

## II.B.3.13

### Literatur – Plays and Radio Plays

# Shakespeare's *Hamlet*: "The time is out of joint!" – Das Drama exemplarisch erarbeiten und Parallelen zur Gegenwart ziehen (S II)

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Foto: Imago Images

Was Rache mit Angst zu tun hat, wie Zweifel an Selbstsicherheit nagt, wie Entscheidungskraft gewonnen werden kann – Fragen über Fragen, von denen Hamlet getrieben wird. Die Lernenden setzen sich mit Schicksal, freiem Willen, Rollenwahl und moralischen Krisen auseinander, während sie das Shakespeare-Stück in Auszügen erarbeiten. Filmauszüge (mit Ethan Hawke) sowie Songs stehen als Beispiele für moderne Interpretationen des Klassikers. Digitale *LearningApps* inklusive!

#### KOMPETENZPROFIL

**Klassenstufe:** 11/12 (G8), 12/13 (G 9)

**Dauer:** 60 Unterrichtsstunden (+ 3 Stunden LEK)

**Kompetenzen:** 1. Lesekompetenz: literarische Texte verstehen und Textdeutungen entwickeln; 2. Hör-Seh-Kompetenz: Kurzvideos zentrale Informationen entnehmen; 3. Verfügbarkeit sprachlicher Mittel: sich über das Individuum in der Gesellschaft austauschen

**Thematische Bereiche:** The impact of Shakespearean drama on young audiences today, literature and media, fate versus free will, the roles of women, questions of morality, *Hamlet*

**Material:** Texte, Bilder, Videos

**Zusatzmedien:** Verfilmung von Michael Almereyda (2000) mit Ethan Hawke



## Auf einen Blick

### 1./2. Stunde

**Thema:** *Hamlet* – the play and the character

- M 1** **Let's start with a sad ending** / Bearbeiten eines Lückentexts zu den Elementen einer Tragödie, Hör-Seh-Verstehen von zwei Kurzvideos zu Hamlet's Inhalten
- M 2** **Who is Hamlet and what happens to him?** / Recherchieren einer Inhaltsangabe zu „*Hamlet*“ (Lesen/Sehen), chronologisches Anordnen von Sätzen
- M 3** **Who is who?** / Zuordnen von Namen, Eigenschaften, dramatischen Funktionen

**Homework:** If applicable, find answers for M 3, tasks 2–8.

**Benötigt:**  Beamer/internetfähiger Computer/Lautsprecher für den Videoclip

### 3./4. Stunde

**Thema:** Problems and reactions

- M 4** **Hamlet faces many problems** / Lesen eines originalen Textauszugs (I, 2) mit Aufgaben zum Verständnis, zur Analyse und zur Evaluation (Film)

**Benötigt:**  Beamer/internetfähiger Computer/Lautsprecher für den Videoclip

### 5./6. Stunde

**Thema:** The time is out of joint – when things go dreadfully wrong

- M 5** **The time is out of joint** / Wortschatzsammlung zu Zeiten der Krise und des Erfolgs, Sprechen zum Transfer in die Gegenwart anhand von Bildimpulsen
- M 6** **How to build confidence** / Überprüfen des Hör-Seh-Verstehens mit *True-False-Statements* sowie einer Zuordnungsübung

**Benötigt:**  Beamer/internetfähiger Computer/Lautsprecher für den Videoclip

### 7./8. Stunde

**Thema:** Times lacking love and joy

- M 8** **Ophelia loves and listens – Partner A, B** / arbeitsteiliges Lesen eines Auszugs (I, 3) sowie geführte Analyseübung und Rollenspiel
- M 9** **What Hamlet has lost** / Lesen eines Auszugs (II, 2) und halboffene Analyse

### 9./10. Stunde

**Thema:** What it means to be human – and how to cope with this awareness

- M 10** **To eat or not to eat** / Hör-Seh-Verstehen (III, 1) und Vergleich mit einem Cartoon, Analyse des Cartoons, Extra: Internetrecherche zum „*Wheel of Fortune*“

**Homework:** If applicable, do further internet research for M 10, task 4.

**Benötigt:**  für das Extra M 10, Aufgabe 4: internetfähiger Computer

### 11./12. Stunde

**Thema:** Time for making a decision

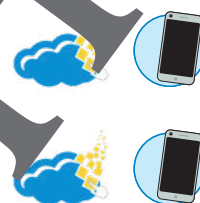
**M 11** **How to talk about major topics in the play *Hamlet*** / Wortschatzsammlung zu Themen des Stücks sowie Kreuzworträtsel

**M 12** **Thinking about morality and mortality** / Lesen (IV,4), Verständnis, Analyse

**M 13** **How to make a good decision** / Hör-Seh-Verstehen mit Multiple-Choice-Aufgabe

**Homework:** If applicable, put M 12, task 2 into writing.

**Benötigt:**  Beamer/internetfähiger Computer/Lautsprecher für den Videoclip



### 13./14. Stunde

**Thema:** Time for women to come to the fore

**M 14** **The role of women** / Aktivieren von Vorwissen zu Ophelia und Gertrude, Hören einer Kurzgeschichte, Hör-Seh-Verstehen zu einem TED-Talk

**Benötigt:**  Beamer/internetfähiger Computer/Lautsprecher für den Videoclip

### 15./16. Stunde

**Thema:** Time for modern versions

**M 15** **Hamlet in various interpretations** / Hör-Seh-Verstehen zu Songs, einer Parodie, einem Kurzfilm und Diskutieren über moderne Interpretationen

**Benötigt:**  Beamer/internetfähiger Computer/Lautsprecher für den Videoclip

### Digitale LearningApps

**M 16:** **Shakespeare's *Hamlet*: "The Time is out of joint"** / Übersicht *LearningApps*

### 17./19. Stunde

**LEK** **Part A: Comprehension, analysis and evaluation** / Thema: Frauenrollen

**Part B: Mediation** / Thema: Soforthilfe

### Minimalplan

Im Grundkurs wird nur M 7 bearbeitet, M 8 kann entfallen (damit ebenso die Arbeitsteilung und der Austausch darüber). Bei Zeitknappheit Verzicht auf M 6 und M 12. Bei M 10 Verzicht auf die Extraaufgabe in der 9./10. Stunde. Bei M 15 reicht es, zwei Beispiele zu bearbeiten.

## M 1

## Let's start with a sad ending

Discover the basic elements of a Shakespearean tragedy.

## Typical features of a Shakespearean tragedy

In general, a tragedy is a theatre play with a sad \_\_\_\_\_ (1). It is concerned with the conflict and suffering experienced by the main character, the \_\_\_\_\_ (2).

William Shakespeare (1564–1616) mostly wrote tragedies that consist of five \_\_\_\_\_ (3). His most famous ones are *Hamlet*, *Macbeth*, *King Lear* and *Othello*. In these plays, the tragic hero is a person of a high \_\_\_\_\_ (4) whose actions have far-reaching consequences.

The audience can \_\_\_\_\_ (5) to the character because the tragic hero is mostly good. Yet, the tragic hero has a character trait that will turn out to be \_\_\_\_\_ (6) or evil in the course of the play. Either the tragic hero commits serious mistakes or has a strange view of reality which results in his \_\_\_\_\_ (7). In the end, the hero suffers physically. He may also develop a guilty conscience if still alive. So, the tragedy represents a \_\_\_\_\_ (8) between two opposed forces of good and evil.

As regards the typical structure of a five-act tragedy, the first act starts with the \_\_\_\_\_ (9). In act two, the \_\_\_\_\_ (10) rises and often the conflict reaches its climax in act three. In act four, the action falls and the final fifth act contains the dénouement and/or the catastrophe.

## Tasks

- Fill the words into the right gaps. You can also complete this task in *LearningApps*. Follow the link or QR code on the left.

action	acts	conflict	downfall	exposition	fatal
outcome	rank	relate	tragic	hero	

- Watch a video (2:05 min.). It belongs to the rising action of the play *Macbeth*, act 1, scene 5. The tragic hero's wife, Lady Macbeth, prepares for the visit of King Duncan. She wants her husband to become king. Depict her position towards good and evil as represented in this short film:

<https://raabe.click/MacbethShakespeareLives> [last access: 14/10/2021]

- Watch the video on *King Lear* (4:02). Depict the feelings and conflicts of this tragic hero in act II, scene 4 as presented in the short film.

<https://raabe.click/KingLearShakespeareLives>

[last access: 14/10/2021]

- Brainstorm together. What other conflicts could cause a tragic ending?



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<https://learningapps.org/view21766925>



### M 3



## Who is who?

Get an overview on the main characters in the play *Hamlet* with the help of this character list. You can also complete this task in *LearningApps*. Follow the link <https://learningapps.org/view21767385> or QR code.



**Hamlet**

- Prince of Denmark
- \_\_\_\_\_ of King Claudius

**Claudius**

- King of \_\_\_\_\_
- Hamlet's uncle

\_\_\_\_\_

- Queen of Denmark
- Hamlet's mother

**Polonius**

- \_\_\_\_\_ to Claudius
- father of Laertes and Ophelia

**Ophelia**

- Polonius's \_\_\_\_\_
- in love with Hamlet

\_\_\_\_\_

- Polonius's son
- goes to France but returns for family matters

\_\_\_\_\_

- Hamlet's fellow student at Wittenberg
- Hamlet's loyal friend

**Rosencrantz**

- Hamlet's fellow student at Wittenberg
- \_\_\_\_\_

**Guildenstern**

- Hamlet's fellow student at Wittenberg
- \_\_\_\_\_

**The ghost**

- supernatural apparition
- claims to be the spirit of the deceased
- \_\_\_\_\_

#### Tasks

1. Fill in the missing words below into the list on the left.

supernatural – nephew – Gertrude – daughter  
 counsellor – Horatio – courtier – uncle – Laertes –  
 King – Denmark – King Hamlet

Now answer the following questions with your partner.

- Who is the tragic hero?  
 \_\_\_\_\_  
 \_\_\_\_\_
- Who is the antagonist?  
 \_\_\_\_\_  
 \_\_\_\_\_
- Who takes revenge in the course of the play?  
 \_\_\_\_\_  
 \_\_\_\_\_
- Who is an innocent victim?  
 \_\_\_\_\_  
 \_\_\_\_\_
- Who is corrupt?  
 \_\_\_\_\_  
 \_\_\_\_\_
- Who becomes mad in the course of the play?  
 \_\_\_\_\_  
 \_\_\_\_\_
- Who is still alive at the end of the play?  
 \_\_\_\_\_  
 \_\_\_\_\_

M 5

The time is out of joint

Hamlet experiences a feeling of crisis that, to a certain degree, is familiar to many people in act 1 scene 5. He states, "The time is out of joint."

Tasks

1. Underline every word that stands for the term "crisis" in the box below.

<u>(to) face a challenge</u>	(to) benefit from sth.	(to) have a problem	(to) experience a loss
(to) assist so.	(to) recover	(to) damage sth.	(to) get stuck in sth.
(to) lead to a natural disaster	(to) represent a miracle	(to) cause a catastrophe	(to) suffer from a health issue
(to) run the risk of	(to) be in trouble	(to) end in failure	(to) show resilience
(to) assure safety	(to) threaten so.	(to) protect so. from	(to) be upset
(to) be in an emergency			(to) be disappointed about sth.

2. Look at the terms you did not underline. Find the general topic they represent?
3. Look at the pictures below. Describe your ideas about times of crisis.
4. With a partner, talk about moments in your lifetime when moments seemed out of order for you or someone you know.



Photos: © www.colourbox.com



<https://learningapps.org/view21767447>



## M 10

## To eat or not to eat

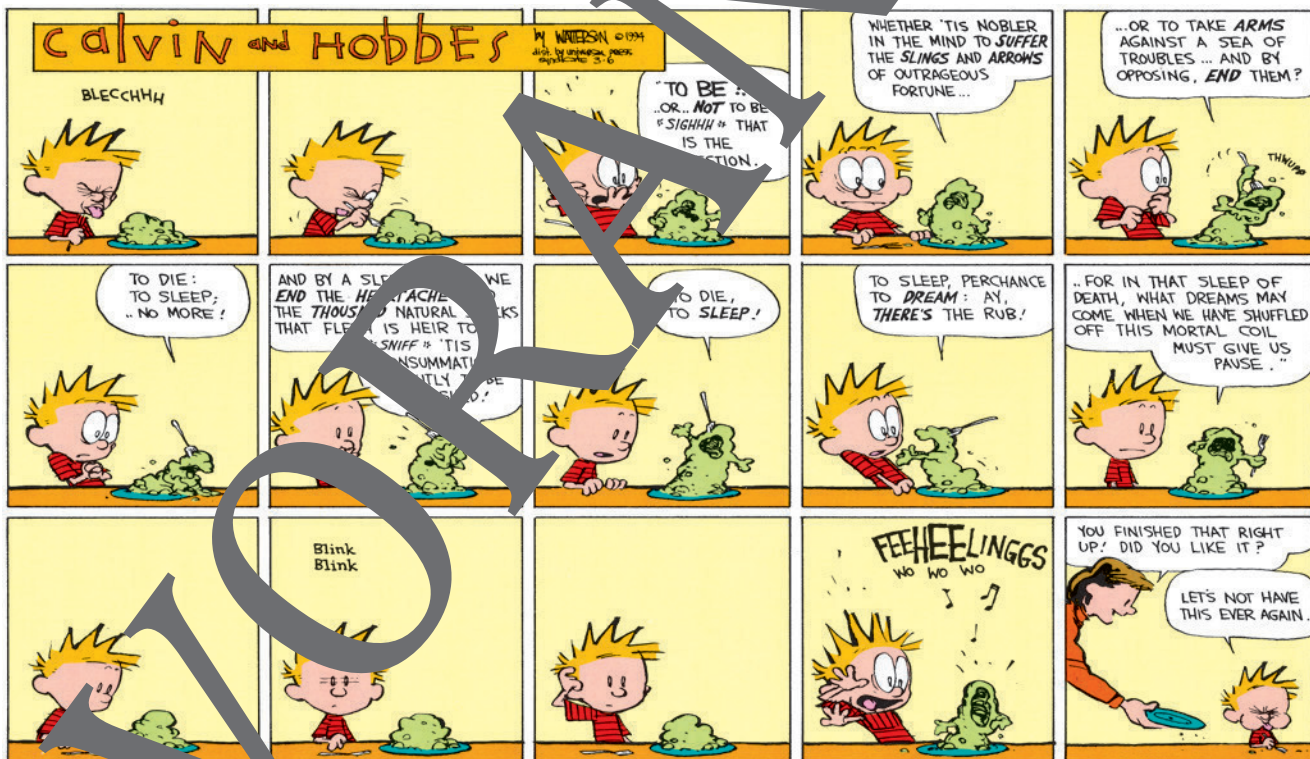


Read the original context of one of the most famous Shakespeare quotations and discover several ways it has been used creatively.

**Short revision of act III, scene 1:** In act III, scene 1 Hamlet's friends have not found out why Hamlet behaves so madly. Consequently, Claudius and Polonius prepare to spy on Hamlet and Ophelia. They want to find out if Hamlet is just lovesick due to Ophelia turning her attention away from him or if he is really mad. When Hamlet is on his own, he reflects on if human beings just continue living for fear of afterlife in his worldfamous soliloquy "To be, or not to be". When Hamlet meets Ophelia, he declares that he has never loved Ophelia and tells her to go to a nunnery. Finally, Claudius plans to send Hamlet to England.

## Tasks

1. Watch the excerpt in the adaptation by Almeyreya (scene 8, 38:17-41:00 min.). Indicate which moment of act III, 1 is presented.
2. Study the cartoon below. What does the food talk about?
3. Analyse the cartoonist's message towards the food's situation.
4. Extra: Research the concept behind the "Wheel of Fortune", the matter of fate and free will. As a starting point, use this link <https://www.literature-no-trouble.com/the-wheel-of-fortune/> [last access: 20/10/2021] or watch this detailed clip (9:27 min.): <https://www.youtube.com/watch?v=U48st...> [last access: 20/10/2021].
5. Enjoy listening to this soliloquy in Early Modern English pronunciation by Ben Coker (2:31 min.): <https://www.youtube.com/watch?v=qYiYd9RcK5M> [last access: 20/10/2021].



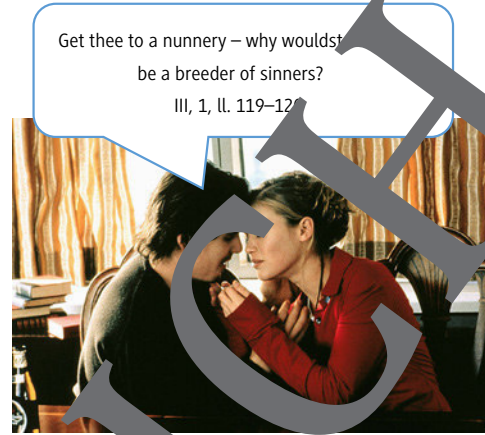
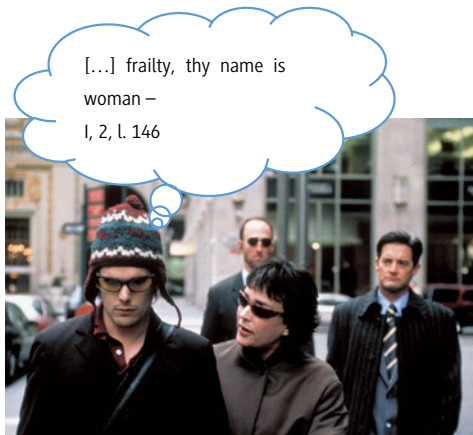
Cartoon: Watterson, Bill. "To Be or Not to Be." *The Complete Calvin and Hobbes*. 3 vols. Vol. 3: 1992-1995. Kansas City: Andrews McMeel Publishing, 2005. 6 March 1994. 308. CALVIN AND HOBBS ©1994 Watterson. Reprinted with permission of Andrews McMeel Syndication. All rights reserved

**slings:** missiles – **outrageous fortune:** unacceptable fate – **arms:** weapons – **(to) be heir to:** here: (to) experience – **consummation:** ending – **devoutly to be wished:** (to) pray for sth. – **perchance:** perhaps – **rub:** obstacle – **shuffled off this mortal coil:** died – **pause:** a moment to think

## M 14

## The role of women

Resume why the prevalent presentation of the two female characters in *Hamlet* is negative.



Photos: Imago Images

## Gertrude

- |  |  |
|--|--|
| <input type="checkbox"/>   | <input type="checkbox"/>   |
| <input type="checkbox"/> has genuine feelings of love for Hamlet.  | <input type="checkbox"/> has genuine feelings of love for Hamlet.  |
| <input type="checkbox"/> is obedient to the family.  | <input type="checkbox"/> is obedient to the family.  |
| <input type="checkbox"/> does not speak up nor express her individual desires.   | <input type="checkbox"/> does not speak up nor express her individual desires.   |
| <input type="checkbox"/> worries about Hamlet's feigned madness.   | <input type="checkbox"/> worries about Hamlet's feigned madness.   |
| <input type="checkbox"/> does not deserve the bad treatment by Hamlet.   | <input type="checkbox"/> does not deserve the bad treatment by Hamlet.   |
| <input type="checkbox"/> seems to have lost her identity and her memory because of grief.                                      | <input type="checkbox"/> seems to have lost her identity and her memory because of grief.                                      |
| <input type="checkbox"/> sings about sex and hands out flowers – a strange mixture of bawdy comments and innocent playfulness. | <input type="checkbox"/> sings about sex and hands out flowers – a strange mixture of bawdy comments and innocent playfulness. |
| <input type="checkbox"/> is a victim in a man's world.   | <input type="checkbox"/> is a victim in a man's world.   |
| <input type="checkbox"/> does not talk back to Hamlet's mean reproaches.   | <input type="checkbox"/> does not talk back to Hamlet's mean reproaches.   |
| <input type="checkbox"/> is powerless and dependent on men.  | <input type="checkbox"/> is powerless and dependent on men.  |
| <input type="checkbox"/> is reduced to her sex life by Hamlet.   | <input type="checkbox"/> is reduced to her sex life by Hamlet.   |
| <input type="checkbox"/> has been distrustful towards her partner.   | <input type="checkbox"/> has been distrustful toward her partner.  |



## Hamlet in various interpretations

M 15

The play *Hamlet* remains part of the world's cultural knowledge. It has inspired artists for centuries and the story has been creatively adapted for various genres like film, dance, pop culture or even music.

### Tasks

1. Watch and listen to the song (4:53 min.) *I'll call thee Hamlet* by the German pop group Woods of Birnam from the album *Woods of Birnam* in 2014 : <https://raabe.click/HamletWoodsOfBirnam> [last access: 15/10/2021]. Name the element of the play *Hamlet* that has inspired this song.
2. Listen to the German song (3:48 min.) "*Hamlet*" by the German vocal group Wise Guys from the album "*Klassenfahrt*" in 2010: <https://raabe.click/HamletWiseGuys> [last access: 15/10/2021]. Discuss in how far this song relates to a school context just like the album's title.
3. Watch the parody of the play *Hamlet* by the Simpsons in the 14<sup>th</sup> episode of the 13<sup>th</sup> season, 3<sup>rd</sup> segment (5:01): <https://raabe.click/HamletSimpsons> [last access: 15/10/2021]. Of what do they make fun?
4. Watch the short film adaptation of *Hamlet* by the British Council (4:01): <https://raabe.click/HamletBritishCouncil> [last access: 15/10/2021]. Describe what new ideas have been tried out in this version.
5. Discuss what adaptation you liked best from the four presented here and why.

6. Now to you. Time to become creative. You are approaching A-levels and think about designing an English course T-shirt/hoodie that refers to *Hamlet*.

Everybody knows that a person holding up a skull represents a symbol of the character *Hamlet*. The most famous line "*To be or not to be, that is the question*", is unforgettable, but has been overused over and over again. Here is the challenge: Your course wants something different as a reference to *Hamlet*. Discuss what symbol or quotation you would like to put on your T-shirt that represents a cunning, fresh idea.



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