

Songs, Soliloquies & Sugar Coating



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Goals and Objectives

Goals-

- (1) Teach and reinforce reading and writing skills.
- (2) Improve students' cooperative learning skills.
- (3) Help students develop creative writing abilities based on textual evidence.

Creativity and Innovation
Formal and Informal Writing
Critical Thinking & Problem Solving
Communication
Collaboration
Information Literacy
Media Literacy
Information and Communications Technology (ICT) Literacy
Productivity & Accountability

- (4) Expose students to classical literature.
- (5) Transforming text into a variety of artistic and academic genres.

Objectives-

OVERALL:

- Students will understand that engineers work collaboratively.
- Students will use the engineering design process (ask, imagine, plan, create, improve) to solve a real-world problem.
- Students will identify different types of engineers and what they do.
- Students will use mathematics skills to create and manage a budget for their project.
- Students will use effective communication skills to present their design proposal.

COMMON CORE STANDARDS

Text Types and Purposes:

- [CCSS.ELA-Literacy.W.1](#)
Write arguments to support claims with clear reasons and relevant evidence.
- [CCSS.ELA-Literacy.W.1.a](#)
Introduce claim(s), acknowledge alternate or opposing claims, and organize the reasons and evidence logically.
- [CCSS.ELA-Literacy.W.1.b](#)
Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic
- [CCSS.ELA-Literacy.W.1.c](#)
Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), reasons, and evidence.
[CCSS.ELA-Literacy.W.2](#)
Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis .
- [CCSS.ELA-Literacy.W.2.a](#)
Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information, using strategies such as definition, classification, comparison/contrast, and cause/effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.
- [CCSS.ELA-Literacy.W.2.b](#)
Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.
- [CCSS.ELA-Literacy.W.2.d](#)
Use precise language and domain-specific vocabulary to inform about or explain the topic.
- [CCSS.ELA-Literacy.W.3](#)
Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.
- [CCSS.ELA-Literacy.W.3.a](#)
Engage and orient the reader by establishing a context and point of view and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.
- [CCSS.ELA-Literacy.W.3.b](#)
Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters.
- [CCSS.ELA-Literacy.W3.d](#)
Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.

Production and Distribution of Writing:

- [CCSS.ELA-Literacy.W.4](#)
Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)
- [CCSS.ELA-Literacy.W.5](#)
With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including current grade.)
- [CCSS.ELA-Literacy.W.6](#)
Use technology, including the Internet, to produce and publish writing and link to and cite sources as well as to interact and collaborate with others, including linking to and citing sources.

Research to Build and Present Knowledge:

- [CCSS.ELA-Literacy.W.7](#)
Conduct short research projects to answer a question, drawing on several sources and generating additional related, focused questions for further research and investigation.
- [CCSS.ELA-Literacy.W.8](#)
Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.
- [CCSS.ELA-Literacy.W.9](#)
Draw evidence from literary or informational texts to support analysis, reflection, and research.
- [CCSS.ELA-Literacy.W.9.a](#)
Apply *grade 7 Reading standards* to literature (e.g., "Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history").
- [CCSS.ELA-Literacy.W.9.b](#)
Apply *grade 7 Reading standards* to literary nonfiction (e.g. "Trace and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient to support the claims").

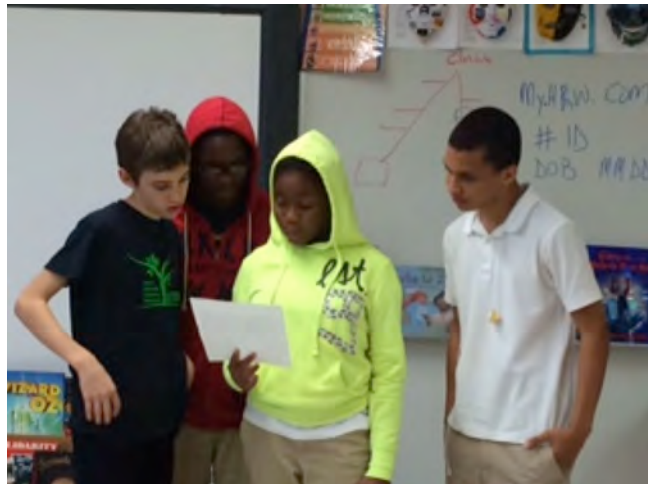
Range of Writing:

- [CCSS.ELA-Literacy.W.10](#)
Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

INTRODUCING STUDENTS TO SHAKESPEARE: GENERAL TIPS

When introducing students to Shakespeare, the following pre-reading aids, games, and exercises can be helpful. Poll the class to determine familiarity with Shakespeare and Hamlet.

- What do you know about Shakespeare?
When did he live and what was his world like?
What are some of the plays you have read or heard of?
- Have you seen any of Shakespeare's plays performed?
Have you seen any film versions or adaptations of Shakespeare's plays (i.e. Baz Luhrmann's *Romeo + Juliet*, *Ten Things I Hate About You*, etc.)?
Have you ever performed anything written by Shakespeare?
- What do you know about Shakespeare's language?
Are iambic pentameter, prose, and verse familiar or unfamiliar terms?
Do you know any famous quotes from Shakespeare?
If so, what do you think they mean?
- What do you know about Hamlet?
Any famous lines?
Plot points?
Characters?
Where is it set, and when?
What are some themes of Hamlet?
- What are your anxieties about Shakespeare?
Is there anything that has confused you in past attempts to study Shakespeare?
Is there anything that you're dreading as you embark on Hamlet?



CHARACTER BOOKMARKS—HAMLET CAST LIST (Pre-reading activity)

Analyze and discuss the cast list of Hamlet with an eye towards relationships and social status.

How have characters been grouped in the Dramatis Personae from 1843? Using a bookmark-sized piece of card stock, create a new "Character Bookmark," listing all of the characters in a format that helps you visualize the cast. You might group characters by family, by status, by nationality, etc, and might use lists, drawings, or other creative means to represent the cast of Hamlet.

H A M L E T,
P R I N C E O F D E N M A R K.

DRAMATIS PERSONÆ.

| | |
|--|--|
| CLAUDIUS , King of Denmark. | MARCELLUS , } Officers. |
| HAMLET , Son to the former, and Nephew to the present King. | BERNARDO , } |
| HORATIO , Friend to Hamlet. | FRANCISCO , a Soldier. |
| POLONIUS , Lord Chamberlain. | REYNALDO , Servant to Polonius. |
| LAERTES , his Son. | A Captain. Ambassadors. |
| VOLTIMAND , | Ghost of Hamlet's Father. |
| CORNELIUS , | FORTINBRAS , Prince of Norway. |
| ROSENCRANTZ , } Courtiers. | Two Clowns, Grave-diggers. |
| GUILDENSTERN , | |
| OSRICK , a Courtier. | GERTRUDE , Queen of Denmark, and Mother to Hamlet. |
| Another Courtier. | OPHELIA , Daughter to Polonius. |
| A Priest. | |
| Lords, Ladies, Officers, Soldiers, Players, Sailors, Messengers, and Attendants. | |

SCENE, Elsinore.

SNEAKY SHAKESPEARE—HAMLET I,I, 1-11

(Pre-reading Activity)

Hamlet I,i 1-11

BERNARDO: Who's there?

FRANCISCO: Nay, answer me: stand, and unfold yourself.

BERNARDO: Long live the king!

FRANCISCO: Bernardo?

BERNARDO: He.

FRANCISCO: You come most carefully upon your hour.

BERNARDO: 'Tis now struck twelve; get thee to bed, Francisco.

FRANCISCO: For this relief much thanks: 'tis bitter cold,
And I am sick at heart.

BERNARDO: Have you had quiet guard?

FRANCISCO: Not a mouse stirring.

BERNARDO: Well, good-night.

Distribute the first 11 lines of dialogue in Hamlet to students. Work through the text as a class to unlock any unfamiliar phrases. Divide the class in half, into a "Team Bernardo" and "Team Francisco." Have students select from a pile of index cards listing "secret styles" (suggestions below). Have the class exchange dialogue in this style, either as a group or student-by-student down the line. Encourage students to go big—this is Shakespeare! At the end of the exercise, re-group and have students guess Shakespeare's intended setting and style for the scene. Perform the scene in this style.

Suggested Styles for "Sneaky Shakespeare":

- Horror
- Western
- Detective/Film Noir
- Southern
- With English Accents/Upper Class
- With Cockney Accents/Lower Class
- Opera
- Soap Opera
- Melodrama
- Sit-com
- Musical
- Shouted
- Whispered
- At high speed
- At turtle-like slow speed
- Monotone
- Sung to the tune of a popular song
- Militaristic
- Farce

WEIRD WORD LOG (Pre-reading Activity)

Reproduce the following words from Act One of Hamlet on a Power Point. Have students guess meaning, first by the word alone, then by interpreting it in context. Have students create a "Weird Word Log" to keep track of unusual words. For each word, students may wish to write a definition or synonym and write and illustrate a sentence of their own that employs the word.

avouch

HORATIO: "Before my God, I might not this believe
Without my sensible and true avouch
Of mine own eyes." (I,i 56-58)

supposal

CLAUDIUS: "Now follows, that you know, young Fortinbras,
Holding a weak supposal of our worth [...]
He hath not fail'd to pester us with message,
Importing the surrender of those lands
Lost by his father..." (I,ii 17-24)

retrograde

CLAUDIUS: "For your intent.
In going back to school in Wittenberg,
It is most retrograde to our desire;
And we beseech you, bend you to remain
Here..." (I,ii 112-6)

beteem

HAMLET: "So excellent a king. . .
So loving to my mother
That he might not beteem the winds of heaven
Visit her face too roughly." (I,ii 139-142)

attent

HORATIO: "Season your admiration for a while
With an attent ear, till I may deliver,
Upon the witness of these gentlemen,
This marvel to you." (I,ii 192-5)

cap-a-pe

HORATIO: "...a figure like your father,
Armed at point exactly, cap-a-pe,
Appears before them, and with solemn march
Goes slow and stately by them..." (I,ii 199-202)

tenable

HAMLET: "I pray you all,
If you have hitherto conceal'd this sight,
Let is be tenable in your silence still." (I,ii 245-7)

cautel

LAERTES: "Perhaps he loves you now,
And now no soil nor cautel doth besmirch
The virtue of his will..." (I,iii 14-6)

behooves

POLONIUS: "I must tell you,
You do not understand yourself so clearly
As it behooves my daughter and your honour." (I,iii 95-7)

clepe

HAMLET: "This heavy-headed revel east and west
Makes us traduc'd and tax'd of other nations;
They clepe us drunkards." (I,iv 17-9)

cerements

HAMLET: "...but tell me
Why thy canoniz'd bones, hearsed in death
Have burst their cerements..." (I,iv 46-8)

apt

GHOST: "I find thee apt
And duller shouldst thou be than the fat weed
That rots itself in ease on Lethe wharf,
Wouldst thou not stir in this." (I,v 31-4)

DETECTING KEY LINES FROM HAMLET (Pre-reading activity)

The following lines come from Act I of William Shakespeare's Hamlet. Read each line aloud. What do you think the line means? Who do you imagine is speaking the line—a man or woman, someone old or young, powerful or weak, good or evil? Human or supernatural? To whom (or what) is he or she speaking? Write your ideas under each quote.

"A little more than kin and less than kind." (I,i 65)

"O! that this too too solid flesh would melt,
Thaw and resolve itself into a dew" (I,i 129-30)

"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." (I,iii 45-51)

"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." (I,iii 78-80)

"Look, with what courteous action
It waves you to a more removed ground:
But do not go with it." (I,iv 60-2)

"Rest, rest, perturbed spirit! So, gentlemen,
With all my love I do commend me to you:
And what so poor a man as Hamlet is
May do, to express his love and friending to you
God willing, shall not lack." (I,v 183-7)

SUMMARIZING THE "TEXT": HAMLET IN A HURRY *(During or After reading Activity)*

"TTYL SEND": Create five groups, assigning one act of Hamlet to each group. Working together, compose 10-15 text messages sent from character to character that effectively trace the narrative arc of your act.

Ex:for Act One: Hamlet to Horatio: "What up, Hor? C u @ battlements
2nt; i'll believe this ghost thing when I c it u crazy cat. Ttyl."

This texting exercise can be used at any time while working on the play – by bringing the situation in to student lingo – and common activities, the students start to see the characters as more human. It also helps them to understand how the plot is moving forward.

HAMLET'S STRATEGIES – WHAT IF.....

Create two one-page documents: the first, a depiction of what actually unfolds in the script (from any scene or scenes - Hamlet's encounter with the ghost through the end of the play); the second, an **alternate strategy** for Hamlet that might have changed the play's course.

For example, in Hamlet's alternate strategy, he might have planned a dinner date with Ophelia when he could comfort her and gain her help in brainstorming ideas. Feel free to use drawings, diagrams, or other creative tools to represent these strategies.

Writing activity – how would the new strategy change the course of the play?



OPHELIA'S DIARY

Reflect on the pressure Ophelia has received from both her father and her brother. Consider Ophelia's status within the social hierarchy of the Danish court and within her family.

What is her status compared to Hamlet's (daughter of a diplomat versus the prince)?

Free-write Ophelia's diary entry. She might be thinking about the love letters she received from Hamlet, about her feelings towards her father for making her return these letters, about her practical prospects for marriage with someone above her rank, about her brother's absence when he could provide advice...be creative and let your inner Ophelia take center stage.



ADVICE TO A NEWBIE (I, III)

Review Polonius' advice to Laertes. What is the advice being given? How good is it? Are there any contradictions in it? Consider the "family tradition" of advice-giving set by Polonius, and how this might influence Laertes. Consider Polonius' advice: is it fair to say "to thine own self be true," when he has just given Laertes advice that might contradict his son's nature?

ADVICE TO A NEWBIE: Using Polonius' speech as a model, write advice to a new student at your school. How do you navigate the social scene? What foods should you avoid in the cafeteria? Example: "Neither a slacker nor an overachiever be..."

Hamlet I,iii 55-81

LORD POLONIUS

Yet here, Laertes! aboard, aboard, for shame!
The wind sits in the shoulder of your sail,
And you are stay'd for. There; my blessing with thee!
And these few precepts in thy memory
See thou character. Give thy thoughts no tongue,
Nor any unproportioned thought his act.
Be thou familiar, but by no means vulgar.
Those friends thou hast, and their adoption tried,
Grapple them to thy soul with hoops of steel;
But do not dull thy palm with entertainment
Of each new-hatch'd, unfledged comrade. Beware
Of entrance to a quarrel, but being in,
Bear't that the opposed may beware of thee.
Give every man thy ear, but few thy voice;
Take each man's censure, but reserve thy judgment.
Costly thy habit as thy purse can buy,
But not express'd in fancy; rich, not gaudy;
For the apparel oft proclaims the man,
And they in France of the best rank and station
Are of a most select and generous chief in that.
Neither a borrower nor a lender be;
For loan oft loses both itself and friend,
And borrowing dulls the edge of husbandry.
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.
Farewell: my blessing season this in thee.

COSTS OF MURDER I,V 1-112)

Review Hamlet's encounter with the ghost.

COSTS OF MURDER: King Hamlet tells his son that he shall be bound to avenge his murder when he hears of it. Does Prince Hamlet believe he has a moral obligation to kill Claudius? Consider King Hamlet's description of his own torments (hell, or purgatory?), and his desire that his wife Gertrude be left "to heaven." Consider Hamlet's references to hell and heaven in his own speech. By killing Claudius, does Hamlet believe he would doom himself to hell? "Self-slaughter is a mortal sin," For Hamlet, is revenge a mortal sin—or a moral necessity?

(This essay topic can be approached as an opinion paper or as a more rigorous research project.)

Ghost

Ay, that incestuous, that adulterate beast,
With witchcraft of his wit, with traitorous gifts,—
O wicked wit and gifts, that have the power
So to seduce!--won to his shameful lust
The will of my most seeming-virtuous queen:
O Hamlet, what a falling-off was there!
From me, whose love was of that dignity
That it went hand in hand even with the vow
I made to her in marriage, and to decline
Upon a wretch whose natural gifts were poor
To those of mine!
But virtue, as it never will be moved,
Though lewdness court it in a shape of heaven,
So lust, though to a radiant angel link'd,
Will sate itself in a celestial bed,
And prey on garbage.
But, soft! methinks I scent the morning air;
Brief let me be. Sleeping within my orchard,
My custom always of the afternoon,
Upon my secure hour thy uncle stole,
With juice of cursed hebenon in a vial,
And in the porches of my ears did pour
The leperous distilment; whose effect
Holds such an enmity with blood of man
That swift as quicksilver it courses through
The natural gates and alleys of the body,
And with a sudden vigour doth posset
And curd, like eager droppings into milk,
The thin and wholesome blood: so did it mine;
And a most instant tetter bark'd about,
Most lazar-like, with vile and loathsome crust,
All my smooth body.

Cut off even in the blossoms of my sin,
Unhousel'd, disappointed, unanel'd,
No reckoning made, but sent to my account
With all my imperfections on my head:
O, horrible! O, horrible! most horrible!
If thou hast nature in thee, bear it not;
Let not the royal bed of Denmark be
A couch for luxury and damned incest.
But, howsoever thou pursuest this act,
Taint not thy mind, nor let thy soul contrive
Against thy mother aught: leave her to heaven
And to those thorns that in her bosom lodge,
To prick and sting her. Fare thee well at once!
The glow-worm shows the matin to be near,
And 'gins to pale his uneffectual fire:
Adieu, adieu! Hamlet, remember me.

HAMLET IN THERAPY II,I 75-110

Hamlet paid a silent visit to Ophelia which Ophelia struggled to decipher (see Ophelia's account of the visit, copied below). Since Hamlet won't spill his feelings to her or to Ralph, see if he'll reveal them to a therapist: put Hamlet on the couch!

HAMLET IN THERAPY: Today's session is looking at the way Hamlet is behaving towards Ophelia. The therapist might ask Hamlet to talk about his past relationships, his current feelings towards Ophelia, his dreams—be creative, and see what you can uncover about Hamlet's behavior in Ophelia's room. Was he trying to say something in code? What are his priorities right now, and where does Ophelia come into his plans?

Review Ophelia's description of Hamlet's surprise visit, then write a 1-2 page script and perform in front of the class.

Hamlet, II,i 75-110

OPHELIA:

O, my lord, my lord, I have been so affrighted!

LORD POLONIUS:

With what, i' the name of God?

OPHELIA:

My lord, as I was sewing in my closet,
Lord Hamlet, with his doublet all unbraced;
No hat upon his head; his stockings foul'd,
Ungarter'd, and down-gyved to his ancle;
Pale as his shirt; his knees knocking each other;
And with a look so piteous in purport
As if he had been loosed out of hell
To speak of horrors,—he comes before me.

LORD POLONIUS:

Mad for thy love?

OPHELIA:

My lord, I do not know;
But truly, I do fear it.

LORD POLONIUS:

What said he?

OPHELIA:

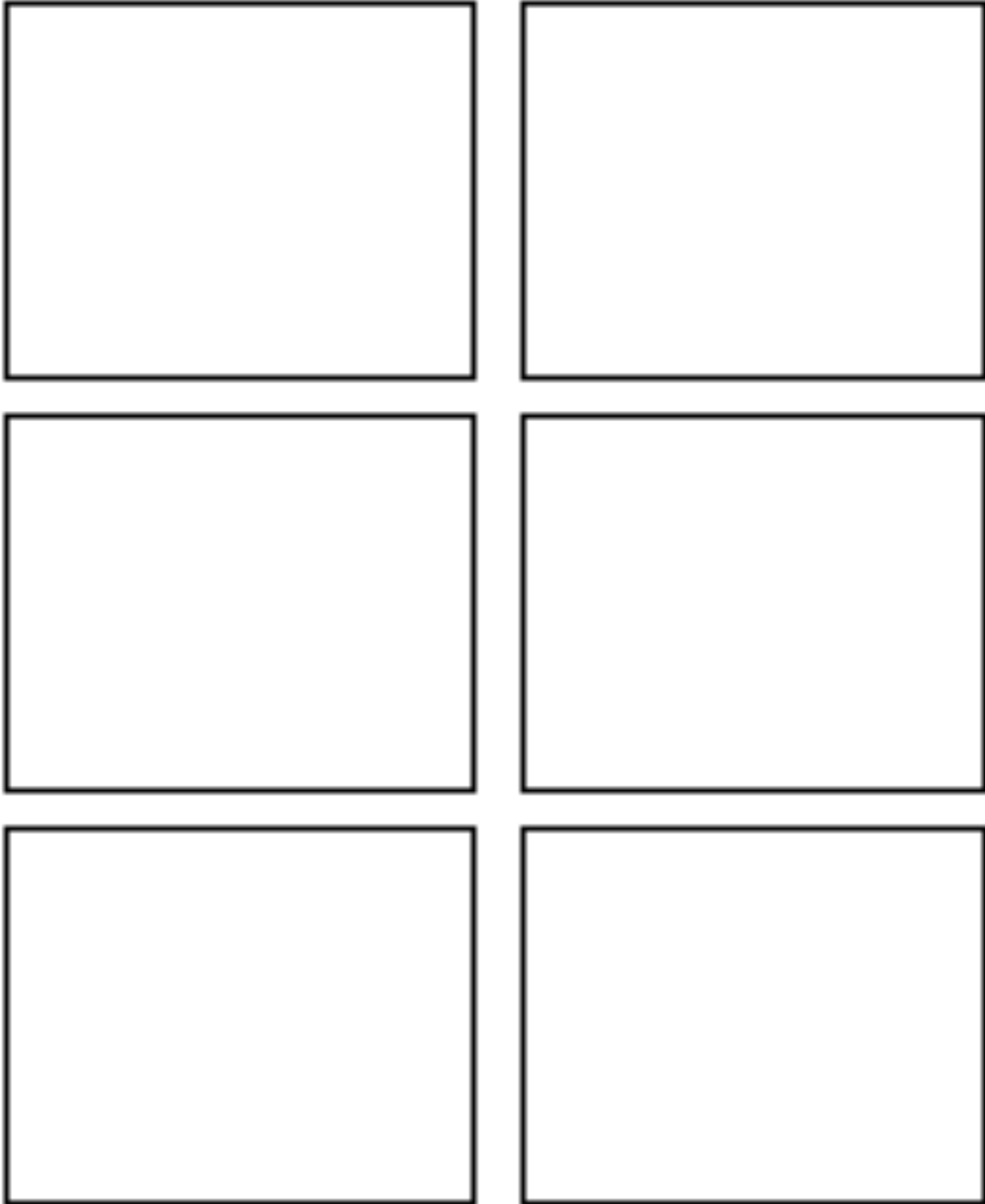
He took me by the wrist and held me hard;
Then goes he to the length of all his arm;
And, with his other hand thus o'er his brow,
He falls to such perusal of my face
As he would draw it. Long stay'd he so;
At last, a little shaking of mine arm
And thrice his head thus waving up and down,
He raised a sigh so piteous and profound
As it did seem to shatter all his bulk
And end his being: that done, he lets me go:
And, with his head over his shoulder turn'd,
He seem'd to find his way without his eyes;
For out o' doors he went without their helps,
And, to the last, bended their light on me.





STORYBOARD A SPEECH

Create a "Storyboard" for a 5-10 line section of either the "What a piece of work is man" or the "Rogue and Peasant Slave" speech. Select the lines you wish to illustrate, then draw 10-20 sequential images creating a mini-film sequence for these lines, paying particular attention to metaphors and imagery. For example, you might draw a wide-shot of the "majestic roof" followed by a close-up of the "golden fire" followed by a shot of Hamlet looking at the scene and making no sense of it.



MADNESS MONOLOGUE

Review Ophelia's dialogue with Gertrude and Claudius, copied below. Cut and re-paste Ophelia's lines in a new order to form a "madness monologue" to be performed. The goal is to apply extreme performance choices to the text to discover the range of what the text can convey. Students should consider playing with a variety of different choices on each line, varying pitch, volume, accents, and rate of speech, and incorporating singing, physical actions, and other elements.
Hamlet IV, v 21-73

Hamlet IV, v 21-73

OPHELIA

Where is the beautifullest majesty of Denmark?

QUEEN GERTRUDE

How now, Ophelia!

OPHELIA

[Sings]

How should I your true love know
From another one?

By his cockle hat and staff,

And his sandal shoon.

QUEEN GERTRUDE

Alas, sweet lady, what imports this song?

OPHELIA

Say you? nay, pray you, mark.

Sings

He is dead and gone, lady,

He is dead and gone;

At his head a grass-green turf,

At his heels a stone.

QUEEN GERTRUDE

Nay, but, Ophelia,—

OPHELIA

Pray you, mark.

Sings

White his shroud as the mountain snow,—

QUEEN GERTRUDE

Alas, look here, my lord.

OPHELIA

[Sings]

Larded with sweet flowers

Which bewept to the grave did go

With true-love showers.

KING CLAUDIUS

How do you, pretty lady?

OPHELIA

Well, God 'ild you! They say the owl was a baker's daughter. Lord, we know what we are, but know not what we may be. God be at your table!

KING CLAUDIUS

Conceit upon her father.

OPHELIA

Pray you, let's have no words of this; but when they ask you what it means, say you this:

Sings

To-morrow is Saint Valentine's day,

All in the morning betime,

And I a maid at your window,

To be your Valentine.

Then up he rose, and donn'd his clothes,

And drupp'd the chamber-door;

Let in the maid, that out a maid

Never departed more.

KING CLAUDIUS

Pretty Ophelia!

OPHELIA

Indeed, la, without an oath, I'll make an end on't—

Sings

By Gis and by Saint Charity,

Alack, and fie for shame!

Young men will do't, if they come to't;

By cock, they are to blame.

Quoth she, before you tumbled me,

You promised me to wed.

So would I ha' done, by yonder sun,

An thou hadst not come to my bed.

KING CLAUDIUS

How long hath she been thus?

OPHELIA

I hope all will be well. We must be patient; but I cannot choose but weep, to think they should lay him i' the cold ground. My brother shall know of it;

and so I thank you for your good counsel. Come, my coach! Good night, ladies; good night, sweet ladies;

good night, good night.

GERTRUDE'S SECRETS:

Write Gertrude's inner monologue during an interview. What would Gertrude be thinking after Claudius leaves and before the interviewer speaks? What would be going through her head when she hears the first question? Feel free to expand the scene and add dialogue with interviewer if you would like to have Gertrude speak.

Follow-up Essay: Whatever role you gave Gertrude in your first monologue (an innocent or an accomplice), reverse it. Write her inner monologue as if she had behaved in the opposite way from what you first concluded. Can you find evidence to support this view as well? How does this change the way you feel about Gertrude?

Interviewer: Well! I guess it's just us. (Awkward pause.) Actually, your highness -- if you don't mind -- I can't help but ask: did your involvement with Claudius start before King Hamlet's death? Did you, in fact, know about, or have something to do with, the murder itself?

(Gertrude silently fumes, then rises and makes a regal exit.)



HAMLET REDUX - (After reading Activity)

Hamlet is considered a classic tragedy. Could the play be resolved differently?

HAMLET REDUX:

What events would need to be changed to have made the play resolve happily for Hamlet?

For Rosencrantz and Guildenstern?

For Ophelia?

For Polonius?

For others?

Trace linked events. Can you spot any "chain reactions" in the play, events that caused a series of other events to take place?



MUSICALLY SPEAKING

The following are easy, quick summaries of each act. They can be put to music or a rap rhythm. Besides being a great review of the major plot elements, songs and raps can be created by students for the inner monologue or changes in each character's. These are examples that can help your students become lyricists.

Act 1 Song Summary Lyrics

Hey Hamlet, what's on your mind?
Oh, I know that your kin have all been less than kind
Yeah, your mother's remarried, your dad has just died,
And it all seems a little suspicious, now,
And you're starting to have these visions, now.
And something is rotten in the state of Denmark.
Oh your father in armor is haunting the ramparts,
And your mother's upset that your clothes are so dark,
But now you're starting to make some sense of it.
A murder committed, and you will avenge it,
But to prove that it's true, you'll play the detective.
And I hope you know what you're doing,
'Cause you can tell that trouble's a'brewing.
Oh, and Hamlet, Hamlet, I just hope you don't screw it all up.

Act 2 Song Summary Lyrics

Hey Hamlet, what's your game?
Have you really, truly gone insane?
Is it really love that plagues your brain?
Is it all on account of fair Ophelia?
We're all just guessing at how you feel now.
Rosencrantz and Guildenstern: we charge you with the task to learn,
Just why our prince has taken this turn,
But we could have hoped for better spies.
We hear that Hamlet is going to write
A play to be performed tonight,
But I hope he realizes
That the king doesn't like surprises.
Oh Hamlet, Hamlet, go try it, we'll see if it works.

Act 3 Song Summary Lyrics

Hey Ophelia, why so sad?
Your boyfriend's gone completely mad.
And you'd like some comfort from your dad,
But though it's obvious that you're hurting,
He's still hiding behind the curtain.
And Hamlet doesn't even care,
He's watching Claudius make his prayer,
And he's talking to people that are not there,
And his mom's convinced he's crazy now,
He's starting to swing his sword around,
But he finally tells her what's it's all about,
And now she finally gets it.
She's on the road to redemption.
Oh Hamlet, Hamlet, I hope you don't mess it all up.

Act 4 Song Summary Lyrics

Hey Laertes, who's to blame?
Oh who's the reason your dad lies slain?
Who drove your lovely sister insane?
I'll tell you that they're one and the same,
I'll bet that you can guess his name.
Hamlet is the man to fight,
Oh this time we're gonna do it right,
Yeah I'll poison everything in sight.
I sent him away but he'll soon return,
Pirates took his ship I've learned,
And nobody cares what happened to Rosencrantz and Guildenstern,
'Cause Laertes you've been burned.
Now Hamlet, Hamlet is gonna get what he deserves.

Act 5 Song Summary Lyrics

Hey Hamlet, let's review

The tragedy you've put us through.
Oh what's a Danish prince to do,
When your father's ghost gives command?
You've gotta step up and be a man.
So you hunker down and get to work,
Start serving up some just desserts,
And if a lot of innocent folks get hurt,
Just try not to worry about it.
It's a shame the way Ophelia drowned,
And it's a shame the way you weren't around for it,
Oh, but, hey Hamlet, you did good.
You acted like a good son should.
You did everything that you could.
You wrote a play that exposed the king,
You established the innocence of the queen,
You used your wits, you played it cool,
While on the outside you played a fool,
And despite your doubts you fought a duel
With Laertes, the man you wronged
And still you agreed to play along,
And when you found out what was going on,
You stabbed the king through the chest,
And with your final dying breath,
You forgave the man who caused your death,
(You understand you were both so upset).
And though your noble life was lost,
The throne will pass to Fortinbras,
And I'm sure he'll do a really good job.
So Hamlet don't you fret,
You truly did your best.
Oh Hamlet, sweet Hamlet, may angels guide thee to thy rest

ADDITIONAL WEB AND TEXT RESOURCES

FOR STUDYING, TEACHING, AND PERFORMING SHAKESPEARE

Barton, John. *Playing Shakespeare: An Actor's Guide*. New York: Anchor Books, ! 1984.

Bryson, Bill. *Shakespeare: The World as Stage*. New York: HarperCollins, 2007.

Dakin, Mary Ellen. *Reading Shakespeare with Young Adults*. Urbana, IL: National Council of Teachers of English, 2009.

Haddon, John. *Teaching Reading Shakespeare*. New York: Routledge, 2009.

HamletWorks. Ed. Bernice Kliman, Frank Clary, Hardin Aasand, et al. Line-by-line annotation of the text, compiled from numerous sources.

<<http://www.leoyan.com/global-language.com/ENFOLDED>>.

Rocklin, Edward L. *Performance Approaches to Teaching Shakespeare*. Urbana, IL: National Council of Teachers of English, 2005.

Rodenburg, Patsy. *Speaking Shakespeare*. New York: Palgrave MacMillan, 2002.

Shakespeare Help: Hamlet. 2009. Links to YouTube Performances, Articles, and Images.

<<http://www.shakespearehelp.com/hamlet.htm>>.

Shakespeare, William. *Complete Works*. Ed. Jonathan Bate and Eric Rasmussen. Royal Shakespeare Company Commission. Hampshire, England: Macmillan Publishers Limited, 2008.

Web English Teacher: Hamlet. Lesson Plans and Teaching Ideas. !

<<http://www.webenglishteacher.com/hamlet.html>>.

How to Write a "Where I'm From" Poem

CAN BE WRITTEN AS ONE OF THE CHARACTERS – ALSO A GREAT SELF AWARENESS EXERCISE

If you want to write a beautifully therapeutic and personal poem, then the "Where I'm From" poem is perfect. You'll create a piece of writing that represents specific moments in your life that contribute to who you are today. This poem encourages tolerance and awareness of our own personal experiences and can be rewritten over and over again. Imagine being able to express where you're from without simply saying the name of a city, state or country. This poem is about YOU!

Instructions

Use the following categories to list specific details related to you. The key is making this as specific and personal as possible. Use nicknames or words that only you or your family use. Don't worry about readers not knowing what you're talking about.

- a) Parent's names and significant relatives
- b) Special foods or meals
- c) Family specific games or activities
- d) Nostalgic songs
- e) Stories, novels or poetry that you'll never forget
- f) Phrases that were repeated often
- g) The best things that you were told
- h) The worst things that you have been told
- i) Ordinary household items
- j) Family traditions
- k) Family traits
- l) Family tendencies
- m) Religious symbols or experiences
- n) Specific story(ies) about a specific family member that influenced you
- o) Accidents or traumatic experiences
- p) Losses

Use the resource link to read the original "Where I'm From" poem by George Ella Lyons. You'll discover there are items, people and situations mentioned in this poem with which you are unfamiliar. That's perfectly okay, because this poem is personal and particular to the poet, not the audience.

Reread your poem and make any changes or edits. This poem can be rewritten over and over again, and you'll probably find yourself thinking about more things that you can add to your poem even when you are finished.

Publish Your Poems Now www.iUniverse.com/Publishing

Publish Your Poetry Book With Ease. Get a Free Publishing Guide Today!

Publish Your Poetry www.Xlibris.com/Poetry Publishing

Publish Poetry Without an Agent Get Your Free Publishing Guide Now!

Have You Written a Book? www.AuthorHouse.com

Publish, Promote & Sell Your Book. Get Your Free Publishing Guide Now!

Publishing A Poetry Book? www.ChooseYourPublisher.com

Find the best book publishers to publish your poetry! Free Guides.

Tips & Warnings

- _Put a copy of this poem in a scrapbook or memory book for future generations to read.
- _Give this poem as a gift to your parents or children. They will treasure it forever.
- _Feel free to change the format of the poem. I've presented only a suggested format for writing this poem.
- _Writing this poem may bring up emotions that you weren't prepared to confront. Consider the writing of this poem as a means of free therapy.
- _If you discover traumatic experiences that you have forgotten, please see a therapist or speak to someone you trust.

Resources

- _C.A.R.T.S.: Original "Where I'm From" Poem by George Ella Lyons
- _Fred First: "Where I'm From" Template

The WHERE I'M FROM Template

I am from _____ (specific ordinary item), from _____ (product name) and _____.

I am from the _____ (home description... adjective, adjective, sensory detail).

I am from the _____ (plant, flower, natural item), the _____ (plant, flower, natural detail)

I am from _____ (family tradition) and _____ (family trait), from _____ (name of family member)

and _____ (another family name) and _____ (family name).

I am from the _____ (description of family tendency) and _____ (another one).

From _____ (something you were told as a child) and _____ (another).

I am from (representation of religion, or lack of it). Further description.

I'm from _____ (place of birth and family ancestry), _____ (two food items representing your family).

Personality Masks –

GREAT ASSIGNMENT FOR CHARACTER STUDY OR FOR STUDENTS TO WORK ON SELF-AWARENESS

Purpose: This activity will encourage each student to...

1. Recognize the masks you might wear (your persona)
2. Identify your true personality and reveal it on a mask

Procedure:

1. First, write a description of how others may view or label you – this is your persona and your persona may be different from your real self; ask people their opinions

- Include the following in your description:
 - The image/front you try to portray (tough, funny guy, cool, trendy, girly, mean, stupid, strong)
 - How you have been labeled by your...
 - Classmates
 - Examples: nerd, jock, prep, stuck-up, goth, smart, blonde, good two-shoes, class clown, etc
 - Friends
 - Examples: quiet one, leader, jokester, etc.
 - Teachers/Adults
 - Examples: trouble-maker, perfect one, etc.
 - Parents
 - Siblings (if applicable)
 - What people typically know about what you do - sports you play, activities you do, strengths or weaknesses (soccer, piano, reading, dancing, video games, etc.)
 - What people think they know about your life - perfect family, strong in faith, happy all the time, etc.

2. Second, identify at least 6 facets of your personality and think of the ways in which you could represent them on your mask

- Remember your personality refers to the characteristic behavior patterns, emotions, motives, thoughts, attitudes with which you react to your environment
- You may use images or symbols... 3D and stick out from the mask
- Consider texture and color
- You will need to decide how you will represent your personality before you write the description for #4

3. Make your mask

- Your mask needs to be creatively decorated and colored – you need to include more decorations than just the 6 facets of your personality
- Make it look aesthetically pleasing

4. Write a description of who you really are

- Include the following in your description:
 - An explanation of your true personality
 - An explanation of why people may misunderstand you (your persona)
 - **References to the facets you put on your mask – make sure to include the reason why you depicted each facet in the manner that you did**
 - A description of what you really love to do that not everyone knows
 - A description of what your life is really like

| CATEGORY | 4 | 3 | 2 | 1 |
|--|---|--|--|--|
| Creativity & Attractiveness | The mask shows that a clear plan was in place for the layout and design and/or the mask is exceptionally attractive in terms of design, layout, and neatness. It includes pictures that are secured safely and are not hanging off the mask as well as a unique color design. | The mask shows that at least a partial plan was in place for the layout and design and/or the mask is attractive in terms of design, layout and neatness. Most pictures are secured safely and are not hanging off the mask. It includes some color. | The mask shows some creativity but is not very unique. There was little or no plan in place for layout and design and/or The mask is acceptably attractive though it may be a bit messy. Some pictures may be loosely attached or hanging off. Color is messy or not included. | The mask is not unique and/or there was clearly no plan in place for layout and design and/or the mask is distractingly messy or very poorly designed. It is not attractive. |
| Personality Explanation | At least 10 characteristics are numbered and explained in detail so that a true understanding of the individual's characteristics can be achieved. | At least 9 characteristics are numbered and explained in detail so that a true understanding of the individual's characteristics can be achieved. | At least 8 characteristics are numbered and explained in detail so that a true understanding of the individual's characteristics can be achieved. | Less than 8 characteristics are numbered and explained in detail so that a true understanding of the individual's characteristics can be achieved. |
| Personality Representation | The mask clearly reflects the individual's unique personality. It includes at least 10 characteristics related to <i>past experiences, fears, aspirations, talents, weaknesses, hobbies, interests, family, friends, pets, dreams, and feelings.</i> | The mask reflects the individual's unique personality. It includes at least 9 characteristics related to <i>past experiences, fears, aspirations, talents, weaknesses, hobbies, interests, family, friends, pets, dreams, and feelings.</i> | The mask somewhat reflects the individual's unique personality. It includes at least 8 characteristics related to <i>past experiences, fears, aspirations, talents, weaknesses, hobbies, interests, family, friends, pets, dreams, and feelings.</i> | The mask does not clearly represent the individual's unique personality. It includes less than 8 characteristics related to <i>past experiences, fears, aspirations, talents, weaknesses, hobbies, interests, family, friends, pets, dreams, and feelings.</i> |

Project Evaluation & Student Assessment

Sample Evaluation Tool for Project:

Your final report must include a project evaluation that includes statistics of student growth. If you do not include an evaluation plan with your final report, you will not be eligible to receive an adapters' grant during the next school year.

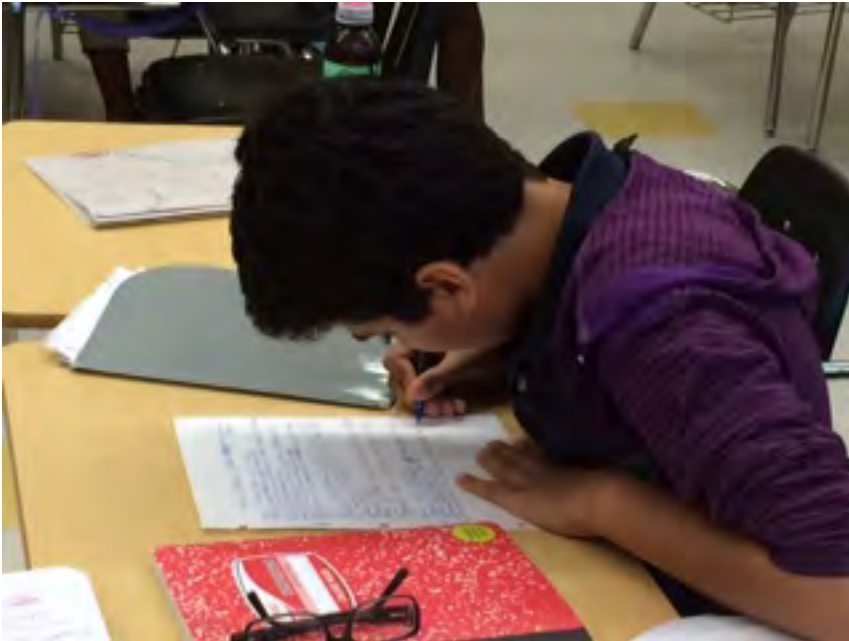
| School Improvement Goal(s) | Student Activities Related to the School Improvement Goals | Targeted Results or Outcomes of Student Activities | How Results or Outcomes will be Measured | Person Responsible | Time Frame |
|---|--|---|---|--|--|
| Increase Reading Proficiency from 65-85% | Use in class technology to motivate students to do more non-fiction reading and increase rigor | 85% of students participating will show an increase in reading comprehension and word analysis. | Comparison of Fair Test Results throughout the school year. (Florida Assessment In Reading is taken by all students three times per school year.) | Grant Recipient is a language arts teacher. | FAIR 1 Baseline in September FAIR 2 January FAIR 3 May |
| FAIR 1 Average Word Analysis Scale score | FAIR 1 Average Reading Comprehension Scale score | Fair 1 Average MAZE Scale score | FAIR 2 Average Word Analysis Scale Score | FAIR 2 Average Reading Comprehension Scale Score | Fair 2 Average MAZE Scale Score |
| 30 | 49 | 51 | 33 | 52 | 54 |
| FAIR 3 Average Word Analysis Scale Score | FAIR 3 Average Reading Comprehension Scale Score | FAIR 3 Average Maze Scale Score | Increase in Word Analysis Average Scale Score | Increase in Reading Comprehension Average Scale Score | Increase in Average MAZE Scale Score |
| 41 | 55 | 55 | 11 points 36% | 6 points 12% | 3 points 6% |
| | | | | | |

Sample Teamwork Rubric for Student Projects

| Team Members | Participation | Cooperation | Productivity | Team Member TOTAL |
|---------------------|--|--|--|--------------------------|
| Name: | _____/10 | _____/10 | _____/10 | _____/30 |
| Job/Role: | Day 1= 0 1 2 Day 2= 0 1 2 Day 3= 0 1 2 Day 4= 0 1 2 Day 5= 0 1 2 | Day 1= 0 1 2 Day 2= 0 1 2 Day 3= 0 1 2 Day 4= 0 1 2 Day 5= 0 1 2 | Day 1= 0 1 2 Day 2= 0 1 2 Day 3= 0 1 2 Day 4= 0 1 2 Day 5= 0 1 2 | COMMENTS: |
| Name: | _____/10 | _____/10 | _____/10 | _____/30 |
| Job/Role: | Day 1= 0 1 2 Day 2= 0 1 2 Day 3= 0 1 2 Day 4= 0 1 2 Day 5= 0 1 2 | Day 1= 0 1 2 Day 2= 0 1 2 Day 3= 0 1 2 Day 4= 0 1 2 Day 5= 0 1 2 | Day 1= 0 1 2 Day 2= 0 1 2 Day 3= 0 1 2 Day 4= 0 1 2 Day 5= 0 1 2 | COMMENTS: |
| Name: | _____/10 | _____/10 | _____/10 | _____/30 |
| Job/Role: | Day 1= 0 1 2 Day 2= 0 1 2 Day 3= 0 1 2 Day 4= 0 1 2 Day 5= 0 1 2 | Day 1= 0 1 2 Day 2= 0 1 2 Day 3= 0 1 2 Day 4= 0 1 2 Day 5= 0 1 2 | Day 1= 0 1 2 Day 2= 0 1 2 Day 3= 0 1 2 Day 4= 0 1 2 Day 5= 0 1 2 | COMMENTS: |

Student Work Samples

Ophelia's Journal
Hamlet Therapy Scenes
To Be or Not to Be Speech



Mona-Lissa
September 30, 2014

Queen: Dr.Dedrick I'm so glad you found some spare time to talk to me, my husband and son.

Therapist: Anything for the Queen, and King.

Hamlet: And me, I'm the reason why we're all here in the first place.

Therapist: Okay let's get started. Now King, why do you think Hamlet has been acting so depressing?

King: Well I think it's just because he's still trying to get use to this...new lifetime.

Hamlet: (scowls) Yah my uncle marrying my mom right after my dad dies is a lot to take in. am I not allowed to think that's kind of messed up?

Queen: Now what would you mean by that?

Hamlet: Mom, you married your widowed husband's brother. And had the funeral and wedding at the same day. If I'm being completely honest, that's cheap, and disgusting.

Therapist: Now this is what I call a break through. Hamlet tell your mother why you think, her marrying your...uncle?

King: Father.

Hamlet: Murderer.

Queen, King, Therapist: Murderer!?!

Queen: Now what on earth would you say something like that?

Hamlet: That's for me to know, and you to eventually find out.

Therapist: Moving on, why don't you want your mom with your...unspecified relative?

Hamlet: I don't want to talk about it.

Therapist: This is what I call withdrawal. I'm going to need another session with Hamlet.

King: *You're* going to need? I'm the King here, I say what goes.

Hamlet: Why are you alive?

King: Yah we're going to need another session.

Hamlet at the Therapist

Therapist: So, Hamlet, why are you here today?

Hamlet: My parents made me come.

Therapist: You wouldn't be here if you didn't believe you needed help. Why did your parents think you had to meet with me?

Hamlet: They think I'm going insane. They think I'm not thinking straight, which I'm probably not, but not for the reason they think.

Therapist: Why do you say you're not thinking straight?

Hamlet: My dad died, murdered even. My mom married my UNCLE the DAY of my dad's funeral! I'm being told I can't be with the love of my life. It's easier to state the things that are going GOOD in my life, nothing.

Therapist: Why do you think your father was murdered?

Hamlet: I saw my dad's ghost- I mean I'm just assuming. His death was so sudden. I wouldn't be surprised if he was stabbed in the back by his own family...

Therapist: Ok, thank-you. That'll be enough for now. I'm going to talk to your parent's and see their point of view now, but I promise what you have said with me will remain confidential.

Hamlet leaves.

King and Queen enter.

Therapist: Hello, your majesties.

Queen: Tell me, what's wrong with my son?!

King: Has he gone mad? Does he know... too much?

Therapist: What?

King: Never mind.

Therapist: I think your son is just depre-

Queen: HAS HE GONE INSANE?!

Therapist: No, I believe he's depress-

King: Of course he's insane! What royalty doesn't want to have an arranged marriage and paparazzi? If he's insane we're going to need more sessions...

Therapist: Yes! He's TOTALLY insane! Not depressed at all...

Therapist (ther)

Hamlet (Ham)

Enter Hamlet and Therapist

Ther: So Hamlet, what seems to be the problem?

Ham: Honestly I have no idea. My mom and “stepdad” scheduled this, not me.

Ther: Why would they have done so?

Ham: You want the truth?

Ther: Of course.

Ham: And this is completely confidential?

Ther: I promise.

Ham: *sighs* (speaking fast) My dad died not too long ago and two of my friends claimed to have seen his ghost so I went to investigate and it turns out it was him. Then my ghost dad told me that my uncle killed him and married my mom for power and now I have to kill my uncle to avenge my father’s death.

Ther: Uhhhh...

Ham: And on top of that my lady friend still likes me but I have no time for her because I’m too busy trying to find out how to kill my uncle!

Ther:...

Ham: Tell anyone and I’ll have you executed..

Ther: Ok. *clears throat* well I have never had a patient with problems of this caliber.

Ham: So you made me talk this whole time for no reason and you’re getting paid for it?

Ther: Pretty much, yeah.

Ham: Get the heck out.

Scene

Hamlet in Therapy

Therapist: So Hamlet I see that you are having some issues.

Hamlet: I have no idea what you're talking about. I'm fine.

Queen: No your not just admit it.

Therapist: Queen what do you think the problem is?

Queen: Possible the death of his father.

Therapist: How about you King?

King: Probably the change of of a new family.

Hamlet: You are not family you're a murderer.

Therapist: Why do you say that?

Hamlet: Because one evening two of my dear friends and I were at the castle late at night and a ghost, the ghost of my father to be exact, appeared telling me that his death was cause by his brother the "King" and that I need to avenge him by killing my uncle.

Therapist: a King what are your feelings to this?

King: Hamlet I feel like you are my son and I am your father and even I was mourning his death, so do you really think I would have caused it.

Hamlet: First I am not your son and you are definitely not my father so stop acting like it, and second you didn't mourn his death you were just so happy you got the leftovers (points to the Queen) and trust me I will keep the promise I made to my father so you better sleep with one eye open tonight and every night after till you can't and both eyes close for good! (Dramatic exit).

Fades in

Intervention In family room around morning

ENTERS Hamlet ,King ,Queen , Ophelia, Therapist

Hamlet enters a quiet room of worried faces

Hamlet- Why is it so quiet did somebody else die

Queen- Come son, sit we must speak with you

HAMLET SITS DOWN IN CHAIR

Hamlet – About what ?

King- We are worried about your behavior lately two friends of yours say you are moaning and bed an-

Ophelia – You came into my room with your leggings rolled all the way down and beaten up just in haze grabbing me I felt worried so I came to confront the king and queen

Queen – What’s bothering you sweetie

Hamlet- Mother I saw the ghost of father and he told me –

King- NONSENCE! Obviously the boy’s gone mad . He needs to go to the Bethlam royal hospital Take him away

Queen- Don’t you dare touch my son

Hamlet- Mom he’s the one who killed father don’t you believe me

Queen – I don’t know

King – HE is going crazier by the minute TAKE HIM AWAY

Guards are pulling hamlet back Queen is crying so is

Ophelia

Hamlet – DON’T LET THEM DO THIS ITS ALL TRUE MOM YOU HAVE TO BELIEVE ME

Queen- I cant

Hamlet – YOU BETRAYED ME I NEVER EVER WANT TO SEE YOU AGAIN

Guards are putting him into carriage

King- He needs to go trust me he is going to be just fine

Queen- You evil psychopath

King slaps queen

King – silence not another word about it wait in our
bedroom for me

Ophelia's Journal Sample

Mona-Lissa

September 22, 2014

Dear Diary,

Today I didn't get to see Hamlet...again. He claims he loves me, but he's never around. My brother and father have been constantly warning me and saying that it wouldn't work but I can't help it. I love him too.

I know if we really try we can become an amazing but sadly since Hamlet is royalty he must be in an arranged marriage. And I don't know who he'll choose. Me or his crown. I just hope he follows his heart

Kayla
Sep. 21, 2014
Langs. Arts
Mr. Aronin

Diary Entry #117

So in my eyes he loves me, he being Hamlet. He brings me gifts that show his affection. My father says I can't know what affection is because I'm just acting like a green girl unsifted. My father and brother have both told me that there is no possible way it could be real. I tell my brother that I will keep his lesson of how he will not last like when says "For Hamlet, and the rifling of his flavour, hold it a fashion, and a toy in blood, a violet in the youth of primary nature, forward, not permanent, sweet, not lasting, the perfume and suppliance of a minute, no more." in mind locked and he shall keep the key.

Alexander – Ophelia's journal

I think Laertes is just trying to be nice, but it isn't working. I love Hamlet and I know he loves me. He has lost his father and no one cares, but I want him to know that I care. Laertes may be right when it comes to his choices being Denmark's choices, but maybe that will change. Maybe Denmark will let him marry me. All I know is that I will never stop loving Hamlet!

Tranavia

My brother tells me one thing and I feel another. He tells me what's right but what if I wanna be wrong? Hamlet shows me affection and it's a feeling that cannot be replaced. What if I wouldn't mind having my heart broken by him? Will I ever be able to overcome such hurt? He couldn't be like the others could he? I truly love and I hope he feels the same. But I guess only time will tell.

Quin Ophelia Diary

I have no idea what to do. Both my brother and my father say I shouldn't be with Hamlet, but I love him so. I see Laertes point of Hamlet being at a far higher birth level and that he possibly will cheat on me, but Laertes shouldn't give advice he doesn't live by himself. For once father has agreed with Laertes and unfortunately is forcing me to stay away from Hamlet; even though I do truly believe that Hamlet still loves me. My father makes me so angry. Hopefully, I will be able to be with Hamlet even with the restriction my father has put in place.
Until tomorrow,
Ophelia

20/9/2014

Carolyn

Today my brother told me that I should not love the man I love. And that if I do, I have to remain a virgin. Can you believe

him?!? What does he know? Well, in a way, he's right. I can't lose my virginity or else I'll never be able to marry. Why do women have to be virgins on their wedding day? That's not fair.

I love Hamlet. Who do I think I am? He's going to have an arranged marriage. And I can guarantee that he's not arranged to get married to me. That saddens me. Oh fie! Fie upon him! Laertes knows nothing of feelings! I won't listen to him. I can love who I want and wish. And who I want and wish to marry is Hamlet. That confounded brother of mine means nothing to no one; including me.

Ophelia's Diary

SEP. 20 - Today, my father lectured me, again, about Hamlet. Why can't he understand we were MEANT for each other?! I wish me and Hamlet could run away together, our worries gone. Sadly, he's royalty, and his "father" would find us and punish us. Hamlet and I have known each other since we were just children! We were a love born to be. He loves me, he could never love another!! Who says I am not as worthy as the arranged bride. I have lived in this castle my whole life, I could take better care of Hamlet than his own mother has. Hamlet is like a rainy cloud, and I his sun. Together we could put this kingdom out of its fake state of happiness and bring it joy and success. The only thing in our way is my father and brother.

To Be or Not to Be Samples

To Be or Not to Be

Brigitte

To play or not to play: that is the question:
Whether 'tis nobler to follow film or jazz
To follow my passion of music
Or to take up my dream of being a famous director
No time left to choose
High school awaits me
To stress and wonder where should my life take me
When I should be worrying about the present.

Tranavia D.

To forgive or not that is the question
Is it worth the ache to keep it all in?
This pain hits me like a guns bullets.
So do I lock and load or surrender?
With him guilt free will I loose my own mind?
Or do I let the pain ease itself over time ?
Either way it goes he lives just fine.
While I try to fix this heart clenching pain of mine.
All I wish for is this pain to vanish, to leave
To live my life as a happy new me.
For in that new state of mind happiness I'll find.
What we have made out of this dragged out one day.
Must be put to rest to lay in death today
For I am the only one who suffers in dismay.
I am the one who thinks about it day by day
While he goes off and lives freely.
It's such a misfortune to feel the way I do.
So the question is do I forgive you ?

Kayla

To Be Or Not To Be... Remake

To Be A Dancer Or To Be A Doctor

To be a dance or to be a doctor: that is the question: dance
is my passion but being a doctor is my dream. Being a

doctor is one dream u would want to come true, but dance is something that I find entertaining to the eye and heart. To save peoples life or to make people feel with dance. Both things keep evolving and becoming new and better. This choice is hard but I have time to make up my mind.

To be or not to be: that is the question:
Whether to keep dancing and be happy
enjoy the feeling of perfecting and performing
take advanced classes and be very well educated
And put dance to the side for a few years of education
Not an easy decision to make
And will leave a vacant feeling in the end
Dance is free for expression
To make you feel alive and full of energy
With the variety of styles
And the many different techniques
It is something to be enjoyed by all
But opposing are the many possibilities of education
To do well now and even better later
Going to the best colleges for the best training for the real world
And finally achieving your goal of getting your dream job
And the satisfaction of contentment with how your life turned out
Such a difficult decision to make
With the restraints of time putting more pressure
Each choice coming with great happiness and sadness
A light side and a dark
Expression or strictness
A sure future or a questionable one
To be or not to be: that is the question;
A decision to be made in the swiftly approaching future

To Be or Not to Be Life Interpretation

To play or not to play that's the question
Why have the pressure of the whole
Team on your hands, rather than not

Play at all: To do other things,
that can bring
You guaranteed happiness, rather than
waiting for that final buzzer. The only thing
stopping us is not knowing whether you can
do it or not. Because once you start a game,
you're stuck with it. You can't go back. No one
returns without regret or celebration. Don't
just take the chance when you have the
opportunity, think before you act.

To be, or not to be, that is the question:
Whether I do the minimum or exceed all expectations;
To be friends with my brother or be mean to him;
To do average in school or be excellent;
To exercise or be lazy;
To make friends or enemies;
To do something or nothing;
Whether I will help someone else or help myself,
There are many decisions that I and many others like me have to make.

**To play or not to play: that is the question;
Whether 'tis nobler to focus on music or academics.
To play with all of my heart and soul,
Or to work on things I find trivial with all of my mind.
To entertain, to please my mother,
Both are of great importance.
But which will I allow to take a greater hold.
Do I choose to be happy myself?
Or do I give my parents something in which to take pride
Do I wish to learn or to feel.
To Play or not to play is not the question.
The question is...
Who's happiness do I value more.**