

PRACTICE MULTIPLE CHOICE QUESTIONS 1 – 5:

From Act I, Scene i:

MARCELLUS: O, farewell, honest soldier:

Who hath relieved you?

FRANCISCO: Bernardo hath my place.

Give you good night.

5 MARCELLUS: Good now, sit down, and tell me, he that knows,

Why this same strict and most observant watch

So nightly toils the subject of the land,

And why such daily cast of brazen cannon,

And foreign mart for implements of war

10 Why such impress of shipwrights, whose sore task

Does not divide the Sunday from the week.

What might be toward, that this sweaty haste

Doth make the night joint-labourer with the day?

Who is't that can inform me?

15 HORATIO: That can I;

At least the whisper goes so. Our last King,

Whose image even but now appear'd to us,

Was, as you know, by Fortinbras of Norway,

Thereto prick'd on by a most emulate pride,

20 Dared to the combat; in which our valiant Hamlet—

For so this side of our known world esteem'd him—

Did slay this Fortinbras; who by a seal'd compact,

Well ratified by law and heraldry,

Did forfeit, with his life, all those his lands

25 Which he stood seized of, to the conqueror;

Against the which, a moiety competent

Was gaged by our King; which had return'd

To the inheritance of Fortinbras,

Had he been vanquisher, as, by the same covenant

30 And carriage of the article design'd,

His fell to Hamlet. Now, sir, young Fortinbras,

Of unimproved metal hot and full,

Hath in the skirts of Norway here and there

Shark'd up a list of lawless resolute,

35 For food and diet to some enterprise

That hath a stomach in't; which is no other—

As it doth well appear unto our state—

But to recover of us, by strong hand

And terms compulsory, those foresaid lands

40 So by his father lost. And this, I take it,

Is the main motive of our preparations,

The source of this our watch and the chief head

Of this post-haste and romage in the land.

BERNARDO: I think it be no other but e'en so.

45 Well may it sort that this portentous figure

Comes armed through our watch, so like the King

That was and is the question of these wars.

1. Horatio's long speech (lines 15-43) provide
 - a. plot summary.
 - b. character development.
 - c. exposition.
 - d. suspense.
 - e. rising action.

2. In the clause, "which had return'd / To the inheritance of Fortinbras / Had he been vanquished," the two "had"s mean
 - a. COULD HAVE ... [HE] WOULD HAVE
 - b. WOULD ... DID
 - c. HAD ... COULD
 - d. WOULD HAVE ... IF [HE] HAD
 - e. HAD ... HAD [HE]

3. The "valiant Hamlet" mentioned in line 20 is
 - a. the tragic hero of this play.
 - b. the defeated king of Norway.
 - c. the ghost that has appeared.
 - d. the father of young Fortinbras.
 - e. the prophetic spirit of doom.

4. Bernardo believes the information Horatio gives is important because
 - a. war is imminent.
 - b. it explains why the ghost has appeared.
 - c. Fortinbras' ghost has also appeared.
 - d. losing the disputed land would cause a famine.
 - e. it explains young Fortinbras' rightful claim to the land.

5. All of the following are signs that Denmark is in a state of alert EXCEPT
 - a. ship builders are forced to work seven days a week.
 - b. new weapons are being manufactured.
 - c. weapons dealers from other countries arrive daily.
 - d. the guard at the castle has been increased.
 - e. the ghost of the former king has been seen.

PRACTICE MULTIPLE CHOICE QUESTIONS 6 – 15:

From Act I, Scene ii:

[Enter CLAUDIUS, GERTRUDE, HAMLET, POLONIUS, LAERTES, VOLTIMAND, CORNELIUS,
Lords, and Attendants]

KING: Though yet of Hamlet our dear brother's death
5 The memory be green, and that it us befitted
To bear our hearts in grief and our whole kingdom
To be contracted in one brow of woe,
Yet so far hath discretion fought with nature
That we with wisest sorrow think on him
10 Together with remembrance of ourselves.
Therefore our sometime sister, now our queen,
The imperial jointress to this warlike state,
Have we, as 'twere with a defeated joy,
With an auspicious, and a dropping eye,
15 With mirth in funeral, and with dirge in marriage,
In equal scale weighing delight and dole,
Taken to wife. Nor have we herein barr'd
Your better wisdoms, which have freely gone
With this affair along. For all, our thanks.
20 Now follows, that you know, young Fortinbras,
Holding a weak supposal of our worth,
Or thinking by our late dear brother's death
Our state to be disjoint and out of frame,
Colleagu'd with this dream of his advantage,
25 He hath not fail'd to pester us with message,
Importing the surrender of those lands
Lost by his father, with all bonds of law,
To our most valiant brother. So much for him.
Now for ourself, and for this time of meeting.
30 Thus much the business is: we have here writ
To Norway, uncle of young Fortinbras,—
Who, impotent and bed-rid, scarcely hears
Of this his nephew's purpose—to suppress
His further gait herein, in that the levies,
35 The lists, and full proportions, are all made
Out of his subject, and we here dispatch
You, good Cornelius, and you, Voltimand,
For bearers of this greeting to old Norway,
Giving to you no further personal power
40 To business with the King, more than the scope
Of these delated articles allow. [Gives a paper]
Farewell, and let your haste commend your duty.

CORNELIUS, VOLTIMAND:

In that and all things will we show our duty.

45 KING: We doubt it nothing. Heartily farewell.

[Exeunt VOLTIMAND and CORNELIUS]

50 And now, Laertes, what's the news with you?
You told us of some suit. What is't, Laertes?
You cannot speak of reason to the Dane,
And lose your voice. What wouldst thou beg, Laertes,
That shall not be my offer, not thy asking?
55 The head is not more native to the heart,
The hand more instrumental to the mouth,
Than is the throne of Denmark to thy father.
What wouldst thou have, Laertes?

LAERTES: Dread my lord,

60 Your leave and favour to return to France;
From whence though willingly I came to Denmark,
To show my duty in your coronation,
Yet now, I must confess, that duty done,
My thoughts and wishes bend again toward France
65 And bow them to your gracious leave and pardon.

KING: Have you your father's leave? What says Polonius?

POLONIUS: He hath, my lord, wrung from me my slow leave
By laboursome petition, and at last
Upon his will I seal'd my hard consent.

70 I do beseech you, give him leave to go.

KING: Take thy fair hour, Laertes; time be thine,
And thy best graces spend it at thy will!
But now, my cousin Hamlet, and my son,—

HAMLET: [Aside] A little more than kin, and less than kind.!

75 KING: How is it that the clouds still hang on you?

HAMLET: Not so, my lord. I am too much i' the sun.

GERTRUDE: Good Hamlet, cast thy nighted color off,
And let thine eye look like a friend on Denmark.
Do not for ever with thy vailed lids

80 Seek for thy noble father in the dust.

Thou know'st 'tis common. All that lives must die,
Passing through nature to eternity.

HAMLET: Ay, madam, it is common.

GERTRUDE: If it be,

85 Why seems it so particular with thee?

HAMLET: Seems, madam! Nay it is; I know not seems.

'Tis not alone my inky cloak, good mother,
Nor customary suits of solemn black,
Nor windy suspiration of forced breath,
90 No, nor the fruitful river in the eye,
Nor the dejected havior of the visage,
Together with all forms, moods, shapes of grief,
That can denote me truly. These indeed seem,
For they are actions that a man might play;
95 But I have that within which passeth show.
These but the trappings and the suits of woe.

KING: 'Tis sweet and commendable in your nature, Hamlet,
To give these mourning duties to your father;
But you must know, your father lost a father;
100 That father lost, lost his, and the survivor bound
In filial obligation for some term
To do obsequious sorrow. But to persevere
In obstinate condolement is a course
Of impious stubbornness; 'tis unmanly grief;
105 It shows a will most incorrect to heaven,
A heart unfortified, a mind impatient,
An understanding simple and unschool'd:
For what we know must be, and is as common
As any the most vulgar thing to sense,
110 Why should we, in our peevish opposition,
Take it to heart? Fie! 'tis a fault to heaven,
A fault against the dead, a fault to nature,
To reason most absurd, whose common theme
Is death of fathers, and who still hath cried,
115 From the first corse till he that died to-day,
This must be so. We pray you, throw to earth
This unprevailing woe, and think of us
As of a father; for let the world take note
You are the most immediate to our throne,
120 And with no less nobility of love
Than that which dearest father bears his son
Do I impart toward you. For your intent
In going back to school in Wittenberg,
It is most retrograde to our desire;
125 And we beseech you, bend you to remain
Here in the cheer and comfort of our eye,
Our chiefest courtier, cousin, and our son.

PRACTICE MULTIPLE CHOICE QUESTIONS 16 – 20:

From Act I, Scene ii:

HAMLET: O, that this too too sullied (solid) flesh would melt,
Thaw and resolve itself into a dew,
Or that the Everlasting had not fix'd
His canon 'gainst self-slaughter! O God! God!
5 How weary, stale, flat and unprofitable
Seem to me all the uses of this world!
Fie on't! ah, fie! 'Tis an unweeded garden,
That grows to seed; things rank and gross in nature
Possess it merely. That it should come to this!
10 But two months dead! Nay, not so much, not two;
So excellent a king, that was, to this,
Hyperion to a satyr; so loving to my mother
That he might not beteem the winds of heaven
Visit her face too roughly. Heaven and earth!
15 Must I remember? Why, she would hang on him
As if increase of appetite had grown
By what it fed on; and yet, within a month—
Let me not think on't! Frailty, thy name is woman—
A little month, or ere those shoes were old
20 With which she follow'd my poor father's body,
Like Niobe, all tears—why she, even she—
O, God! a beast that wants discourse of reason
Would have mourn'd longer—married with my uncle,
My father's brother, but no more like my father
25 Than I to Hercules. Within a month,
Ere yet the salt of most unrighteous tears
Had left the flushing in her galled eyes,
She married. O, most wicked speed, to post
With such dexterity to incestuous sheets!
30 It is not, nor it cannot come to, good.
But break, my heart, for I must hold my tongue.

16. The primary purpose of this entire soliloquy is to
- provide plot exposition.
 - introduce the conflict.
 - provide comic relief.
 - contrast Hamlet and his father.
 - recap important information.
17. The lines, "So excellent a king, that was, to this, / Hyperion to a satyr" contain what figure of speech?
- hyperbole
 - onomatopoeia
 - synecdoche
 - analogy
 - simile
18. The lines, "'tis an unweeded garden, / That grows to seed" (lines 7-8) provide an example of
- a simile.
 - a metaphor.
 - an analogy.
 - hyperbole.
 - metonymy.
19. This soliloquy introduces the theme of
- Hamlet's fear of intimacy.
 - the illusions of the corporeal world.
 - Hamlet's desire for nonexistence.
 - the foolishness of organized religion.
 - Hamlet's disgust over physical pleasures.
20. The most important piece of information revealed in this soliloquy is
- the fact that Hamlet's mother married Hamlet's uncle.
 - the fact that Hamlet favors his father.
 - the short time between Hamlet's father's death and his mother's remarriage.
 - the comparison of Denmark to the Garden of Eden.
 - the fact that Hamlet's uncle, and not Hamlet, succeeded Hamlet's father to the throne.

6. Claudius' transition from "you" to "thou" when talking to Laertes (lines 50-53) indicates Claudius'
 - a. distrust of Laertes.
 - b. familiarity with Laertes.
 - c. inexperience as king.
 - d. status as absolute monarch.
 - e. love of his step-son.

7. Claudius' use of first person plural throughout this scene is a sign of his
 - a. status as king.
 - b. confusion with language.
 - c. complex personality.
 - d. pompous arrogance.
 - e. love of Gertrude.

8. The phrases "mirth in funeral" and "dirge in marriage" (line 15) are examples of
 - a. paradox.
 - b. oxymoron.
 - c. leitmotif.
 - d. invective.
 - e. synecdoche.

9. Hamlet's response to Claudius, "Not so, my lord; I am too much i' the sun" (line 76) contains which of the following figures of speech?
 - a. parody
 - b. hyperbole
 - c. onomatopoeia
 - d. pun
 - e. conceit

10. Hamlet's response to his mother's rebuke (lines 86-96) introduces the theme of
 - a. the vagaries of fate.
 - b. appearance versus reality.
 - c. grief versus joy.
 - d. impropriety in marriage.
 - e. madness versus sanity.

11. Another theme introduced in the above speech is
 - a. the suddenness of death / the uncertainty of life.
 - b. the frailty of women.
 - c. Renaissance attitudes toward vengeance.
 - d. art imitating life / life imitating art.
 - e. the futility of war.

12. Claudius offers all of the following as criticisms of Hamlet's grief except
 - a. such grief is appropriate only for women.
 - b. death is common, and grief is irrational.
 - c. to grieve is to sin against God's will.
 - d. excessive grief is a sign of ignorance.
 - e. the proper period of mourning has expired.

13. When Claudius tells Laertes in lines 55-57, "The head is not more native to the heart / The hand more instrumental to the mouth, / Than is the throne of Denmark to thy father," he is admitting that Polonius
 - a. is the rightful king of Denmark.
 - b. has already given permission for Laertes to return to France.
 - c. is the real power behind the throne.
 - d. is pompous and talkative.
 - e. has dealt with the threatened Norwegian invasion.

14. Rather than his stated reason (line 64), it would have been more appropriate for Laertes to return to Denmark
 - a. to attend Hamlet's father's funeral.
 - b. to attend Hamlet's mother's marriage.
 - c. to witness Hamlet's homecoming.
 - d. for a visit with his family.
 - e. to serve Denmark's army.

15. Claudius' refusal to allow Hamlet to return to Wittenberg shows his
 - a. affection for Hamlet.
 - b. distrust of Hamlet.
 - c. love of Gertrude.
 - d. fear of Fortinbras.
 - e. respect for Polonius.