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

***Hamlet* Final Unit Test – STUDY GUIDE**

**Terms to Know:**

1. Allegory
2. Alliteration
3. Allusion
4. Apostrophe
5. Aside
6. Blank Verse
7. Character Foil/Foil
8. Hyperbole
9. Iambic Pentameter
10. Imagery
11. Irony
12. Litotes
13. Metaphor
14. Personification
15. Onomatopoeia
16. Oxymoron
17. Repetition
18. Simile
19. Soliloquy
20. Stage Direction
21. Symbol
22. Tragedy

**Quotes to Know** (Identify speaker, who they’re talking about, and context)

1. Excellent, excellent well. You’re a fishmonger. *(Act II, sc ii)*
2. Her brother is in secret come from France,/feeds on this wonder, keeps himself in clouds. *(Act IV, sc v)*
3. How long hast thou been a gravemaker? *(Act V, sc i)*
4. The serpent that did sting thy father’s life/Now wears his crown. *(Act I, sc v)*
5. No, no, I never gave you aught. *(Act III, sc i)*
6. Besides to be demanded of a sponge—what replication should be made by the son of the king. *(Act IV, sc ii)*
7. Stay, illusion./If thou hast any sound or use of voice,/Speak to me. *(Act I, sc i)*
8. Thou liv’st. Report me and my cause aright to the unsatisfied. *(Act V, sc ii)*
9. My lord, he hath importuned me with love/In honourable fashion. *(Act I, sc iii)*
10. Mother, you have my father much offended. *(Act III, sc iv)*

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

1. Why as a woodcock to mine own springe, Osric;

I am justly kill’d with mine own treachery. *(Act V, sc ii)*

1. Seems, madam! Nay, it is; I know not ‘seems’. *(Act I, sc ii)*
2. This above all: to thine own self be true,

And it must follow, as the night the day,

Thou canst not then be false to any man. *(Act I, sc iii)*

1. With his doublet all unbrac’d;

No hat upon his head; his stockings foul’d,

Ungarter’d, and down gyved to his ankle; *(Act II, sc i)*

1. But know, thou noble youth,

The serpent that did sting thy father’s life

Now wears his crown. *(Act I, sc v, and yes, I’m aware this is here twice.)*

1. Something is rotten in the state of Denmark. *(Act I, sc iv)*
2. At such a time I’ll loose my daughter to him.

Be you and I behind an arras then.

Mark the encounter. *(Act II, sc ii)*

1. 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. *(Act III, sc i)*

1. And I, of ladies most deject and wretched,

That sucked the honey of his music vows,

Now see that the noble and most sovereign reason

Like sweet bells jangled out of tune and harsh; *(Act III, sc i)*

1. Go thy ways to a nunnery. Where’s your father? *(Act III, sc i)*

**Context**

1. Who were the monarchs when Shakespeare was alive? How long did each of them reign (dates?)
2. How many plays did he write? How many sonnets? What other plays do you know?
3. What kind of writing did he use for noble characters? For low?
4. What did rhyme indicate?
5. What is *Hamlet* based off of?
6. Where is *Hamlet* set?

**The Play**

1. List all the character foils you know of in the play.
2. Discuss the ghost. Who is it supposed to be? Who sees it? What does it say? When does it appear? How does it look?
3. Discuss Hamlet’s madness. When did it come on? What did people believe was the source of it? Was it real or an act?
4. Discuss the play within the play. What was its original name? What did Hamlet call it? What did it mimic? What was its purpose?
5. Who were Hamlet’s true friends in the play? Who pretended to be his friend?
6. Discuss Ophelia. What was she like? What was her role in the play? How did she relate to the other characters? What happened to her?
7. Discuss Gertrude. What was she like? How did she relate to the other characters? What was her role in the play? What happened to her?
8. Discuss Hamlet. What was he like? How did he relate to the other characters? What was his role in the play? What happened to him?
9. What was Claudius’s original crime? How did he do it?
10. Who did Hamlet kill? Directly? By extension? How?
11. What were Claudius’s two plans for Hamlet? How does Hamlet get out of the first one?
12. What happens in the last scene of the play? Who dies? How? Who is king at the end?
13. Discuss Rosencrantz and Guildenstern. What were they like? What was their role in the play? What happened to them?
14. Discuss Laertes. What was he like? How did he relate to the other characters? What was his role in the play? What happened to him?
15. Who was Yorick?
16. Why is Horatio in Elsinore? How does Hamlet know him? What is the confusion?
17. Draw out Hamlet’s family tree. Draw out Polonius’s.

**Longer Answer Questions (18 marks)**

Write a paragraph response to any **ONE** of the following topics. Use as many references to the play, and quote wherever possible, to support your ideas. Please clearly indicate which question you are answering.

1. Despite the dark themes of this play, there are many lighter moments. Discuss the use of comedy in *Hamlet*, showing the different degrees of humour, wit, and dark comedy. Consider: Hamlet’s jokes, his mockery of Polonius, Polonius’s tediousness, the conversation with the gravedigger.
2. There are many character foils in this play: Gertrude and Ophelia, Laertes and Hamlet, Horatio and Rosencrantz/Guildenstern, Claudius and Hamlet Sr. Choose ONE and show their similarities and differences, and how these contrasts are important to the play.
3. What is the purpose of the entrance of the Players? Give at least three reasons why they are significant in the progress of the plot.
4. Is Ophelia merely a passive, weak young girl, or is she a victim of circumstances. Discuss.
5. Is Hamlet right in considering that he is “pigeon-livered”, lacking in courage and too full of words, or is his lack of action justified? Discuss.
6. In this play there are many ceremonial scenes contrasted with quiet domestic scenes. Choose one scene, either domestic or ceremonial, and show its significance to the play as a whole. Note what has happened before and after this scene, what develops in terms of plot, how the characters are revealed, how they relate to each other, what development of theme is evident, what images and symbols help clarify this theme.
7. There are many images involving decay, corruption, and poison, beginning with the famous lines: “There is something rotten in the state of Denmark.” Show how this pattern of images helps develop the theme, and show how the different characters and the events of the play use the images effectively.
8. Another important theme of this play is the discrepancy between what is evident (appearances) and what is real. Disguises are constantly used, and the imagery follows this pattern of deception and “painted faces”. Show how the characters and the events of the play illustrate the difficulty of knowing what “seems” from what “is”.
9. There are three “sons” in this play. Choose one of the characters and describe him, and show how his personality, attitude and thoughts help illustrate the themes of the play.
10. It is common, in Shakespeare plays, to use prose on occasion. Show the uses of prose in *Hamlet*, and the effectiveness of this shift in style (consider: the scene with the grave-digger, the speeches with Ophelia, conversations with Polonius and with Rosencrantz and Guildenstern).

**Composition – (30 marks)**

Using standard English, write a coherent, unified, multi-paragraph (three or more paragraphs) composition of at least 300 words on **ONE** of the topics below. In your composition, you may apply any appropriate method of development including exposition, persuasion, description, and narration. In addressing the topic, consider all possibilities. You may draw support from the experience of other or from any aspect of your life: your reading and your experiences. You do not have to accept the basic premise of the topic.

**Topics:**

1. It is impossible to know someone just by observing them.
2. Acting a certain way will cause you to become that way.
3. Revenge is a morally justifiable act.