

- A. Refer to your copy of *Hamlet*. Listen to a masterful reading and read Act 3.2, lines 1–144 (from “Speak the speech, I pray you” to “hobby-horse is forgot.”) and answer the following questions before sharing out with the class.

Is Hamlet's advice to the players applicable to modern actors?

In lines 39-42 what seems to bother Hamlet?

What do you learn about Horatio in this scene?

Why specifically does Hamlet admire Horatio's stoicism?

Find two examples of literary devices in Hamlet's advice to the players.

- B. Refer to your copy of *Hamlet*. Listen to a masterful reading and read Act 3.2, lines 145–321 (from “*The trumpets sounds. Dumb show follows.*” to “Come some music.”) and answer the following questions before sharing out with the class.

Why do you think Claudius does not stop the play immediately after the dumb show?

In what ways does *The Mousetrap* mirror the murder of Hamlet's father? Find three examples.

Which line shows us that Hamlet no longer doubts Claudius' guilt?

C. Refer to your copy of *Hamlet*. Listen to a masterful reading and read Act 3.2, lines 322–431 (from “*Enter Rosencrantz and Guildenstern.*” to “To give them seals never, my soul, consent.”) and answer the following questions before sharing out with the class.

Why are Rosencrantz and Guildenstern more bold in Hamlet's presence?

Why does Hamlet say, "Sir, I lack advancement" (332) to Rosencrantz?

How does the line remind you of 3.1?