

TEAM HAMLET

week 3rd May to 8th May

<i>TEXT</i>	<i>PARAGRAPHS</i>	<i>NAME</i>
		Zoé Deloi
		Lorraine Guyard
		Shanna Valenzuela
		Déborah Tuquet
		Paola Taddio
		Torche Bilel
		Solène Maillard
		Damien Strzelecki
Act I, scene II	Having established a dark, ghostly atmosphere in the first scene, Shakespeare devotes the second to the seemingly jovial court of the recently crowned King Claudius. If the area outside the castle is murky with the aura of dread and anxiety, the rooms inside the castle are devoted to an energetic attempt to banish that aura, as the	Drita Guraj

king, the queen, and the courtiers desperately pretend that nothing is out of the ordinary. It is difficult to imagine a more convoluted family dynamic or a more out-of-balance political situation, but Claudius nevertheless preaches an ethic of balance to his courtiers, pledging to sustain and combine the sorrow he feels for the king's death and the joy he feels for his wedding in equal parts.

But despite Claudius's efforts, the merriment of the court seems superficial. This is largely due to the fact that the idea of balance Claudius pledges to follow is unnatural. How is it possible to balance sorrow for a brother's death with

happiness for having married a dead brother's wife? Claudius's speech is full of contradictory words, ideas, and phrases, beginning with "Though yet of Hamlet our late brother's death / The memory be green," which combines the idea of death and decay with the idea of greenery, growth, and renewal (I.ii.1–2). He also speaks of "[o]ur sometime sister, now our queen," "defeated joy," "an auspicious and a dropping eye," "mirth in funeral," and "dirge in marriage" (I.ii.8–12). These ideas sit uneasily with one another, and Shakespeare uses this speech to give his audience an uncomfortable first impression of Claudius. The negative impression is furthered

	<p>when Claudius affects a fatherly role toward the bereaved Hamlet, advising him to stop grieving for his dead father and adapt to a new life in Denmark.</p> <p>Hamlet obviously does not want Claudius's advice, and Claudius's motives in giving it are thoroughly suspect, since, after all, Hamlet is the man who would have inherited the throne had Claudius not snatched it from</p>	
Act II scene III	<p>If Hamlet is merely pretending to be mad, as he suggests, he does almost too good a job of it. His portrayal is so convincing that many critics contend that his already fragile sanity shatters at the sight of his dead father's ghost.</p>	Elena Bulku

However, the acute and cutting observations he makes while supposedly mad support the view that he is only pretending. Importantly, he declares, “I am but mad north-north-west: when the wind is southerly I know a hawk from a handsaw” (II.ii.361–362). That is, he is only “mad” at certain calculated times, and the rest of the time he knows what is what. But he is certainly confused and upset, and his confusion translates into an extraordinarily intense state of mind suggestive of madness.

This scene, by far the longest in the play, includes several important revelations and furthers the development of some of

	<p>the play's main themes.</p> <p>The scene contains four main parts: Polonius's conversation with Claudius and Gertrude, which includes the discussion with the ambassadors; Hamlet's conversation with Polonius, in which we see Hamlet consciously feigning madness for the first time; Hamlet's reunion with Rosencrantz and Guildenstern; and the scene with the players, followed by Hamlet's concluding soliloquy on the theme of action. These separate plot developments take place in the same location and occur in rapid succession, allowing the audience to compare and contrast their thematic elements</p>	
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		<i>Eklejsa Turhani</i>
Act I, scene I	<p>Hamlet was written around the year 1600 in the final years of the reign of Queen Elizabeth I, who had been the monarch of England for more than forty years and was then in her late sixties. The prospect of Elizabeth's death and the question of who would succeed her was a subject of grave anxiety at the time, since Elizabeth had no children, and the only person with a legitimate royal claim, James of Scotland, was the son of Mary, Queen of Scots, and therefore represented a political faction to which Elizabeth was opposed. (When Elizabeth died in 1603, James did inherit the throne, becoming King James I.)</p>	Ergiselda Kajo

	<p>It is no surprise, then, that many of Shakespeare's plays from this period, including Hamlet, concern transfers of power from one monarch to the next. These plays focus particularly on the uncertainties, betrayals, and upheavals that accompany such shifts in power, and the general sense of anxiety and fear that surround them. The situation Shakespeare presents at the beginning of Hamlet is that a strong and beloved king has died, and the throne has been inherited not by his son, as we might expect, but by his brother. Still grieving the old king, no one knows yet what to expect from the new one, and the guards</p>	
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	<p>outside the castle are fearful and suspicious.</p>	
<p>Act III, scene i</p>	<p>Claudius and Gertrude discuss Hamlet's behavior with Rosencrantz and Guildenstern, who say they have been unable to learn the cause of his melancholy. They tell the king and queen about Hamlet's enthusiasm for the players. Encouraged, Gertrude and Claudius agree that they will see the play that evening. Rosencrantz and Guildenstern leave, and Claudius orders Gertrude to leave as well, saying that he and Polonius intend to spy on Hamlet's confrontation with Ophelia.</p>	<p>Fjoralda Ceca</p>

	<p>Gertrude exits, and Polonius directs Ophelia to walk around the lobby. Polonius hears Hamlet coming, and he and the king hide.</p>	
<p>Act III, scene II</p>	<p>That evening, in the castle hall now doubling as a theater, Hamlet anxiously lectures the players on how to act the parts he has written for them. Polonius shuffles by with Rosencrantz and Guildenstern, and Hamlet dispatches them to hurry the players in their preparations. Horatio enters, and Hamlet, pleased to see him, praises him heartily, expressing his affection for and high opinion of Horatio's mind and manner, especially</p>	<p>Ina Gjini</p>

	<p>Horatio's qualities of self-control and reserve. Having told Horatio what he learned from the ghost—that Claudius murdered his father—he now asks him to watch Claudius carefully during the play so that they might compare their impressions of his behavior afterward. Horatio agrees, saying that if Claudius shows any signs of guilt, he will detect them.</p>	
		Jozefina Potoli
		Kejsi Cela
		Sara Skendo
Act I, scene IV	<p>It is now night. Hamlet keeps watch outside the castle with Horatio and Marcellus, waiting in the cold for the ghost to appear. Shortly after midnight, trumpets and</p>	Blerta Daka

gunfire sound from the castle, and Hamlet explains that the new king is spending the night carousing, as is the Danish custom. Disgusted, Hamlet declares that this sort of custom is better broken than kept, saying that the king's revelry makes Denmark a laughingstock among other nations and lessens the Danes' otherwise impressive achievements. Then the ghost appears, and Hamlet calls out to it. The ghost beckons Hamlet to follow it out into the night. His companions urge him not to follow, begging him to consider that the ghost might lead him toward harm.

Hamlet himself is unsure whether his father's

	<p>apparition is truly the king's spirit or an evil demon, but he declares that he cares nothing for his life and that, if his soul is immortal, the ghost can do nothing to harm his soul. He follows after the apparition and disappears into the darkness. Horatio and Marcellus, stunned, declare that the event bodes ill for the nation.</p>	
		Oliwia Pielech
		Maja Turowska

WEEK 3
9th to 15th May

		<i>NAME</i>
	question 4	Zoé Deloi
	question 1 QUESTION 3	Lorraine Guyard
		Shanna Valenzuela
		Déborah Tuquet
	question 1 QUESTION 3	Paola Taddio
		Torche Bilel

		Solène Maillard
		Damien Strzelecki
	question 1 QUESTION 3	Blandine Fontaine
	question 1 QUESTION 3	Camille Levy
		Drita Guraj
		Elena Bulku
		<i>Eklejsa Turhani</i>
		Ergiselda Kajo
		Fjoralda Ceca
		Ina Gjini
		Jozefina Potoli
Act IV, scenes V–VI	<p>Gertrude and Horatio discuss Ophelia. Gertrude does not wish to see the bereaved girl, but Horatio says that Ophelia should be pitied, explaining that her grief has made her disordered and incoherent. Ophelia enters. Adorned with flowers and singing strange songs, she seems to have gone mad. Claudius enters and hears</p>	Kejsi Cela

	<p>Ophelia's ravings, such as, "They say the owl was a baker's daughter" (IV.v.42). He says that Ophelia's grief stems from her father's death, and that the people have been suspicious and disturbed by the death as well: "muddied, / Thick and unwholesome in their thoughts and whispers / For good Polonius' death". He also mentions that Laertes has secretly sailed back from France.</p>	
		Sara Skendo
		Blerta Daka
<p>"A murderer and a villain"</p> <p>Text is about the secret of the death of King Hamlet, discovered by his son. The scene takes place in the Kingdom of Denmark. Prince Hamlet shows to her mother a picture of two brothers. He discovered that one brother killed another just for throne and power. Claudius killed Hamlet's father, exactly the</p>		Oliwia Pielech

<p>same person who was queen Gertrude's first husband. He has shown her what human has she married and with who must she live now. Unfortunately she didn't want to listen the truth or maybe it was hard to believe it.</p>		
		Maja Turowska