

Who are the guests of this episode of Aria Code?

What are they talking about?

Where did we leave Hamlet in the previous LWS?

1. Read out the verbs and try to find the place for each one. Mind you pay attention to the tenses.

hide **exit** **enter** **launch**

act **pretend** **do** **read**

- So Ophelia's, you know, now _____ as an agent of Polonius, she's _____ , she's just _____ her studies while Claudius and Polonius then go and _____ . So they _____ at the very moment that Hamlet _____ and Ophelia is there _____ her book, and that's the moment that he _____ into "to be, or not to be."



Using prompts in brackets, fill the gaps with nouns:

- It's Hamlet's _____ (meditate) on _____ (mortal).
- You know, do I, or don't I exist, live, it's the question at the heart of _____ (human).
- "To be, or not to be, that is the question. Whether it is 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,"

Listen and check _____

2. Listen to the clip and do this T/F activity

1. When Jeffrey Wilson was 18, he tried to commit suicide.
2. It's still difficult for him to talk about although it was twelve years ago.
3. Back then, he was insecure, depressed, and drank a lot.
4. His family wasn't terribly supportive.
5. He overcame all his troubles on his own.
6. Now he is a family man and a college professor.
7. Shakespeare's *Hamlet* finally helped Wilson to process his experience fully.

3. Complete the series of miscellaneous activities:

A. _____ **Fill each gap with three words:**

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The aria starts, with this sort of _____ chord almost like thunder going after repeated, is very low and _____ and the piano and then Hamlet enters and he says, "or not to be, or not to be, or not to be."

You've also got a recorded noise, which is something you'd expect from a horror film, _____ , "to be." And it's *weird*.



B. Unjumble the questions and find the place for them in the transcript (there's one extra gap):

1. / do/ mark in that/ where/ put the question/ you/?

_____

2. / what's /I don't / the point/know,/?

_____

3. /question,/is it/well,/ really a/ that's not/?

_____

It starts with a paradox, "To be, or not to be, that is the question." ___ ___ "To be, or not to be." It could be to die or not to die, to kill or not to kill, to act or not to act. ___ But it's not, it's something bigger and more general.

He seems to be saying, " ___ " and although it's an essentially felt personal thing, it doesn't really seem to be just about Hamlet's personal circumstance, it's about all of our circumstance.

Listen and check _____

C.Read, try to figure out the set of correct options, listen and check _____ :

Hamlet is **XXXX** the soliloquy very much like, you know, an academic **XXXX**, "here's the question I'm going to answer – to be or not to be." And it feels very formal. He's **XXXX** upon these sort of formal logical devices that were used in 16th century **XXXX** to investigate big questions. Like, should I kill myself or should I not kill myself?

formulation/ investigation/drawing/education

formulating/ investigation/ drowning/ education

formulating/ investigation/ drawing/ education



D.Find the correct place for each word:

out **about** **back** **up** **of** **to**

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You know, you can't sit _____ and go, "ah, this bit doesn't apply _____ me." Yes, mate, it does. It's _____ death. You know, you're born. The only thing you know, is nobody gets ___ ___ here alive. You're going to die. Listen ___ .



Listen and check _____

4. Listen to the snippet once _____
What resonates with *Hamlet* in Clayton's story? What opera was he going to rehearse?

my dad **the turmoil** **my life** **my flight** **rehearsals**

my mum **my girlfriend** **terminal** **my mind**

The vocal and dramatic demands of the role of Hamlet are really quite formidable. And a lot of that has to do with Allan Clayton, his capacities as an artist, and all of that is written into this role.

I had a sort of mini breakdown, not long afterwards. I got home and I was supposed to go straight to, um, to Frankfurt to do *[Eugene] Onegin*. And I got on the, I got in the cab to the airport and, uh, I, I'd just split up with _____ during the process of *Hamlet*. I moved house straight afterwards. _____ is dead. I don't have a relationship with _____. So there's all these sort of things I think should just sort of, I was in the cab to the airport. I said, "I don't think I can go to Frankfurt tomorrow. I don't think I can start _____ ." And so I went to _____ five



at Heathrow. I went to the bar before security and I just watched _____ go up the departures until it said "left − departed." And I got in a cab, went straight home. And um, I said to my agent, "I'm

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really sorry. I'm not going to rehearsals. And can you please apologize to Frankfurt for me?" This is awful. I've never done anything so unprofessional in _____ , but it was just those few months of everything going on with _____ of everything and it was what that was the reaction my, _____ and body took.

A HAMLET FOR OUR TIME

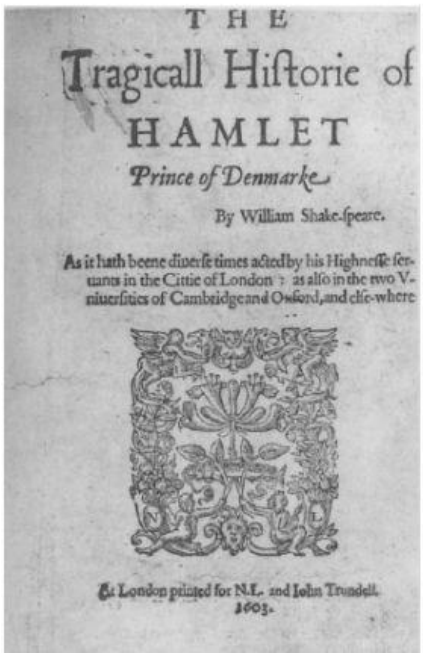
In a bold new production, the director Robert Icke finds resonances in Shakespeare's canonical play which make it feel made for this moment.

By Rebecca Mead
June 6, 2022



5. Read the excerpt from a review from the New Yorker magazine and ask questions for the "answers" in bold

Directors and scholars of "Hamlet" have long had to confront the fact that there is no authoritative version of the play. **In the early seventeenth century**, three different versions were printed: the First Quarto (1603), the Second Quarto (1605), and the First Folio (1623). There are radical differences among them. The First Quarto—sometimes called **the Bad Quarto**—seems to have been transcribed from the memory **of an actor who played the minor role of Marcellus**, one of the watchmen. (Scholars have noted that **the lines spoken by Marcellus are unusually consistent with later versions**.) The Second Quarto **is roughly twice the length of the First Quarto** and differs from it in about a thousand, sometimes very small, instances. In the "Hamlet" that appears in the First Folio—**the first collected works of Shakespeare**, posthumously printed in 1623—more than **two hundred lines** of the Second Quarto have been cut, and **seventy lines** have been added. In one of the First Quarto's most notable differences, Hamlet's most indelible six words are followed by "Ay, there's the point"—a variation that, on the very rare occasions it is staged, can leave audiences befuddled, as if the actor playing the Prince had forgotten some of the most famous lines in the canon.


THE
Tragicall Hiſtorie of
HAMLET
Prince of Denmarke
By William Shake-ſpeare.
As it hath beene diuerſe times acted by his Highneſſe ſeruants in the Cittie of London: as alſo in the two Vniuerſities of Cambridge and Oxford, and elſe-where
At London printed for N.L. and Iohn Trundell. 1603.

Explain in your own way meanings of the underlined words.

6. Read the transcript and try to figure out the correct word forms to fill the gaps

- So Brett brilliantly uses a version of the speech that people know less well, which is from Q1, the Bad Quarto, which is basically a _____ (***pirate***) copy of the play. This is what

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we call a _____ (***memory***) _____ (***construct***) of *Hamlet*. In other words, it's the play as remembered by somebody who was in it.

- It makes a _____ (***liberty***) decision to say not "to be or not to be that is the question," but "to be, or not to be, ay there's the point."

- And you think, "um, yeah, kind of, have another go, you're nearly there."

So yes, Brett has very cleverly taken something that we think we know and set it ____ (***double***) in ways that wake us up. First of all using a version of the speech, which was the first ever published version of it, and secondly, by setting it to music.

- The _____ (***accompany***) continues in a very _____ (***sparsity***) way, very delicate, pianississimo, as quiet as can be. And the vocal line gradually, gradually ramps up a little higher, a little higher, it's set in a very _____ (***fragment***) way. A lot of rests between these sort of halting phrases.



Listen and check _____

Join the matching parts of the chunks

a pirated copy	us up
a memorial	sparse way
have another	of the play
in ways that wake	up a little higher
the first ever	as can be
continues in a very	reconstruction
as quiet	of halting phrases
gradually ramps	go
between these sort	published version

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