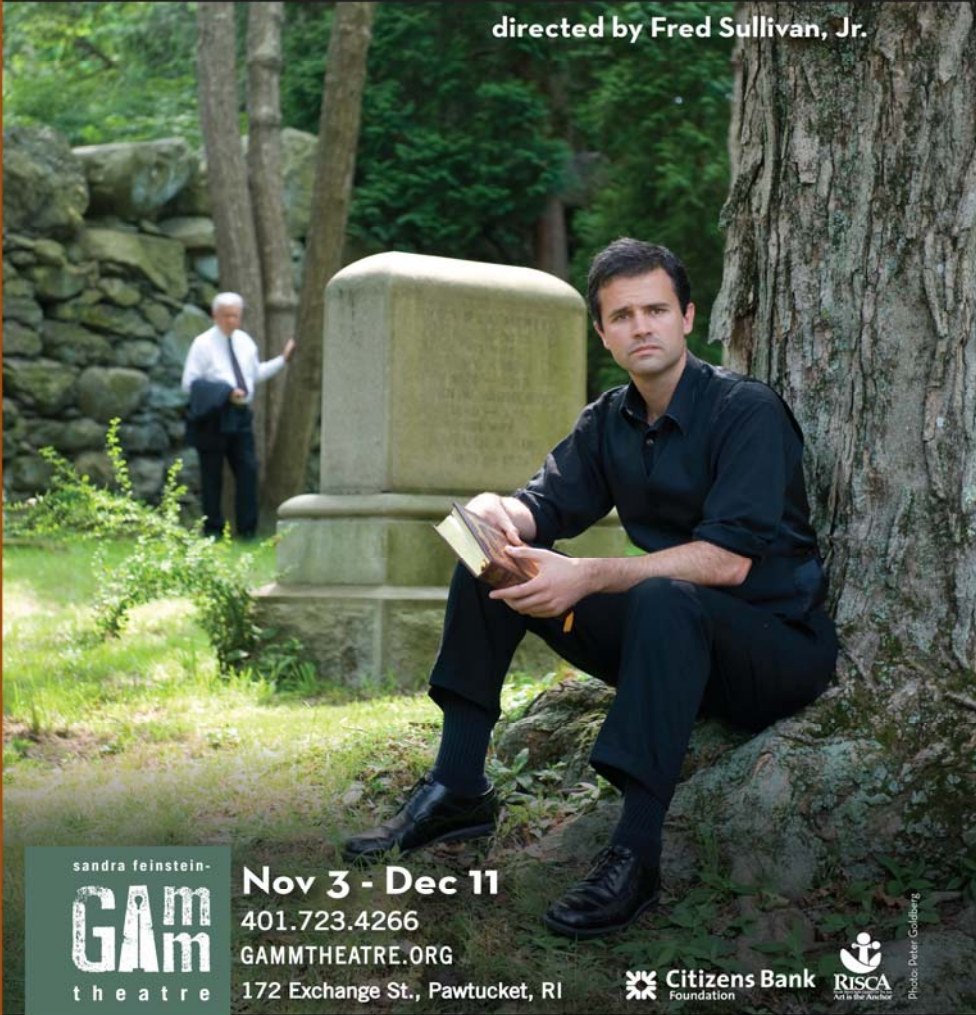


EDUCATION DEPARTEMENT

William Shakespeare's

HAMLET

directed by Fred Sullivan, Jr.



sandra feinstein-
GAM
theatre

Nov 3 - Dec 11

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172 Exchange St., Pawtucket, RI

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STUDY GUIDE

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*This study guide was prepared by
Tracy Morreo, Susie Schutt and Steve Kidd*

We thank the following organizations for their support of PLAY in our 27th Season: A Community Development Block Grant (City of Pawtucket), The Rhode Island Foundation, the Rhode Island State Council for the Arts, the Alice I. Sullivan Foundation of Collette Vacations, the Carter Family Charitable Trust, and Alliance Blackstone Valley Federal Credit Union (as of October 26, 2011).

*This production of **Hamlet** is sponsored by Citizens Bank.*

PROLOGUE

Dear Educator,

The Sandra Feinstein-Gamm Theatre is pleased to offer you this study guide to share with your students designed to prepare them for our production of *Hamlet* by William Shakespeare.

This Study Guide is broken into four acts. In the first act, you will find a few more reminders for you and your students about the nature of performance and what is expected of all audience members attending the theatre. In the second act, we delve into the world of William Shakespeare and *Hamlet*. In this act, you will find a biography of Shakespeare and the history of the play. In act three, Director Fred Sullivan Jr. articulates his vision and ideas behind our production and then a note from Tony Estrella, our Artistic Director on *Hamlet*. Finally, we will close our Study Guide with act four where we will examine the dominant themes in *Hamlet* and give you a closer look at some of *Hamlet's* soliloquies. Each soliloquy will include some questions for consideration and discussion. At the end of our study guide, you will also be able to find information on how to learn more about The Gamm's Educational offerings.

As part of our Core Prep program, I would like to offer a workshop with your classroom/school before your visit and help prepare your students for the play. In these workshops, I will not only discuss the play and our production concept(s), but we will also get students out of their seats and up on their feet engaging in the themes, motifs and the language of the play. This type of kinesthetic engagement with language and literature ensures students deep comprehension and the sort of text-to-self connection that encourages students to invest in reading and literacy-learning.

Much of this work was discovered, developed and inspired by the ArtsLiteracy Project at Brown University. I had the good fortune to work with "ArtsLit" and the strategies and models for learning developed by the organization continue to serve as a foundational pedagogical tool for all Gamm Education programming.

Some benefits of ArtsLiteracy learning include:

- **Community Building in Your Classroom** (Applied Learning New Standards: A1; A2; A5)
- **Inspiration and Background on the Artist** (English Language Arts New Standards: E1; E2; E3; E5; E6; Applied Learning New Standards: A2; A3; A5)

- **Entering and Comprehending Text** (English Language Arts Standards: E1; E2; E3; E5)
- **Creating Text for Performance** (English Language Arts Standards: E1; E2; E3; E5)
- **Performing in Your Class** (Applied Learning Standards: A1; A2; A3; A4; A5)
- **Reflecting on Your Performance** (E2; E3; A1; A2; A5)

Moreover, the New England Common Assessment Program (NECAP) has developed GSE's (Grade Span Expectations) and GLE's (Grade Level Expectations) to help "capture the "big ideas" of reading that can be assessed."

We believe that all of our Literacy through Performance work helps to develop the following literacy skills.

WRITING

- W-2: Writing in Response to Literary Text (showing understanding of ideas in a text). A "text" covers not only books and plays, but film and other kinds of media.
- W-3: Making Analytical judgments about text (how good was it? What stuck out?)
- W-4: Creating a Storyline
- W-5: Applying Narrative Strategies (how did they tell the story?)
- W-14: Reflective Essay

ORAL COMMUNICATION

- OC-1: Interactive Listening (how well students listen; how much information they pick up hearing something once – asking a student to write a comprehensive account of a play certainly works)
- OC-2: Making Presentations (each senior in Rhode Island will be asked to put on a senior exhibition, capstone project or portfolio that includes a public demonstration on a particular subject. Learning about public performance is an obvious tie-in).

READING

- R-4: Initial Understanding of Literary Texts (where is the climax in a story? How would you set this play in contemporary society?)
- R-5: Analysis and Interpretation of Literary Text/Citing Evidence
- R-11: Reading Fluency and Accuracy (part of the benefits of reading a script out over and over in rehearsal is an increase in reading fluency and accuracy)

Please see more exercise and strategies for ArtsLiteracy learning at www.artslit.org. We would love to hear from you about your experiences

using this study guide. It is a great help to us as we build on our education program from year to year.

Steve Kidd
Resident Actor/Education Director
The Sandra Feinstein-Gamm Theatre

ACT I: Theatre Audience Etiquette

What is so exciting about attending the theatre - especially in a smaller space such as the Gamm - is that it is live! Live theatre is different from other forms of entertainment; unlike film and television you are encouraged to pay close attention and actively engage your imagination.

You are mere feet (and sometimes inches!) away from the actors. Thus, you the audience, play an active role in the experience. The actors can see and hear you and any distracting behavior (talking, text messaging, unwrapping candy, the ringing of cell phones, etc) can affect the actor's concentration, disrupt the performance, and ruin the experience for other audience members. So we ask that you refrain from talking or making any noise during a performance. Thank you!

The Nature of Performance

Controversial British playwright Sarah Kane once observed: "There's always going to be a relationship between the material and that audience that you don't really get with a film... People can walk out or change channels or whatever, it doesn't make any difference to the performance... It's a completely reciprocal relationship between the play and the audience."

The performance you see will never be precisely the same, for it will never have the same audience; every performance is unique. Theatre scholar Robert Cohen observed the essential paradox of live performance:

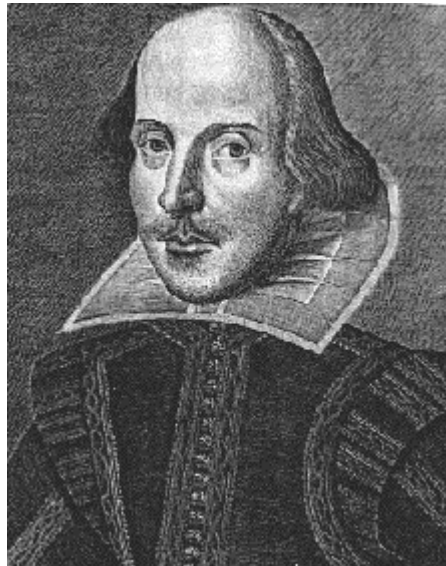
- It is unique to the moment, yet it is repeatable.
- It is spontaneous, yet it is rehearsed.
- It is participatory, yet it is presented.
- It is real, yet it is simulated.
- The actors are themselves, yet they are characters.
- The audience is involved, yet it remains apart.

“Theatre is not just another genre, one among many. It is the only genre in which, today and every day, now and always, living human beings address and speak to other human beings... It is a place for human encounter, a space for authentic human existence...”

-Vaclav Havel, President of the Czech Republic and Playwright
(From Robert Cohen's *Theatre: Brief Version*)

Discuss with your students the particular demands and benefits of attending a live performance. Perhaps have them brainstorm how theatre is different from film, television and sporting events.

ACT II: William Shakespeare and Hamlet



William Shakespeare is the most influential writer in the English Language. His peer and rival, Ben Jonson, wrote “He was not of an age, but for all time.”

He is often called England's national poet and the "Bard of Avon". His surviving works, including some collaborations, consist of 38 plays, 154 sonnets, two long narrative poems, and several other poems. His plays have been translated into every major living language and are performed more often than those of any other playwright.

He was born in Stratford-upon-Avon, England in April, 1564 to John Shakespeare and Mary Arden and was one of eight children. He attended the King's New School as a child and did not attend college. At age 18 he married Anne Hathaway and had three children, Susanna and twins Hamnet, and Judith. Few records of Shakespeare's private life survive and there has been considerable speculation about matters such as physical appearance and whether works attributed to him were written by others.

Shakespeare produced most of his known work between 1589 and 1613. In 1592, he began a successful career in London as an actor, writer, and part owner of a playing company called the Lord Chamberlain's Men, later known as the King's Men. Shakespeare's early plays were mostly comedies and histories, however, he mainly wrote tragedies until about 1608, including *Hamlet*, *King Lear*, and *Macbeth*. In his last phase he wrote romances also known as tragicomedies. He appears to have retired to Stratford around 1613, where he died three years later at the age of 52.

Shakespeare was a respected poet and playwright in his own day, but his reputation did not rise to its present heights until the nineteenth century. In the twentieth century, his work was repeatedly adopted and rediscovered by new movements in scholarship and performance. His plays remain highly popular today and are constantly studied, performed and reinterpreted in diverse cultural and political contexts throughout the world.

Hamlet

Hamlet is set in Denmark in Elsinore Castle, a kingdom ruled by King Claudius. The real Elsinore castle was built on top and around the fortress of Krogen in 1574 and is called Kronborg Castle. Elsinore and Kronborg Castle still exist, though the castle now houses a Shakespeare museum. During the course of *Hamlet*, Hamlet begins his journey to England, a voyage Shakespeare himself was familiar with. There is evidence that Shakespeare visited Denmark from England in 1586. It would have taken him about a week to travel by boat between the two countries, and the journey itself has been said to have inspired Shakespeare to write *The Tempest*.

Hamlet was first performed between 1600 and 1603. It was first published in quarto in 1603 and again in 1605 by Nicholas Ling, however these versions are considered incomplete. The first complete version of *Hamlet* was published in the First Folio in 1623. The role of *Hamlet* was originally written for Richard Burbage, one of the actors in Shakespeare's company and was performed at The Globe in the early 1600's. While there are records of royal court performances of *Hamlet* in 1618 and 1637, historians believe there were other unrecorded performances in the 17th century and it is said actor Thomas Betterton played *Hamlet* until the age of 74. Productions continued throughout the 18th and 19th centuries, with managers (directors) inserting unusual

music, creating elaborate set design, and setting the play in various countries and time periods. Hamlet has been performed on stage by such noted actors as Edwin Booth (1864), John Barrymore (1922), and Peter O'Toole (1968) and on screen by Lawrence Olivier (1944) and Kenneth Branagh (1996). Hamlet has since been performed by countless contemporary actors, including a recent high profile performance on Broadway by film actor Jude Law, in 2009.

ACT III: Our Production

From the Director:



Fred Sullivan Jr.

Many who have seen my work onstage assume I am a man of significant mirth; but those closest to me know my inner pendulum swings into severest woe just as frequently. There is no other character that embodies this dichotomy — these polar opposites of the human psyche, despair and profound euphoria— than the genius prince of Denmark. He's haunted, hilarious, hyper-articulate, passionately alive and on the verge of madness, suicide or both. Hell, who can't relate to that?

I've loved Hamlet for over 35 years now. There is a depth, power and an intensely personal beauty that almost no other play can rival. All actors whom I understand, admire and empathize with share this love. Why? It touches eternity. Its themes are the stuff of universal humanity: parents and children, duty and honor, corruption and death, in other words, meaning itself. Each page holds more gorgeous language, enlightening thought and heartbreaking humanness than any writer has achieved before or since. That is why Hamlet is a masterpiece and contains a now-famous quotable insight or two on almost every page.

I was 35 years old and Tony [Estrella] 25 when we started rehearsing this play together in 1996. It was a remarkable experience for me obviously, as I have stuck around to direct 20 more plays. It was my first play with the then Alias

Stage (now The Gamm), my first time directing the remarkable Sam Babbitt, and the process and production possessed a real magic. I've been begging Tony to revisit it with me for years. When I saw him in Rock 'n' Roll I thought, "The bastard has a painting in the attic. He can be believable as a grad student but has the depth and experience of a much older soul; and he has the technique and expertise of a great leading actor." The readiness is all. Time now for Hamlet. Again.

The first Hamlet, Shakespeare's leading actor Richard Burbage, was middle-aged. The great famous Hamlets were all between 36 and 40 and all had played the role before. Olivier was 40 and his Gertrude was 11 years younger than he was. Burton was 39. Barrymore, Kevin Kline, Derek Jacobi were all 40, Kenneth Branagh and David Tennant in their late 30s, Paul Gross (of "Slings and Arrows") played Hamlet in Stratford at 41. It takes 20 years of experience I think to even come close to playing all the notes in this role effectively.

He behaves very much like an immature grieving son in act 1. By act 5, he behaves and seems middle aged, accepting his own unavoidable oncoming death. Act 1, scene 1 goes from midnight to dawn in 8 minutes. The time is not only "out of joint," it is evaporating with terrifying velocity. Just like life. So I assembled 15 favorite, supremely dedicated actors I trusted and needed for this story and the designers I admire and depend upon for consistent excellence to revisit Elsinore.

Finally, my hero as I was growing up was Lord Laurence Olivier. My father held him in high regard as an iconic Hamlet and the greatest living actor. I wrote a quote I heard him say on "60 Minutes" when I was a teenager and I posted it inside my bedroom door: "USE your weaknesses; ASPIRE to your strengths". So onward, aspiring, we tackle this greatest of great plays again, with humility and fear but with intense dedication and experience and love, full-hearted and clear of eye. We hope our love of the work, in every line and action, is contagious and if it brings you even a fraction of the wonder it has brought us that would be an incredibly powerful thing indeed. Working on these words and characters with this sublime cast allows me to find my mirth every day in rehearsal, and I will miss it profoundly when my work is done. Until next time.

—Fred Sullivan, Jr.

From the Artistic Director:



Tony Estrella

“Shakespeare wrote nothing for the greater part of that year (1601). Then, in autumn, he wrote the play which, of all plays ever written, the world could least do without.” –from Shakespeare by Anthony Burgess

There’s a punch line to an old joke that goes “I don’t know why everyone loves that Hamlet. It’s horribly written, just one cliché after another.”

Here’s a partial list: Neither a borrower nor a lender be... To thine own self be true... Though this be madness, yet there is method in’t... That it should come to this... What a piece of work is man... Heart of hearts... The lady doth protest too much... In my mind’s eye... The play’s the thing... Brevity is the soul of wit... Ay there’s the rub... Dog will have its day... The readiness is all... Frailty, thy name is woman... Primrose path... ...Not a mouse stirring... The rest is silence... Sweets to the sweet... The time is out of joint... I must be cruel only to be kind...

The joke is funny because it’s true, but only in an ironic sense. These weren’t clichés in 1601 but in the 400+ years since, they have infected our collective consciousness so deeply that most English-speaking adults will be familiar with them and even employ them in their everyday speech without ever having read the play or seen a production of it. And this, to invoke a hackneyed and decidedly non-Shakespearean cliché, is just the tip of the iceberg. On the page the play is roughly 4,000 lines long, several hundred of which remain among the most famous and oft quoted in the history of literature. This is a long way of saying that the play has earned its place at the top of just about every “best of” list in the history of our language. Not because it’s got a lot of memorable lines, or like an old juke box will reliably spit out an oldie but a goodie every few minutes, or even because our high school teachers, college professors and the people who make those “best of” lists tell us it is. Hamlet is the greatest work in the language because it is the

truest, posing mankind's most vexing question in our relatively brief sojourn as a species. What's the question? "To be or not to be, that is the question."

Its obvious corollary, stated most simply, is "Why?" The unraveling of this existential conundrum becomes the practical action of the play. Hamlet is often considered the most fully rendered modern character because he insists on knowing "why." He demands of himself the impossible, to understand fully, to anticipate consequence before taking action, or, as our mothers used to admonish us, to think before he speaks/acts. It is a fundamental moral responsibility of our species whose special claim among animals is, "We think, therefore we are." "What is a man/," Hamlet asks, "If the chief good and market of his time/be but to sleep and feed?" The answer is that without reason or abstract thought, he is "a beast, no more."

I have had the incredible fortune to work seriously on the title role twice now, 14 years apart. Having spent much of the interim with a copy of the play on the night table, I remain awed by its protean malleability and fathomless depth. It prefigures enlightenment thinking by 150 years and modern psychology by 300, both of which look back to Shakespeare for inspiration. We learn in theater school that the "modern" theater begins somewhere in the late 19th century with Henrik Ibsen. The truth of the matter is it began on the south bank of London 300 years earlier, when Richard Burbage walked out on stage as the "melancholy Dane" and pleaded with the Globe audience, "O that this too too solid flesh would melt..." Three plus hours later, he comes to understand that "The rest is silence." But what is discovered in between has kept the world talking, shouting, thinking, debating...which is to say understanding itself for more than four centuries.

-Tony Estrella

ACT IV: Themes & Questions for Discussion

Dominant Themes:

Betrayal

To betray is to break confidence, be disloyal or false. The story of Hamlet hinges on treacherous acts and without Claudius' first betrayal, there would be no play. The major betrayals in *Hamlet* are:

1. Claudius betrays his brother and Denmark by killing the king to gain the crown.
2. Gertrude betrays her son and the memory of her late husband by marrying Claudius.
3. Rosencrantz and Guildenstern betray Hamlet by spying on him for the king.
4. Polonius betrays Hamlet by spying on him.
5. Ophelia betrays Hamlet by helping her father spy on Hamlet.
6. Hamlet betrays Ophelia by denying their past relationship.
7. Hamlet betrays Rosencrantz and Guildenstern by having them killed.

Questions:

- In what way does betrayal move the story forward?
- Write a poem or story about betrayal in your own life. How did you handle it?
- How does Hamlet try to face betrayals? How does he uncover the truth behind all the betrayals?

Revenge

At its core *Hamlet* is the story of three sons avenging wrongs done to their fathers: Hamlet takes revenge against Claudius for the murder of his father, the late Hamlet; Laertes takes revenge against Hamlet for the death of his father, Polonius; and Fortinbras fights to take over Denmark, which was stolen from his father on the day of Hamlet's birth. What separates *Hamlet* from other revenge tragedies is Hamlet's delay in avenging his father's death. It gears up to a bloody revenge play but then instead mostly deals with Hamlet's inner struggles. Despite that, all three sons ultimately succeed, and the play ends with nearly all the characters being killed.

Questions:

- How does Hamlet's attitude toward revenge contrast with Laertes? With Fortinbras?
- Why does Hamlet delay his revenge?
- In the YouTube interview with actor Tony Estrella, what does he say about Hamlet's inability to take revenge?

Perspective

Perspective is one's "point of view", the choice of a context for opinions based on one's beliefs and experiences

The character of Hamlet does not see the world the way everyone else does; his perspective differs from other characters in the story. While Hamlet is a fictional character, critics sometimes try to diagnose him as having a mental illness. Hamlet admits to putting "an antic disposition on" but his initial sadness at his father's death has been thought of as an acute depressive disorder with some obsessive features. The National Alliance for the Mentally Ill describes depression as "Unlike normal emotional experiences of sadness, loss or passing mood states, major depression is persistent and can significantly interfere with an individual's thoughts, behavior, mood, activity and physical health." Diagnosed today, Hamlet would also suffer from Post Traumatic Stress Disorder at the loss of his father. In his day, this would simply be called melancholy. One might assume the visions of his father are caused by this.

Questions:

- How does Hamlet see his place in the world?
- What leads Hamlet to question his own sanity?
- How do we know our view of the world is the same as everyone else's?

Isolation

While Hamlet does confide in his friend Horatio, he struggles to decide what course of action would be most effective. He feels betrayed by his uncle, mother, and friends, and wants to avenge his father's death. Unfortunately, Horatio merely supports Hamlet rather than advising him, so Hamlet continues to feel isolated from his family and friends. Hamlet blames Gertrude, not Claudius for marrying so quickly after his father's death. In doing this, Gertrude has destroyed Hamlet's faith in women, which in turn makes Hamlet have feelings of ambivalence towards Ophelia, causing further isolation.

Ophelia is another character who is strongly affected by feelings of isolation. According to the National Alliance for the Mentally Ill:

“Children learn how to regulate their emotions and sense of self over time through caring relationships. When these relationships are the source of trauma for the child, they can cause confusion and lead to isolation and withdrawal.”

This assessment can be applied to the fate of Ophelia. She is ruled by her father and brother. When Laertes goes back to France and Polonius is killed by Hamlet, Ophelia is left alone. The guiding relationships she once had are gone, which causes confusion for her. She has also suffered a trauma which, if diagnosed today, might lead to Post Traumatic Stress Disorder. Queen Gertrude and the servant she asks to look after Ophelia, do not keep a careful watch on her. The National Alliance for the Mentally Ill states, “Untreated depression confers a real risk of suicide, so it is important to consider that no treatment also carries risks.” In Ophelia’s case, her untreated illness, coupled with the isolation she feels, leads to suicide.

Questions:

- What other characters feel isolation and why?
- Which scenes demonstrate Ophelia’s detachment from others? How could her death have been prevented?
- In what ways does Hamlet try to connect to other characters in the play?

A closer look at Hamlet’s Soliloquies:

What is a Soliloquy?

A soliloquy is a long speech delivered by a character alone on stage. Soliloquies help the audience to understand the character's inner motivations and conflict because they are related to the audience without addressing any of the other characters. A Soliloquy is distinct from *monologue*, which is delivered to other characters on stage and an *aside*, which is said out of ear shot of the other characters.

Approaching a Soliloquy:

- 1. What is being said?**
- 2. Why is it being said alone?**
- 3. How does it inform what has just happened and what is about to happen?**
- 4. How does it move the story forward?**

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. 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 increase 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 those shoes were old
With which she follow'd my poor father's body,
Like Niobe, all tears:--why she, even she--
O, God! a beast, that wants discourse of reason,
Would have mourn'd 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 eyes,
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.*

1. What do we know so far about Hamlet?
2. What do we learn about Hamlet from this monologue?
3. What is Hamlet's view of suicide?
4. What is the main event of this monologue?
5. How would you stage this monologue?
6. What is the impact of Hamlet's decision to "hold his tongue?"

HAMLET

*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 wann'd,
Tears in his eyes, distraction in's 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 appal 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 John-a-dreams, unpregnant of my cause,
And can say nothing; no, not for a king,
Upon whose property and most dear life
A damn'd defeat was made. Am I a coward?
Who calls me villain? breaks my pate across?
Plucks off my beard, and blows it in my face?
Tweaks me by the nose? gives me the lie i' the throat,
As deep as to the lungs? Who does me this?
Ha!*

*'Swounds, I should take it: for it cannot be
But I am pigeon-liver'd and lack gall
To make oppression bitter, or ere this
I should have fatted all the region kites
With this slave's offal: bloody, bawdy villain!
Remorseless, treacherous, lecherous, kindless villain!
O, vengeance!*

*Why, what an ass am I! This is most brave,
That I, the son of a dear father murder'd,
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 scullion!*

*Fie upon't! foh! About, my brain! I have heard
That guilty creatures sitting at a play*

*Have by the very cunning of the scene
Been struck so to the soul that presently
They have proclaim'd their malefactions;
For murder, though it have no tongue, will speak
With most miraculous organ. I'll have these players
Play something like the murder of my father
Before mine uncle: I'll observe his looks;
I'll tent him to the quick: if he but blench,
I know my course. The spirit that I have seen
May be the devil: and the devil hath power
To assume a pleasing shape; yea, and perhaps
Out of my weakness and my melancholy,
As he is very potent with such spirits,
Abuses me to damn me: I'll have grounds
More relative than this: the play 's the thing
Wherein I'll catch the conscience of the king.*

1. Why is Hamlet upset at the start of this monologue?
2. What does Hamlet think of the Players performance?
3. What does Hamlet think of himself?
4. What does Hamlet plan to do? Why does he create this plan?
5. Do you think Hamlet's plan will work? Why or why not?

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 heart-ache and the thousand natural shocks
That flesh is heir to, 'tis a consummation
Devoutly to be wish'd. 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 calamity of so long life;
For who would bear the whips and scorns of time,
The 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 the 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 undiscover'd country from whose bourn
No traveller 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 pith and moment
With this regard their currents turn awry,
And lose the name of action.--Soft you now!
The fair Ophelia! Nymph, in thy orisons
Be all my sins remember'd.*

1. What is Hamlet's view of life? What language does he use to describe it?
2. What is Hamlet's view of the after life?
3. How do these views oppose or compliment each other?
4. Do you share any of Hamlet's views?

Interview with Tony Estrella:

In The Gamm Theatre's production of *Hamlet*, Artistic Director, Tony Estrella, will be playing the role of Hamlet, a part he played 15 years ago in 1996. The You Tube link below is an interview with Tony as well as a performance of the famous "To Be or Not to Be" soliloquy. We recommend students watch the clip and answer questions as a class or in essay form. Below are examples of some questions you might pose.

- How was Tony's performance of "To Be or Not to Be" different than you expected?
- How does Tony approach the role of Hamlet?
- Do you agree with Tony's description of Fortinbras?

- What themes of *Hamlet* does Tony not mention?
- What surprised you about Tony's description of *Hamlet*?

You Tube Link:

<http://www.youtube.com/user/gammtheatre#p/u/0/4rzKU7zwCak>

EPILOGUE

Thank you for joining us for *Hamlet* and for working with this Study Guide to ensure the best, most comprehensive theatrical and educational experience. We hope you will join us for more student matinees at The Gamm. Our education program also provides classes for students in junior high and high school and our GSI Pawtucket is the thing to do for summer time theatre fun. To learn more, find us on the web at www.gammtheatre.org or reach Steve Kidd at 401 723 4266 ext. 17.