Hamlet's soliloquies and his conversations with his mother to either support or refute the thesis:

   • Hamlet's primary problem is Oedipal in that he is unable to accept his mother's sexual activity with a man who is neither his father nor himself, and this contributes significantly to the calamity and the universal carnage at the end of the play.

3. Individually, have students examine Hamlet's conversations with Polonius and Ophelia to either support or refute the thesis:

   • Hamlet's ambiguous references to Ophelia's sexuality and to Polonius as her “pimp” suggest that Hamlet, while thirty years old physically, is psychosexually underdeveloped.
Activity Two

Examining Fortinbras as Id, Hamlet as Superego, and Laertes as Ego

1. Review with students and have them research Freud's concepts of id (desire, passion), superego (conscience), and ego (mediator between id and superego).

2. Divide the class into three groups (or a number of groups divisible by three).

3. Have one-third of the groups examine the scenes in which Fortinbras plays a role or is mentioned. What seems to motivate Fortinbras' military actions?

4. Have one-third of the groups examine Hamlet's vow to avenge his father's murder, and then the soliloquies in which he berates himself for inaction. What is/are the main factor(s) that inhibit(s) Hamlet's action?

5. Have one-third of the groups examine how Laertes handles his father's murder and his sister's apparent suicide. How is his planned action against Hamlet different in motive and execution from both Fortinbras' action and Hamlet's inaction?
Activity Three

Examining *Hamlet* as an Expression of Personal Grief and Societal *Fin De Siécle*

1. Review with students the information from the General Introduction:

   *Hamlet* was most likely written between the years 1599—1601, during the turn of the seventeenth century, and a mere three years after the death of Shakespeare's only son, Hamnet. According to *Wikipedia*, the term *fin de siècle*, while referring to a specific literary and artistic movement of the late nineteenth and early twentieth centuries, also refers to the general anxiety experienced by a society at the end of one century—especially a period of relative prosperity, as Elizabeth's reign had been—and the beginning of the next century. In this sense, the term characterizes "anything that has an ominous mixture of opulence and/or decadence, combined with a shared prospect of unavoidable radical change" ("Fin de siècle." *Wikipedia, The Free Encyclopedia*. 15 Nov 2005, 14:18 UTC. 6 Dec 2005, 16:08 http://en.wikipedia.org/w/index.php?title=Fin_de_siecle&oldid=28399024). It is not necessarily any specific change itself that is implied in the expression, but rather the *anticipation* of change.

2. Individually, have students reread early references to Danish decadence and Hamlet's attitude toward it:

   From Act I, Scene II:

   **Claudius**

   Though yet of Hamlet our dear brother's death
   The memory be green, and that it us befitted
   To bear our hearts in grief and our whole kingdom
   To be contracted in one brow of woe,
   Yet so far hath discretion fught with nature
   That we with wisest sorrow think on him,
   Together with remembrance of ourselves.
   Therefore our sometime sister, now our queen,
   The imperial jointress to this warlike state,
   Have we, as 'twere with a defeated joy,—
   With an auspicious and a dropping eye,
   With mirth in funeral and with dirge in marriage,
   In equal scale weighing delight and dole,—
   Taken to wife: nor have we herein barr'd
   Your better wisdoms, which have freely gone
   With this affair along.
Claudius

Why, 'tis a loving and a fair reply:
Be as ourself in Denmark. Madam, come;
This gentle and unforced accord of Hamlet
Sits smiling to my heart; in grace whereof,
No jocund health that Denmark drinks to-day,
But the great cannon to the clouds shall tell,
And the king's rouse the heavens all bruit again,
Re-speaking earthly thunder. Come away.

Hamlet

O, that this too too solid flesh would melt
Thaw and resolve itself into a dew!
Or that the Everlasting had not fix'd
His canon 'gainst self-slaughter! O God! God!
How weary, stale, flat and unprofitable,
Seem to me all the uses of this world!
Fie on't! ah fie! 'tis an unweeded garden,
That grows to seed; things rank and gross in nature
Possess it merely.

Hamlet

[to Horatio]: I know you are no truant.
But what is your affair in Elsinore?
We'll teach you to drink deep ere you depart.

From Act I, Scene IV:

[A flourish of trumpets, and ordnance shot off, within]

Horatio

What does this mean, my lord?

Hamlet

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

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

*   *   *
3. Then have students consider the following questions that Shakespeare raises in the play:

- What is the ghost’s status in the afterlife? What region in the universe is he describing when he says, (Act I, Scene V) “I am thy father’s spirit,/Doom’d for a certain term to walk the night,/And for the day confined to fast in fires,/Till the foul crimes done in my days of nature/Are burnt and purged away”?

- What is significant about Wittenberg, where Hamlet goes to school?

- What is Hamlet suggesting when he says (Act I, Scene V) “The time is out of joint: O cursed spite,/That ever I was born to set it right!”?

- What might Shakespeare be suggesting by having only non-Danes like Horatio survive the end of the play, and the Norwegian Fortinbras assume the throne?

4. As a class, discuss how the play might reflect an Elizabethan fin de siècle. How might Shakespeare’s personal grief be expressed in the play? What lines, speeches, or character reflections might be read as personally revealing?
Discussion Questions

1. Why are all of Hamlet's comparisons between his uncle and his father physical comparisons?

2. How does Hamlet view himself? How does Claudius view himself? How does Ophelia view herself?

3. Are there discrepancies between these characters' opinions of themselves and how others view them?

4. What, if any, inner conflicts exist within the characters? How are these conflicts revealed? How are they dealt with? Are they ever resolved? How?

Essays or Writing Assignments

1. Using whatever you can infer from *Hamlet*, write an essay in which you explain Shakespeare's opinion of fate versus free will (keep in mind that Fate has always played an important role in the genre of tragedy).

2. Write an essay in which you show how Freud's theories of Oedipal relationships between parents and children operate in this story of Hamlet, Gertrude, Ophelia, and Polonius.

3. Activities One and Two invited students to find evidence to support or refute certain theses. Use that evidence to write the essay, revising the thesis as necessary.
Mythological/Archetypal Criticism Applied to *Hamlet*

**Notes on the Mythological/Archetypal Approach**

Mythological, archetypal, and psychological criticism are all closely related. This is because Freud formulated many theories around the idea of the social archetype, and his pupil, Carl Jung, expanded and refined Freud's theories into a more cross-cultural philosophy.

Critics who read texts with the mythological/archetypal approach are looking for symbols. Jung said that an archetype is “a figure...that repeats itself in the course of history wherever creative fantasy is fully manifested.” He believed that human beings were born innately knowing certain archetypes. The evidence of this, Jung claimed, lies in the fact that some myths are repeated throughout history in cultures and eras that could not possibly have had any contact with one another. Many stories in Greek and Roman mythology have counterparts in Chinese and Celtic mythology, long before the Greek and Roman Empires spread to Asia and northern Europe. Most of the myths and symbols represent ideas that human beings could not otherwise explain (the origins of life, what happens after death, etc.) Every culture has a creation story, a life after death belief, and a reason for human failings, and these stories—when studied comparatively—are far more similar than different.

When reading a work looking for archetypes or myths, critics look for very general recurring themes, characters, and situations. In modern times, the same types of archetypes are used in film, which is why it has been so easy for filmmakers to take a work like Jane Austen’s *Emma* and adapt it into the typical Hollywood film *Clueless.* By drawing on those feelings, thoughts, concerns, and issues that have been a part of the human condition in every generation, modern authors allow readers to know the characters in a work with little or no explanation. Imagine how cluttered stories would be if the author had to give every detail about every single minor character that entered the work!
Three main points of study:

- archetypal characters
- archetypal images
- archetypal situations

1. Archetypal characters

- the HERO: a figure, larger than life, whose search for self-identity and/or self-fulfillment results in his own destruction (often accompanied by the destruction of the general society around him). In the aftermath of the death of the hero, however, is progress toward some ideal. While this applies to modern superheroes such as Superman (Clark Kent searching for the balance between his super self and his mortal self), it also applies to the Christian faith's Jesus Christ (a mortal man who comes to terms with his destiny as the Messiah), and thousands of other literary and religious figures throughout history.

- the SCAPEGOAT: an innocent character on whom a situation is blamed—or who assumes the blame for a situation—and is punished in place of the truly guilty party, thus removing the guilt from the culprit and society.

- the LONER or OUTCAST: a character who is separated from (or separates him or herself from) society due to a physical impairment or an emotional or physiological realization that makes this character different. Jesus goes into the desert to discern his destiny; Buddha leaves society to come to terms with his philosophy. Victor Frankenstein travels to remote locales to avoid people when he realizes that he has created a monster. Often, the Hero is an outcast at some point in his or her story.

- the TEMPTRESS: the female who possesses what the male desires and uses this desire as a means to his ultimate destruction. Examples are Eve, Juliet, Lady Macbeth.

- the EARTH MOTHER / GODDESS: Mother Nature, Mother Earth, the nurturing, life-giving aspect of femininity.

- the SPIRIT or INTELLECT: the often-unidentified feminine inspiration for works of art and literature. Examples would be Dante's Beatrice, Shakespeare's Dark Lady, etc.
2. Archetypal images

- COLORS: red as blood, anger, passion, violence; gold as greatness, value, wealth; green as fertility, luxury, growth; blue (the color of the sky) as God-like holiness, peace, serenity; white as purity; etc.

- NUMBERS: three for the Christian trinity; four for the four seasons, the four ancient elements (earth, water, fire, air); twelve for the months of the solar year, etc.

- WATER: the source of life and sustenance; cleansing or purification; baptism.

- GARDENS: natural abundance; easy, beautiful life; new birth, hope; Eden, the original Paradise from which humankind was expelled.

- GEOMETRIC SHAPES: a triangle for the trinity; a circle for perfection and eternity, wholeness, union.

- CELESTIAL BODIES: the sun (masculine) is both the giver and destroyer of life; the moon (female) marks the passage of time and controls the course of human events. Seedtime, harvest, etc., are all determined more by the phases of the moon than the phases of the sun.

- YIN AND YANG: any scheme that suggests that each of a pair of opposites partakes of the other's nature, complements the other, and essentially completes the other; without balance, the world would erupt into chaos.

3. Archetypal situations

- the QUEST: the hero's endeavor to establish his or her identity or fulfill his or her destiny.

- the RENEWAL OF LIFE: death and rebirth, resurrection as seen in the cycle of the seasons, the phases of the day, sleeping and waking. Examples are “Sleeping Beauty,” “The Secret Garden,” etc.

- INITIATION: coming of age, rites of passage. Some examples include the first hunt, weddings, teenage angst films.

- THE FALL: any event that marks a loss of innocence, a devolution from a paradisiacal life and viewpoint to a tainted one.

- REDEMPTIVE SACRIFICE: any voluntary loss, especially a loss of life, that results in another's gaining or regaining a desired state.
Essential Questions for A Mythological/Archetypal Reading

1. Examine all of the characters—major and minor—and their situations. What archetypes seem to be present?

2. How do any of the characters change over time? What events or people make them change?

3. What is suggested in the setting (time of day, season of year, location—garden, body of water, etc.) that might suggest an archetypal reading?

4. What types of symbols are used? What do they represent?

5. How are the symbols in this work different from the traditional uses of those symbols? What is significant about this difference?

6. What myths are at work in different parts of this work? What features of the story are reminiscent of other stories you know?
Activity One

Examining Archetypal Symbols in the Play

1. Divide the class into four groups (or a number of groups divisible by four) and assign each group one of the following archetypal images:

   - WATER
   - GARDENS
   - SERPENTS
   - YIN AND YANG

2. Each group examines the play for mention of its assigned symbol and discusses how interpreting that symbol as an archetype alters or clarifies the meaning of the play.

3. Each group reports back to the class. Discuss any significant differences or discrepancies between the reports of groups that analyzed the same symbol.
Activity Two

Examining Archetypal Characters in the Play

1. Divide the class into four groups (or a number of groups divisible by four) and assign each group one of the following possible archetypal characters:

   - Hamlet as SCAPEGOAT
   - Hamlet as OUTCAST
   - Gertrude and / or Ophelia as TEMPTRESS
   - Ophelia as EARTH MOTHER

2. Have each group examine the play for the use of these characters, keeping in mind their archetypal significance.

3. Have each group report back to the class. Discuss any significant differences or discrepancies between the reports of groups that analyzed the same character type.
Activity Three

Examining Archetypal Situations in the Play

1. Divide the class into three groups (or a number of groups divisible by three) and assign each group one of the following possible archetypal situations:

   - the QUEST
   - THE FALL
   - REDEMPTIVE SACRIFICE

2. Have each group examine the play for evidence of its assigned archetype and its contribution to an understanding of the play.

3. Have each group report back to the class. Discuss any significant differences or discrepancies between the reports of groups that analyzed the same situations.
Discussion Questions

1. Is Hamlet an archetypal hero? Why does Fortinbras order a hero’s burial for him at the end of the play?

2. How might Claudius and Gertrude be viewed as a perverted Adam and Eve?

3. What myths seem to be at work in different parts of this work? What features (characters, plot developments, settings) of the story remind you of other stories you know?

Essays or Writing Assignments

1. Write an essay in which you examine *Hamlet* as a “contemporary” Garden of Eden story.

2. Write an essay in which you explain the end of the play—especially the deaths of Hamlet, Claudius, and Gertrude, and Fortinbras’ assumption of the throne—in mythic terms.
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Subtotal $ Shipping 12% S&H ($6.00 minimum) Total $

Shipping & Handling
For orders of $50.00 or less, please add $6.00 for shipping and handling charges. For orders from $50.01 to $799.99 add 12%. For orders of $800.00 and more, add 10%.

Delivery Service
Most orders are shipped FedEx and you can expect delivery within 7-10 working days. Items in stock are usually shipped within one working day of receiving your order.

Expedited Delivery
For expedited delivery ask about the following options:
• Overnight Air
• 2nd day air
• 3 Day Select

Because charges for air delivery are based on weight and distance, heavy packages can be expensive to ship air freight. Typographic and photographic errors are subject to revision. Prestwick House is the sole source of all proprietary materials listed in this catalogue. Please be sure to include a street address. FedEx ground/UPS will not deliver to a P.O. box.