

Unit 5

Drama

A Midsummer Night's Dream

by William Shakespeare

Teacher Guide





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GRADE 5

Core Knowledge Language Arts®



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This OER unit is offered as a supplement to the core CKLA program developed by the Core Knowledge Foundation. The unit is not part of the current CKLA print program available for purchase from Amplify.

However, as we gather more feedback on how this unit works in classrooms, Amplify and the Core Knowledge Foundation will consider how this unit may be incorporated into future iterations of the core CKLA program sold by Amplify.

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Alignment to the Common Core State Standards

The following chart indicates which lessons in the *A Midsummer Night's Dream* unit address content from the Common Core State Standards (CCSS).

Unit 5: <i>A Midsummer Night's Dream</i>		Lessons														
		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Reading Standards for Literature																
Key Ideas and Details																
STD RL.5.1	Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.	✓	✓	✓	✓	✓	✓	✓	✓							
STD RL.5.2	Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.			✓	✓	✓	✓	✓	✓							
STD RL.5.3	Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., <i>how characters interact</i>).			✓	✓	✓	✓		✓							
Craft and Structure																
STD RL.5.4	Determine the meaning of words and phrases as they are used in a text, including figurative language such as metaphors and similes.		✓		✓				✓	✓	✓	✓	✓	✓	✓	
STD RL.5.5	Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem.						✓		✓							
STD RL.5.6	Describe how a narrator's or speaker's point of view influences how events are described.			✓	✓	✓	✓	✓								
Integration of Knowledge and Ideas																
STD RL.5.7	Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g., <i>graphic novel, multimedia presentation of fiction, folktale, myth, poem</i>).	✓		✓												
STD RL.5.8	(Not applicable to literature)															
STD RL.5.9	Compare and contrast stories in the same genre (e.g., <i>mysteries and adventure stories</i>) on their approaches to similar themes and topics.															

Unit 5: <i>A Midsummer Night's Dream</i>		Lessons														
		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Range of Reading and Level of Text Complexity																
STD RL.5.10	By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the Grades 4–5 text complexity band independently and proficiently.	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	
Reading Standards for Informational Text																
Key Ideas and Details																
STD RI.5.1	Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.	✓	✓	✓	✓	✓	✓	✓	✓							
STD RI.5.2	Determine two or more main ideas of a text and explain how they are supported by key details; summarize the text.						✓	✓	✓							
STD RI.5.3	Explain the relationships or interactions between two or more individuals, events, ideas, or concepts in a historical, scientific, or technical text based on specific information in the text.															
Craft and Structure																
STD RI.5.4	Determine the meaning of general academic and domain-specific words and phrases in a text relevant to a Grade 5 topic or subject area.															
STD RI.5.5	Compare and contrast the overall structure (e.g., <i>chronology</i> , <i>comparison</i> , <i>cause/effect</i> , <i>problem/solution</i>) of events, ideas, concepts, or information in two or more texts.															
STD RI.5.6	Analyze multiple accounts of the same event or topic, noting important similarities and differences in the point of view they represent.															
Integration of Knowledge and Ideas																
STD RI.5.7	Draw on information from multiple print or digital sources, demonstrating the ability to locate an answer to a question quickly or to solve a problem efficiently.															
STD RI.5.8	Explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence support which point(s).															
STD RI.5.9	Integrate information from several texts on the same topic in order to write or speak about the subject knowledgeably.															

Unit 5: <i>A Midsummer Night's Dream</i>		Lessons														
		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Range of Reading and Level of Text Complexity																
STD RI.5.10	By the end of the year, read and comprehend informational texts, including history/social studies, science, and technical texts, at the high end of the Grades 4–5 text complexity band independently and proficiently.															
Reading Standards for Foundational Skills																
STD RF.5.3	Know and apply grade-level phonics and word analysis skills in decoding words.		✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	
STD RF.5.3a	Use combined knowledge of all letter-sound correspondences, syllabication patterns, and morphology (e.g., <i>roots and affixes</i>) to read accurately unfamiliar multisyllabic words in context and out of context.			✓		✓	✓	✓								
Fluency																
STD RF.5.4	Read with sufficient accuracy and fluency to support comprehension.		✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	
STD RF.5.4a	Read on-level text with purpose and understanding.		✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	
STD RF.5.4b	Read on-level prose and poetry orally with accuracy, appropriate rate, and expression on successive readings.				✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	
STD RF.5.4c	Use context to confirm or self-correct word recognition and understanding, rereading as necessary.		✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	
Writing Standards																
Text Types and Purposes: Opinion																
STD W.5.1	Write opinion pieces on topics or texts, supporting a point of view with reasons and information..		✓													
STD W.5.1a	Introduce a topic or text clearly, state an opinion, and create an organizational structure in which ideas are logically grouped to support the writer's purpose.		✓		✓											
STD W.5.1b	Provide logically ordered reasons that are supported by facts and details.		✓				✓									
STD W.5.1c	Link opinion and reasons using words, phrases, and clauses (e.g., <i>consequently, specifically</i>).															
STD W.5.1d	Provide a concluding statement or section related to the opinion presented.		✓													

Unit 5: <i>A Midsummer Night's Dream</i>		Lessons														
		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Text Types and Purposes: Informative/Explanatory																
STD W.5.2	Write informative/explanatory texts to examine a topic and convey ideas and information clearly.					✓										
STD W.5.2a	Introduce a topic clearly, provide a general observation and focus, and group related information logically; include formatting (e.g., <i>headings</i>), illustrations, and multimedia when useful to aiding comprehension.					✓										
STD W.5.2b	Develop the topic with facts, definitions, concrete details, quotations, or other information and examples related to the topic.					✓										
STD W.5.2c	Link ideas within and across categories of information using words, phrases, and clauses (e.g., <i>in contrast</i> , <i>especially</i>).															
STD W.5.2d	Use precise language and domain-specific vocabulary to inform about or explain the topic.															
STD W.5.2e	Provide a concluding statement or section related to the information or explanation presented.		✓													
Text Types and Purposes: Narrative																
STD W.5.3	Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.					✓					✓	✓				
STD W.5.3a	Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.								✓		✓	✓				
STD W.5.3b	Use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events or show the responses of characters to situations.							✓		✓	✓	✓				
STD W.5.3c	Use a variety of transitional words, phrases, and clauses to manage the sequence of events.									✓	✓	✓				
STD W.5.3d	Use concrete words and phrases and sensory details to convey experiences and events precisely.					✓				✓	✓	✓				
STD W.5.3e	Provide a conclusion that follows from the narrated experiences or events.		✓			✓					✓	✓				

Unit 5: <i>A Midsummer Night's Dream</i>		Lessons														
		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Production and Distribution of Writing																
STD W.5.4	Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)		✓		✓											✓
STD W.5.5	With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including Grade 5 on page 29.)										✓	✓	✓	✓	✓	✓
STD W.5.6	With some guidance and support from adults, use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of two pages in a single sitting.															
Research to Build and Present Knowledge																
STD W.5.7	Conduct short research projects that use several sources to build knowledge through investigation of different aspects of a topic.															
STD W.5.8	Recall relevant information from experiences or gather relevant information from print and digital sources; summarize or paraphrase information in notes and finished work, and provide a list of sources.															
STD W.5.9	Draw evidence from literary or informational texts to support analysis, reflection, and research.		✓													
STD W.5.9a	Apply Grade 5 Reading standards to literature (e.g., “Compare and contrast two or more characters, settings, or events in a story or a drama, drawing on specific details in the text [e.g., how characters interact]”).			✓												
STD W.5.9b	Apply Grade 5 Reading standards to informational texts (e.g., “Explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence support which point[s]”).															

Unit 5: <i>A Midsummer Night's Dream</i>		Lessons														
		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
STD W.5.10	Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.		✓	✓	✓			✓	✓	✓	✓	✓	✓	✓		
Speaking and Listening Standards																
Comprehension and Collaboration																
STD SL.5.1	Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on Grade 5 topics and texts, building on others' ideas and expressing their own clearly.	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓		
STD SL.5.1a	Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.															
STD SL.5.1b	Follow agreed-upon rules for discussions and carry out assigned roles.	✓	✓	✓	✓	✓	✓	✓	✓		✓	✓	✓	✓		
STD SL.5.1c	Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓		
STD SL.5.1d	Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.	✓		✓												
STD SL.5.2	Summarize a written text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.															
STD SL.5.3	Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.															
Presentation of Knowledge and Ideas																
STD SL.5.4	Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.															
STD SL.5.5	Include multimedia components (e.g., graphics, sound) and visual displays in presentations when appropriate to enhance the development of main ideas or themes.															

Unit 5: <i>A Midsummer Night's Dream</i>		Lessons														
		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
STD SL.5.6	Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation. (See Grade 5 Language standards 1 and 3 on page 28 for specific expectations.)															
Language Standards																
Conventions of Standard English																
STD L.5.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.															
STD L.5.1a	Explain the function of conjunctions, prepositions, and interjections in general and their function in particular sentences.															
STD L.5.1b	Form and use the perfect (e.g., <i>I had walked; I have walked; I will have walked</i>) verb tenses.															
STD L.5.1c	Use verb tense to convey various times, sequences, states, and conditions.															
STD L.5.1d	Recognize and correct inappropriate shifts in verb tense.															
STD L.5.1e	Use correlative conjunctions (e.g., <i>either/or, neither/nor</i>).		✓		✓			✓							✓	
STD L.5.2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.															
STD L.5.2a	Use punctuation to separate items in a series.															
STD L.5.2b	Use a comma to separate an introductory element from the rest of the sentence.															
STD L.5.2c	Use a comma to set off the words yes and no (e.g., <i>Yes, thank you</i>), to set off a tag question from the rest of the sentence (e.g., <i>It's true, isn't it?</i>), and to indicate direct address (e.g., <i>Is that you, Steve?</i>).															
STD L.5.2d	Use underlining, quotation marks, or italics to indicate titles of works.															
STD L.5.2e	Spell grade-appropriate words correctly, consulting references as needed.															

Unit 5: <i>A Midsummer Night's Dream</i>		Lessons														
		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Knowledge of Language																
STD L.5.3	Use knowledge of language and its conventions when writing, speaking, reading, or listening.	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	
STD L.5.3a	Expand, combine, and reduce sentences for meaning, reader/listener interest, and style.															
STD L.5.3b	Compare and contrast the varieties of English (e.g., <i>dialects, registers</i>) used in stories, dramas, or poems.									✓						
Vocabulary Acquisition and Use																
STD L.5.4	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on Grade 5 reading and content, choosing flexibly from a range of strategies.	✓	✓		✓											
STD L.5.4a	Use context (e.g., <i>cause/effect relationships and comparisons in text</i>) as a clue to the meaning of a word or phrase.				✓							✓				
STD L.5.4b	Use common, grade-appropriate Greek and Latin affixes and roots as clues to the meaning of a word (e.g., <i>photograph, photosynthesis</i>).				✓			✓								
STD L.5.4c	Consult reference materials (e.g., <i>dictionaries, glossaries, thesauruses</i>), both print and digital, to find the pronunciation and determine or clarify the precise meaning of key words and phrases.	✓	✓	✓	✓	✓	✓	✓	✓	✓						
STD L.5.5	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.															
STD L.5.5a	Interpret figurative language, including similes and metaphors, in context.		✓													
STD L.5.5b	Recognize and explain the meaning of common idioms, adages, and proverbs.															
STD L.5.5c	Use the relationship between particular words (e.g., <i>synonyms, antonyms, homographs</i>) to better understand each of the words.	✓		✓		✓										
STD L.5.6	Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal contrast, addition, and other logical relationships (e.g., <i>however, although, nevertheless, similarly, moreover, in addition</i>).															

Introduction

Unit 5: *A Midsummer Night's Dream*

INTRODUCTION TO CKLA

Welcome

This unit of Grade 5 CKLA instruction includes fifteen daily lessons. This unit should be taught after Grade 5 CKLA unit, *The Renaissance*.

Each entire lesson will require a total of 90 minutes. In this unit, students will not have morphology, grammar, or spelling instruction. This allows time for students to put on a performance of *A Midsummer Night's Dream*. The performance will be adapted to the appropriate student level. The performance can be a read through of the play in class, or an actual performance before an audience. We have included an optional Mid-Unit Assessment which can be given at the end of Lesson 8 or 9 (AP 8.3), and an End-of-Unit Content Assessment (AP 15.1) which is found in Lesson 15. Following the completion of the *A Midsummer Night's Dream* lessons, several culminating activities are suggested from which teachers may choose.

Why *A Midsummer Night's Dream* Is Important

This unit is an introduction to the work of William Shakespeare. William Shakespeare is considered one of the world's greatest and most recognized playwrights. His plays are still performed around the world. References and influences of his works are found in our present culture in movies, television shows, and other types of entertainment. His plays continue to be relevant today, especially to young people. They deal with subjects such as life, family relationships, love, revenge, jealousy, and magic. Shakespeare's writing shows an understanding of human nature that is still applicable today. Because the language Shakespeare used in his works is both descriptive and interesting, we continue to use many phrases that Shakespeare created. Shakespeare has been credited by the Oxford English Dictionary with introducing almost 3,000 words to the English language.

A Midsummer Night's Dream will allow you and your students to explore the art of the theater. Students will see the format used when reading a play and will examine some of the elements of a script such as character, plot, and dialogue.

Teacher Background and Preparation

A Midsummer Night's Dream is one of Shakespeare's comedies. William Shakespeare uses language and the action of the characters to create a light-hearted story which has a happy ending. The following links might be helpful as teacher and student resources.

Shakespeare Uncovered combines history, biography, iconic performances, new analysis, and the personal passions of its celebrated hosts to tell the stories behind the stories of Shakespeare's greatest plays. Though these programs are geared for higher grades, they

might be useful for teachers who would like some background information on William Shakespeare and his plays.

<https://www.pbslearningmedia.org/collection/shakespeare-uncovered/#.XfBd1y2ZPAI>

Folger Education works with teachers to develop engaging, effective tools for classroom encounters with Shakespeare and other complex texts.

<https://www.folger.edu>

Includes a short video based on the Shakespeare play *A Midsummer Night's Dream*:

<https://www.teachingenglish.org.uk/article/a-midsummer-nights-dream-kids>

<https://www.nosweatshakespeare.com>

<https://www.rsc.org.uk/a-midsummer-nights-dream/education>

Favorite Videos for Teaching Shakespeare

https://www.youtube.com/playlist?list=PLlhseSrDronlvqCOrYkluCSrq-GEVAa5i&disable_polymer=true

Core Content Objectives Addressed in Core Knowledge Language Arts during Previous Grades

Students who have participated in Core Knowledge Language Arts (CKLA) instruction in Grades K–4 will already have considerable background knowledge for this unit, as highlighted below. For students who have not received prior CKLA instruction, introductory knowledge with particular focus on the bolded objectives below will be highlighted in the Core Connections section of Lesson 1.

Nursery Rhymes and Fables (Kindergarten)

- Describe the characters and/or events in nursery rhymes and fables
- Identify rhyming words in nursery rhymes
- Identify lines that repeat in nursery rhymes
- Identify dialogue in nursery rhymes and fables
- Explain that fables teach a lesson that is stated as the moral of the story
- Identify the moral of a given fable
- Explain how animals often act as people in fables (personification)
- Stories (Kindergarten)
- Explain that stories that come from a writer's imagination are called fiction
- Identify the beginning, middle, and end of a given story
- Identify the sequence of events in a given story
- Identify the characters of a given story
- Identify the plot of a given story
- Identify the setting of a given story
- Identify the characteristics of sub-genres of fiction, including folktales and trickster tales

Fables and Stories (Grade 1)

- Identify character, plot, and setting as basic story elements
- Describe the characters, plot, and setting of a specific fable or story
- Identify fables and folktales as types of fiction
- Identify characteristics of fables: short, moral, personification
- Explain in their own words the moral of a specific fable
- Different Lands, Similar Stories (Grade 1)
- Explain that fictional stories come from the author’s imagination
- Identify folktales as a type of fiction
- Explain that stories have a beginning, middle, and end
- Describe the characters, plot, and setting of a given story
- Explain that people from different lands and cultures tell similar stories

Fairy Tales (Grade 1)

- Identify the fairy tale elements of specific fairy tales
- Identify fairy tales as a type of fiction
- Identify common characteristics of fairy tales, such as “once upon a time” beginnings, royal characters, elements of fantasy, problems and solutions, and happy endings
- Compare and contrast different adaptations of fairy tales

Fairy Tales and Tall Tales (Grade 2)

- Describe the characters, plot, and setting of specific fairy tales
- Identify common characteristics of fairy tales such as “once upon a time” beginnings, royal characters, magical characters or events, and happy endings
- Identify the fairy tale elements of specific fairy tales
- Identify fairy tales as a type of fiction
- Identify the characters, plot, and setting of specific tall tales
- Identify common characteristics of tall tales such as exaggeration and larger-than-life characters
- Identify the exaggeration in specific tall tales
- Identify tall tales as a type of fiction

Fighting for a Cause (Grade 2)

- Explain that members of one powerful group often excluded members of other groups from certain rights
- Describe how organizations and movements, such as the civil rights movement, were created as people fought for equal rights
- Explain why fighting for important causes has helped to change laws and improve the lives of many people

- Explain the terms inequality, discrimination, suffrage, segregation, and activist
- Explain the importance of the success of the Montgomery Bus Boycott
- Describe the connection between Rosa Parks and Martin Luther King, Jr.
- Identify Martin Luther King, Jr., as an important leader of the civil rights movement

Classic Tales: The Wind in the Willows (Grade 3)

- Identify fantasy as a type of fiction
- Identify the character from whose perspective the story is being experienced
- Identify common themes throughout *The Wind in the Willows* (e.g., friendship/loyalty, hospitality, responsibility, and irresponsibility) as demonstrated through the characters
- **Demonstrate understanding of literary terms, such as *author, characters, setting, plot, dialogue, personification, point of view, perspective, biography, autobiography, theme, narrator, and narration***

Brown Girl Dreaming (Grade 4)

- Discuss the concepts of identity and values
- Demonstrate understanding of the terms discrimination, segregation, and civil rights
- Identify and use descriptive language incorporating sensory elements in writing
- Use strong action verbs, develop strong characters and elaborate plot elements in narrative writing

Listen My Children: Poems for Fourth Graders (Grade 4)

- Identify and use figurative language (metaphors and similes)
- Identify and use rhyming patterns in poetry
- Write a poem about one's identity
- Write a narrative poem

They Call Me Güero (Grade 5)

- Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text
- Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text
- Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact)
- Determine the meaning of words and phrases as they are used in a text, including figurative language such as metaphors and similes

Don Quixote (Grade 5)

- Explain important aspects of life as a knight during the Middle Ages
- Explain that the Adventures of Don Quixote is a story set in Spain, involving a character who becomes a knight and sets out to experience knightly adventures
- Describe how Don Quixote becomes a knight and what happens when he tries to right a wrong
- Examine how the author's words, sentences, and literary devices provide a deeper understanding of text
- Compare and contrast character traits and assess plot development
- Examine how the author's words, sentences, and literary devices provide a deeper understanding of text, and cite evidence from text

The Renaissance (Grade 5)

- Describe patrons as wealthy merchants who supported artists during the Renaissance movement
- Explain that the Renaissance was marked by an interest in the natural world
- Identify the Medici family in Florence and the popes in Rome as patrons of the arts and learning
- Explain that patrons' motivation for supporting art was linked to the fame it brought them

Pacing Guide

The following is an overview and pacing guide to teaching the fifteen lessons of this unit. If possible, we encourage teachers to allocate additional time for teaching this unit to fully explore the concepts and issues addressed in *A Midsummer Night's Dream* and/or to administer the optional mid-unit and end-of-unit content assessments.

Lesson 1	Lesson 2	Lesson 3	Lesson 4	Lesson 5
Core Connections 45 min Who is William Shakespeare?	Reading 45 min. Whole Group: Shakespeare and the Globe, pages VI- X Word Work: <i>Evidence</i>	Reading 45 min. Section 1, pages 1-5 Word Work: <i>Vexation</i>	Reading 45 min. Section 2, pages 5-7 Word Work: <i>Hesitation</i>	Reading 45 min. Section 3, pages 8-13 Word Work: <i>Scheme</i>
Reading 45 min. Introduction, pages I-IV Word Work: <i>Heed</i>	Writing 45 min. Explore the Importance of Evidence Journal Prompt	Writing 45 min. Introduction to Characters	Writing 45 min. Character Development	Writing 45 min. Identify New Characters Journal Prompt
Lesson 6	Lesson 7	Lesson 8	Lesson 9	Lesson 10
Reading 45 min. Sections 4-5, pages 13-17 Word Work: <i>Urgency</i>	Reading 45 min. Section 6, pages 17-22 Word Work: <i>Wearily</i>	Reading 45 min. Section 7, pages 22-27 Word Work: <i>Affirm</i>	Reading 45 min. <i>A Midsummer Night's Dream</i> , pages 28- 33 Word Work: <i>Abridged</i>	Reading 45 min. Acts 1 and 2, pages 34-101
Writing 45 min. Developing Plot and Characters	Writing 45 min. Writing Dialogue	Writing 45 min. Develop a Main Character Mid Unit Assessment (Optional)	Writing 45 min. Sequence Plot Events	Writing 45 min. Draft a Narrative
Lesson 11	Lesson 12	Lesson 13	Lesson 14	Lesson 15
Reading 45 min. Read-Aloud: Acts 3, 4, and 5	Reading 45 min. Practice Parts in Acts 1 and 2	Reading 45 min. Practice Parts in Acts 3, 4, and 5	Performance 45 min. <i>A Midsummer Night's Dream</i>	Unit Assessment 90 min.
Writing 45 min. Draft a Narrative	Writing 45 min. Share and Evaluate a Narrative	Writing 45 min. Revise a Narrative	Writing 45 min. Edit a Narrative	Writing Publish a Narrative
Pausing Point Day 1		Pausing Point Day 2		Pausing Point Day 3
Culminating Activity 45 min.		Culminating Activity 45 min.		Culminating Activity 45 min.
Culminating Activity 45 min.		Culminating Activity 45 min.		Culminating Activity 45 min.

Core Connections

The Core Connections section of Lesson 1 examines the way that William Shakespeare’s work has influenced the language we use today.

Reading

A Midsummer Night’s Dream

This unit is one of nine CKLA Grade 5 units. The CKLA Grade 5 materials are designed to address all CCSS ELA standards at this grade level.

Students will first read an abridged story version of *A Midsummer Night’s Dream* and then read an abridged version of the play. If you find that your students complete a particular day’s reading activities in less than the allotted time, consider having your students practice re-reading the selections aloud, and/or use the remaining time to devote to the writing lesson, as needed.

Pages 30-31 of the Student Book provide tips on how to read aloud the lines of poetry in the play. As you read the selections from the Student Book aloud, it is important to model the phrasing and rhythm of the words.

NOTE: Throughout this Unit, this Teacher Guide will refer to the specific page numbers of each selection in the Student Book as well as to specific lines of text in each selection. Each line of text will be referred to by number, beginning with “1” for the first line of each page. If there is more than one page in a lesson, begin again renumbering lines on the new page with “1.” **We strongly recommend that you number the lines in your copy of the book for each selection in advance of teaching the lesson.** Depending on your school policy, you may want to suggest that students also number the lines of text for each selection in their books.

Reading Lesson Types

Each lesson uses one or more of the following approaches described below. If, however, you feel your students would benefit from a different approach from the one recommended, you should choose the approach that is better suited to your students’ needs. For example, if your students need additional scaffolding, you should choose to use a read-aloud or whole group approach, but if your students are capable of reading the text independently, have them do so, and follow that independent reading with a group discussion of the text. In addition, if you would like to formatively assess individual students’ reading abilities, consider using the small group approach more frequently.

Whole Group: For a whole group reading lesson, you will provide reading instruction to the whole class. In general, you will introduce the selection(s), review what students have already learned (when appropriate), preview vocabulary, and establish a purpose for reading. Then, you will guide students’ reading by focusing on small chunks of text. Using guided reading supports, you will briefly engage students in discussion, and reference images, captions, and other text features throughout the lesson. Guided reading supports in brackets are intended to guide you in facilitating discussion and should not be read verbatim to students. Guided reading supports not in brackets should be read aloud verbatim. You may choose to have students read silently or aloud. After reading, you will have the opportunity to check students’ comprehension of the text using oral discussion questions, written activity page

items, or some combination. Please review completed activity pages, preferably with student involvement, to assess and monitor students' comprehension and to provide rapid clarification and feedback.

Small Group: For a small group reading lesson, you will divide the class into two groups. Small Group 1 should include students who need extra scaffolding and support in order to read and comprehend the text. You will provide instruction to this group using the same procedures as a whole group reading lesson. In addition, you will provide support as students complete an activity page, either during reading or afterward. There are many advantages to using this approach with a smaller number of students, including more frequent opportunities for each student to be actively engaged and to respond orally. This allows you to provide immediate corrective feedback and instruction for individual students. Small Group 2 should include students who are capable of reading and comprehending the text without guided support. These students may work as a small group, as partners, or independently to read the story, discuss it with others in Small Group 2, and then complete an activity page. Over the course of the year, students may move from one group to the other, depending on individual students' needs.

After reading, you will call students together as a class to briefly discuss the selection and wrap up the lesson. Because students in Small Group 2 will complete the activity page independently, you should ensure they have completed it correctly. You might choose to collect the pages and correct them individually; provide an answer key for students to check their own or a partner's completed activity page; or confer with students individually or as a group at a later time.

Partner: For a partner reading lesson, you will pair students to read and discuss the selection. You may wish to use any or all of the following pairings at different times: strong readers with readers who need more support, readers of similar skill levels, or English language learners with native speakers. The way you pair students should change throughout the year. You will explain that both students will read the first page of the selection silently, and then one partner will read that page aloud. Next, they will both read the second page silently, and then the other partner will read that page aloud, and so on. Students can ask their partners for help to sound out or define words as necessary. You may wish to adjust this structure as students' needs change. You may wish to provide guiding questions for students to periodically stop and discuss with their partners. Students will complete an activity page with their partners either during or after reading. You will call students back together as a class after reading to discuss the story and the activity page.

Close Reading: The CCSS emphasize the practice of close reading, including asking text-dependent questions worthy of students' time to answer. We include explicit instructions for utilizing a close reading approach with particular excerpts of selections from the CKLA Reader or book you are using for each unit. These lessons are carefully crafted to focus students' reading to derive deeper meaning through close examination of the text. As in other reading lessons, guided reading supports in brackets are intended to guide you in facilitating discussion and should not be read verbatim to students. Guided reading supports not in brackets should be read aloud verbatim. If you wish to learn more about close reading or if you would like resources for creating your own close reading lessons, please visit this website: <http://www.achievethecore.org>.

Read-Aloud: In Grade 5, listening comprehension still generally exceeds reading comprehension for many students. As a result, students benefit from hearing text read aloud by a fluent and experienced reader. Struggling readers, in particular, may benefit from hearing text read aloud as they follow along in their book. In a typical read-aloud lesson, you will introduce the selection, review what students have already learned (when appropriate), preview vocabulary, and establish a purpose for reading. Then, you will read the selection aloud while students follow along in the CKLA Reader or book, using guided reading supports to ask questions, discuss vocabulary, and/or highlight important aspects of the text. You will also help students attend to images, captions, and other text features. As in other reading lessons, guided reading supports in brackets are intended to guide you in facilitating discussion and should not be read verbatim to students. Guided reading supports in brackets should be read aloud verbatim. After reading, you will have the opportunity to check students' comprehension of the text using oral discussion questions, written activity page items, or some combination. Please review completed activity pages, preferably with student involvement, to assess and monitor students' comprehension and to provide rapid clarification and feedback.

Comprehension Questions

The lessons for all CKLA units feature text-dependent comprehension questions aligning to the CCSS.

Literal questions assess students' recall of key details from the text. These are text-dependent questions that require students to paraphrase and/or refer back to the portion of the text where the specific answer is provided. Literal questions generally address Reading Standards for Literature 1 (RL.5.1) and/or Reading Standards for Informational Text 1 (RI.5.1).

Inferential questions ask students to infer information from the text and to think critically. These are also text-dependent, but require students to summarize and/or refer back to the portions of the text that lead to and support the inference they are making. These questions generally address Reading Standards for Literature 2–5 (RL.5.2–RL.5.5) and/or Reading Standards for Informational Text 2–5 (RI.5.2–RI.5.5).

Evaluative questions ask students to build on what they have learned from the text using analytical and application skills, often to form an opinion or make a judgment. These questions are also text-dependent, but require students to paraphrase and/or refer back to the portion(s) of the text that substantiate the argument they are making or the opinion they are offering. Evaluative questions might ask students to:

- compare and contrast the point of view from which different stories are narrated, addressing Reading Standards for Literature 6 (RL.5.6);
- compare and contrast first- and secondhand accounts of the same event or topic, addressing Reading Standards for Informational Text 6 (RI.5.6);
- identify how reasons support specific points in a text, addressing Reading Standards for Informational Text 8 (RI.5.8);
- compare and contrast the treatment of similar themes and topics across different types of literature, addressing Reading Standards for Literature 9 (RL.5.9);

- integrate information from two texts on the same topic, addressing Reading Standards for Informational Text 9 (RI.5.9); and/or
- analyze a variety of illustrations, photos, graphics, and other visual elements, addressing Reading Standards for Literature 7 (RL.5.7) and Reading Standards for Informational Text 7 (RI.5.7).

If students have difficulty responding to the questions, reread pertinent passages of the selections. If students give one-word answers, and/or fail to use appropriate vocabulary in their responses, acknowledge correct responses by expanding students' responses using richer and more complex language. Have students answer in complete sentences by restating the question in their responses.

Core Vocabulary

A primary goal of the CKLA program is to expose students to rich domain-specific vocabulary and general academic vocabulary. The texts and associated instructional materials within each unit have been crafted to provide repeated exposure to and experience with selected vocabulary words embedded within domains of knowledge related to history, geography, science, culture, and the arts. Each unit spans several weeks of instruction, during which students read a minimum of ten unique chapters or selections. This approach allows for the domain immersion needed to acquire new vocabulary as well as breadth and depth of domain knowledge. Through repeated exposure to words in each unit, students implicitly gain a greater understanding of many different words; implicit vocabulary learning is an efficient and effective way to build a broad, rich vocabulary base.

Although the primary mechanism for acquiring new vocabulary is through implicit vocabulary learning, each lesson also highlights a number of vocabulary words in a more explicit way. For example, one word per lesson has been selected for closer study in a Word Work Activity. Whether vocabulary is introduced implicitly or explicitly, students have multiple opportunities to build their understanding of words and to generalize this understanding to new contexts (expanding their receptive vocabulary). As students progress through the unit, they may begin to use new vocabulary words in their speech and writing (expanding their expressive vocabulary). The more you model the use of new vocabulary when discussing each chapter, the more likely students will be to try using these words as well.

The CCSS reference Beck, McKeown, and Kucan's (2002) three-tiered model for conceptualizing and categorizing vocabulary words. Tier 1 words, also called everyday speech words, typically do not pose a challenge for native speakers. As such, Tier 1 words are generally not the focus of explicit instruction for most students.

Tier 2 words, also called general academic words, support reading comprehension and may appear across a variety of materials, in language arts and in content areas. Understanding academic vocabulary may contribute to improved performance on assignments and assessments, as these words appear often in directions. Where applicable, we use general academic words throughout the unit, as they refer to all subjects—reading, writing, grammar, morphology, and spelling. They may appear in assessments, spelling lists, activity pages, and discussion questions, among other places.

We have targeted specific academic (Tier 2) vocabulary for intentional focus in each unit. These words are listed and defined here. We encourage you to define academic vocabulary words for students and to use them daily throughout this unit so students may experience multiple exposures to them. The following are specific academic vocabulary words used in this unit, along with their parts of speech and definitions.

1. **audience**, *n.* the reader(s) of a text
2. **character**, *n.* a person in a story
3. **compose**, *v.* to create something, such as writing or music
4. **dialogue**, *n.* a conversation between characters
5. **event**, *n.* an important occurrence
6. **genre**, *n.* a category of literature, music, or art
7. **literary**, *adj.* relating to works of literature such as novels, poems, and plays
8. **narrative**, *n.* a story that is written or told
9. **narrator**, *n.* a person who tells a story
10. **paraphrase**, *v.* to restate something in a different way
11. **sequence**, *n.* the order in which things happen
12. **theme**, *n.* the main subject of a book, play, or speech
13. **voice**, *n.* the way in which a thought, feeling, or happening is expressed

Tier 3 vocabulary is critical to understanding unfamiliar domain content. Understanding domain-specific vocabulary contributes to building domain knowledge, which is important for understanding domain-specific text and concepts. Students in turn can use domain knowledge as background knowledge to build upon words, also called domain-specific words, relate to the content domain of study. Domain-specific words occur less frequently than Tier 1 and Tier 2 words outside of domain-specific text, but they are common when encountering texts on similar topics.

We have targeted core vocabulary which appears in the text, including both academic (Tier 2) and domain-specific (Tier 3) words. These words appear in each lesson as a sequential list.

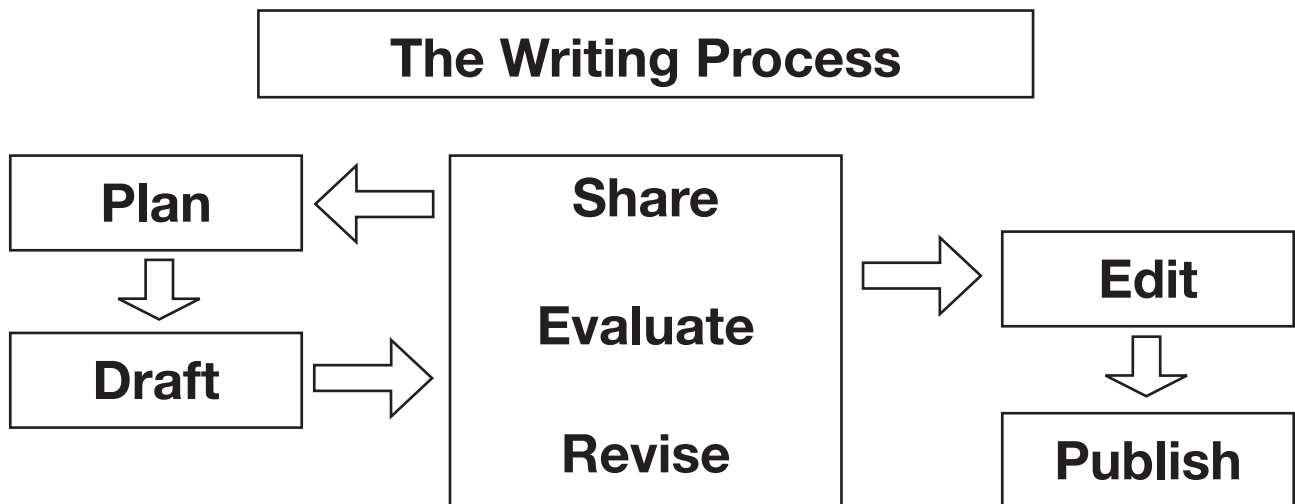
Word Work

Immediately following each reading lesson, we have included a five-minute activity called Word Work. This activity allows for in-depth focus on a specific word from the text of the CKLA Reader or book used in each unit. Students will review the word, its meaning, its part of speech, and an additional context for using the word. Finally, students will complete a short follow-up activity to extend their understanding of the targeted word. This is intended to be a very brief exercise to reinforce students' vocabulary knowledge.

Writing

In the writing lessons of each unit, students will review the stages of the writing process and engage in an extended writing project.

Beginning in Grade 4, the CKLA writing process includes the following components: planning, drafting, sharing, evaluating, revising, and editing (and the optional component of publishing). Furthermore, in Grades 4 and 5, the writing process is no longer conceptualized as a series of scaffolded, linear steps (an important change from the Grade 3 writing process). Rather, students move between components of the writing process in a flexible manner similar to the process mature and experienced writers follow naturally (see Graham, Bollinger, Booth Olson, D'Aoust, MacArthur, McCutchen, & Olinghouse, 2012, for additional research-based recommendations about writing in the elementary grades).



Writing lessons include multiple opportunities for peer collaboration and teacher scaffolding. Additionally, when students write, we encourage you to circulate around the room and engage in over-the-shoulder conferences to provide brief, targeted feedback.

In addition to specific writing lessons, there are numerous writing opportunities throughout the CKLA program. For example, students regularly engage in writing short answers in response to text-based questions. In these writing opportunities, students will focus on the use of evidence from the text and individual sentence construction. Please encourage students, as needed, to use the Individual Code Chart, familiar from earlier grade levels of CKLA, to spell challenging words while they engage in these writing activities. The Individual Code Chart can be found in the Yearlong Teacher Resources, part of the Grade 5 Ancillary Materials, found here: <https://www.coreknowledge.org/free-resource/ckla-ancillary-materials-fifth-grade/>.

Grammar, Morphology, and Spelling

To allow sufficient instructional time for students to practice and perform the play within the time designated for this unit, there are no grammar, morphology, or spelling lessons in this unit.

Speaking and Listening

The CKLA program aligns to the standards and expectations of the CCSS-ELA for speaking and listening by providing numerous opportunities to engage in rich, structured, text-based conversations in a variety of settings and group sizes. For example, during read-aloud lessons, students engage with the text primarily by listening to their teacher read and then integrate and evaluate that information in discussions with their classmates. As another example, during writing lessons, students take turns presenting their writing to partners, small groups, or the whole class, and follow those presentations with rich and constructive conversations about the writing.

There are a number of ways to promote and facilitate speaking and listening throughout the lessons. One method to engage all students in discussions and equalize accountability and opportunities for speaking and listening is to introduce a discussion question or topic, have students first talk with a partner about the question, then select two or three sticks (preprinted with students' names) from a jar and have those students share their answers.

It is important that students know what is expected of them during the discussion. Overall, students should be expected to:

- contribute to discussion
- actively listen
- respond to comments respectfully
- stay on topic

Before students can discuss, they need to understand what the discussion looks and sounds like. To clarify the structure for students, consider:

- modeling and/or establishing a routine for the form of discussion (e.g., small group, whole group, or partner) or collaborative exercise
- developing protocol regarding speaking rights
- providing opportunities for students to practice

Below are a few examples of how you can begin or enhance your classroom discussion:

- Provide tools (e.g., talking stick/chips) or protocol for speaking rights
- Ask questions that elicit a response (e.g., provide a probing questions or thought-provoking statement)
- Respond to students' comments and/or questions by:
 - o probing for additional information
 - o connecting student responses

Fluency

In addition to the *Fluency Supplement Packet*, the CKLA program addresses fluency by providing multiple opportunities for students to reread text both during classroom instruction and for homework. In addition, fluency assessment occurs three times per year (beginning, middle, and end of year.) An optional fluency assessment is also included at the end of each unit. You may choose to administer the end-of-unit fluency assessment to any student whose performance on the beginning of year assessment is not within the expected and appropriate range as a way to closely monitor students' fluency progress across the year.

Differentiation of Instruction

Opportunities for differentiation of instruction feature prominently in the program. As one example, we provide multiple suggestions for how to support and challenge students throughout the lessons. We have labeled these optional questions, activities, and information as **SUPPORT** and **CHALLENGE**. Please use these **SUPPORT** and **CHALLENGE** opportunities to address the needs of your class and individual students.

Each unit also concludes with a Pausing Point for differentiation of instruction (the unit overview indicates the length of the Pausing Point). The purpose of the Pausing Point is to provide opportunities for remediation and enrichment based on the results of the Unit Assessment. You may wish to provide remediation or enrichment opportunities to individual students, small groups, or the whole class, based on students' needs.

Assessment

Each unit includes a variety of assessment tools, including formal and informal assessments, formative and summative assessments, and progress-monitoring assessments targeting specific skills.

Activity Book

Activity pages within the Activity Book provide additional practice for students, as well as opportunities for you to conduct formative assessments. Students will complete some activity pages in class as part of lessons and other activity pages for homework. Homework is assigned regularly (about four times per week) and takes various forms. Whether students complete activity pages in class or at home, it is important that you review the answers to completed activity pages, preferably with students so they have feedback on their work. This allows you to closely monitor each student's progress.

The Activity Book for this unit includes two resources for students to reference if they need support in understanding the meaning of specific words. There is an activity page listing the core vocabulary words for all selections in each lesson. Each word is presented in the order in which it is encountered in the selection, along with its part of speech, its meaning, and, when applicable, other forms of the word that appear in the selection. This activity page makes a quick and easy reference for students as they read each selection.

In addition, there is also a Student Resource page of all Core Vocabulary words identified in *A Midsummer Night's Dream*. This page, Student Resource 1.1, is located at the end of the Activity Book and should be used as a glossary in a book would be used. The words are arranged in alphabetical order on the glossary activity page.

When previewing vocabulary words for each lesson, you have the option of asking students to refer to the lesson specific vocabulary activity page or to the glossary activity on Student Resource 1.1 for the entire unit. You may want to ask students to occasionally reference Student Resource 1.1 instead of the lesson specific vocabulary activity page, so that students gain practice in the more challenging task of looking up an individual word in the context of a more comprehensive glossary listing.

Lesson 1

AT A GLANCE CHART			
Lesson	Activity	Materials	Time
Core Connections	Who is William Shakespeare?	What We Know About William Shakespeare Chart	45 min
Reading	Read-Aloud: "Introduction" (pages I–IV)	<i>A Midsummer Night's Dream</i> Activity Pages 1.1 and 1.2	40 min
	Word Work: <i>Heed</i>	Student Resource 1.1	5 min
Take-Home Material	Reading	<i>Fluency Supplement</i> Selection (optional)	*

Lesson Focus

By the end of this lesson, students will be able to:

Core Connections:

Identify previous knowledge about William Shakespeare and identify the meaning of some of his famous phrases.

Reading:

Explain who William Shakespeare was and identify why he is still important today. (RL.5.1, RL.5.7, RL.5.10, RI.5.1)

Speaking and Listening:

Engage in a discussion about the current meaning of words and expressions made popular in the works of Shakespeare. (SL.5.1, SL.5.1b, SL.5.1c, SL.5.1d, L.5.3)

Language:

Use a glossary to clarify the meaning of vocabulary words. (L.5.4c)

Identify antonyms of a given verb. (L.5.5c)

Determine the meaning of domain-specific vocabulary words. (L.5.4)

ADVANCE PREPARATION

Core Connections

Make and display a chart on the board/chart paper that is titled “What We Know About William Shakespeare.”

Reading

- Throughout this unit, this Teacher Guide will refer to specific lines of text in *A Midsummer Night’s Dream* by number, beginning with “1” for each page. For this lesson and all subsequent lessons, number the lines in your copy of the text in advance. Depending on your school’s policy, you may want to ask students to similarly number the lines of text in their books.
- Write the Purpose for Reading on the board/chart paper:
Read the Introduction to learn who William Shakespeare was and identify why he is still important today.

Fluency (optional)

Choose and make sufficient copies of a text selection from the online *Fluency Supplement Packet* to distribute and review with all students for additional fluency practice this week.

Writing

Each student will need a writing journal to use throughout the school year.

Core Connections

45 minutes

Who Is William Shakespeare?

15 minutes

Explain to students that they will be reading a play by William Shakespeare in this unit.

Explain that in this lesson, students will review what they learned about William Shakespeare in the Renaissance Unit, learn more about Shakespeare, and learn why he is still important today.

THINK-PAIR-SHARE: Have students think about what they learned about William Shakespeare in the Renaissance Unit. Ask students to turn to a partner and share what they remember about Shakespeare.

- Direct students to the chart What We Know About William Shakespeare. As students share what they learned, write the information on the chart. Accept reasonable answers. Answers could include:
- He was an English playwright, poet, and actor.
- He lived during the Renaissance.
- He is considered by many to be the greatest playwright of all time.
- He is known as the “Bard of Avon.”

Tell students that though they may not know much about who William Shakespeare is, they probably know about his work. Ask students if they have ever heard of *Romeo and Juliet*.

Have students share what they may know about *Romeo and Juliet*. They may know that the story is a love story.

Tell the students that *Romeo and Juliet* is one of Shakespeare's plays. Tell them that the play they are going to read, *A Midsummer Night's Dream*, is one of his most famous plays.

TURN AND TALK: The students will complete Activity Page 1.2 to see if they know the meaning of some famous Shakespeare phrases. Have students work in pairs or small groups to complete the activity.

As a whole group, go over the phrases with the class. As you read each phrase out loud, take a show of hands to see how many students have heard the phrase. Have students share what they think the meaning is of each phrase before you tell them the correct meaning.

Point out to students that these phrases are still used today and that we have William Shakespeare to thank for them.

Introduce the Literary Genre

5 minutes

Tell students the unit they will begin today is a literary unit.

Explain that something that is literary means a work of literature such as a novel, poem, or play.

The word literary comes from the Latin word *litterarius* which means “letters”, referring to the letters of the alphabet.

Ask students if they can think of any other words that may come from the Latin root *littera*.

- o Answers could include literary, literature, literal, literacy.

Ask students if they can answer the following question, based on what they remember from earlier units: What are some literary elements?

- o Accept reasonable answers. These answers can be used to identify student knowledge of literary elements. Answers could include characters, setting, theme, plot (series of events), conflict, resolution, point of view, and dialogue.

Tell students that the literary work they are studying in this unit is a play.

Ask students to brainstorm what they know about plays.

- o Accept reasonable answers. Characters' parts are acted out in plays by actors, a play has an audience, a play is divided into parts, a play has props, a play is performed on a stage in a theater, etc.

Read-Aloud: Introduction (pages I-IV)**Introduce the Book****10 minutes**

Ensure each student has a copy of the book, *A Midsummer Night's Dream*, a Core Knowledge Core Classic. ISBN 978-1-933486-91-8. Read the title of the book.

Ask students to take a few minutes to look at the cover of the book and discuss what they notice. Ask students to identify the title of the book.

Have students make predictions about what book based on the title and the picture on the cover.

- o Answers will vary, but may include predictions about the woman, dreams, a donkey, and when the story takes place.

Ask students who wrote this book and how they know.

Have students turn to the Table of Contents and take a few minutes to look through the book. Ask them to describe what they notice about the book or the format of the text in the book.

- o Answers will vary, but may include that the book starts out with chapters that look like other books that they have read, but that the second part of the book is written as a play; that the illustrations give hints about the characters in the book; that there is a list of characters on page 32 that shows how to pronounce the names of the characters; and that some words are defined in the page margins.

Introduce the Reading**5 minutes****Core Vocabulary**

Explain that before reading, you will guide them in previewing the meaning of seven core vocabulary words for this selection.

1. **express, v.** to convey a thought or feeling in words or actions (**expressed**) (I)
2. **playwright, n.** a person who writes plays (I)
3. **scholar, n.** a person who is an expert in a subject (**scholars**) (II)
4. **script, n.** the written text of a play or movie (**scripts**) (II)
5. **perform, v.** to present to an audience (II)
6. **theater, n.** a building where plays and other performances are watched (II)
7. **heed, v.** to pay attention or take notice (IV)

Begin by telling students that the first vocabulary word they will encounter in this selection is *expressed*.

- Have them find the word in context on page I of the book.

- Explain that a glossary that contains definitions of the core vocabulary words in *A Midsummer Night's Dream* has been compiled on Student Resource 1.1 (SR 1.1). Student Resource 1.1 is located at the end of the Activity Book. Have students look at this glossary and have them explain how the words are organized (alphabetically). Ask students to locate the word *express(ed)* on Student Resource 1.1. Have a student read the definition.
- Ask students what is different about the word *expressed* and the word in the glossary.
 - The word in the glossary is *express* instead of *expressed*.
- Point out to students that the words in the glossary are listed by the root word form of the vocabulary word. A root word is the base word before a prefix or suffix is added.
- Ask students the following questions:
 - Has a prefix or suffix been added to the word *express*? If so, which one?
 - The suffix -ed was added to the word *express*.
 - What does the suffix -ed do to the base word when it is added?
 - It changes the verb to past tense.
- Ask students what else they see in addition to the term *express* and the definition. Students should notice the abbreviations ***n.***, ***v.***, ***adj.***, and ***adv.*** and a page number in parentheses. Explain the following:
 - The part of speech follows each word in an abbreviated format as follows: noun–***n.***; verb–***v.***; adjective–***adj.***; adverb–***adv.***
 - The page number for the first occurrence of the word in the selection appears in bold print after the definition.
 - Vocabulary words are listed by their root word. If an alternate form of the word appears in the selection, that form will follow the definition and may be a different part of speech than the original word.

NOTE TO TEACHER: In each lesson, students are asked to refer to the glossary for the first vocabulary word that will be encountered in the selection. This will give them practice in looking up a word and its meaning using the alphabetical arrangement of the words in the glossary. You may continue to have students look up all of the lesson's vocabulary words in the glossary. However, in the interest of time, a separate activity page listing just the vocabulary for the particular lesson is also included.

Have students reference Activity Page 1.1 while you read each word and explain its meaning, noting that on the activity page:

- The page number for the first occurrence of the word in the selection appears in bold print after the definition.
- The vocabulary words are listed in the order they appear first in the reading selection and not alphabetically.

Read the Purpose for Reading from the board/chart paper:

Read the Introduction in order to discover who William Shakespeare was and identify why he is still important today.

Read the Introduction aloud as students follow along in their books.

As you read, pause occasionally to give students time to refer to their glossary for the meaning of unfamiliar vocabulary and/or ask students questions, using the guided reading supports below, to check for understanding.

Each guided reading support is preceded by the number of the line of text it references.

Whenever a question is asked, encourage students to refer back to the text in order to find evidence to support their answer.

Page 1

Title: *Literal*—Have a student read the title of this section. What is an introduction?

An introduction is when someone or something is presented for the first time.

SUPPORT: The noun *introduction* comes from the Latin verb *introducere*, meaning “to lead in.”

SUPPORT: Have students think about when they have been introduced to someone or have introduced someone. Students can model introducing friends to each other. The introduction should include important information such as a name and some details about the person. For example, a student could say, “This is Tonya. She plays soccer on my soccer team and is one of the best players on the team.”

Evaluative—Not all books have introductions. Why might this book have an introduction?

- o The reader needs some background information to make the book more interesting or easier to understand. The reader needs some tips about how the book is written. This may be the first time the students have read something by Shakespeare.

Lines 1-14: *Inferential*—Based on these lines, why is William Shakespeare considered the greatest poet and playwright who ever lived?

- o William Shakespeare’s plays have been performed for over four hundred years and are still enjoyed by audiences. His plays are performed in the United States more than any other playwright’s plays. The stories he wrote still have meaning to audiences today. The language he uses is beautifully expressed.

SUPPORT: The word *playwright* may be confusing because students may think the word is *playwrite*. The word playwright has the word *wright* within it. *Wright* means someone who builds or creates something. Examples of words that include *wright* are *shipwright*, *wheelwright*, *millwright*. A *playwright* creates plays, a *shipwright* makes ships, etc.

Lines 15-21: *Inferential*—What does it mean to translate a play? Why would a play need to be translated?

- o To translate means to change a play into another language so that other countries can understand and enjoy it. If a play is only performed in English, people who speak other languages would not be able to enjoy it.

Page II

Line 5: *Literal*—Approximately how many plays did Shakespeare write?

- o He wrote at least thirty-seven plays.

Lines 11-16: *Inferential*—Why don't we know how many plays William Shakespeare wrote?

- o Few of Shakespeare's plays were in published books. Shakespeare wrote his plays down. His friends and fellow actors collected these writings after his death. They may not have saved all of the plays he wrote.

Lines 1-22: *Evaluative*—What are some of the skills that Shakespeare had that helped him be a good playwright?

- o Answers may vary. He had a way with words. He was able to make his stories come to life. He was able to write plays that all kinds of people enjoyed. He could act in his plays himself.

Lines 1-22: *Evaluative*—What do you think is the most important skill for a playwright to possess? Why?

- o Accept reasonable answers. Creativity, understanding people, good use of language

SUPPORT: The word script is a variant of the Latin root word *scrib* which means write.

Page III

Lines 1-15: *Literal*—Why might some of the words in *A Midsummer Night's Dream* be unfamiliar to you?

- o Some of the English that is used in the play are words that were used over four hundred years ago.

SUPPORT: Languages change over time. Ask students if they are familiar with the word *groovy*. Explain that this is a word that was used in the 1960s and 1970s that meant excellent. It was often used when people liked something. Ask students if they are familiar with the word *cool*. Cool is also used to mean that something is excellent. Ask students if they can think of other words that have been used to mean excellent. Answers may vary but might include words like *hot*, *amazing*, and *awesome*.

Lines 1-15: *Evaluative*—Why do you think languages change over time?

- o Answers may vary but could include that people are always looking for a way to make what they say and write more interesting. The world around us changes constantly and, as new technology is developed, we add words to the language or remove words that are no longer relevant. If the language doesn't adapt, then we can't communicate as well.

Discuss the Selection and Wrap Up the Lesson

5 minutes

For each question, ask students to cite the specific passage in the text that provides the information needed to answer the question. It is highly recommended that students answer at least one question in writing and that several students share their writing if time allows.

Use the following questions to discuss the introduction.

Literal—Who was William Shakespeare?

- o He was a playwright in England who lived four hundred years ago. He is thought of as the greatest poet and playwright that ever lived. More theaters in the United States put on plays written by Shakespeare today than any other playwright. His plays have been translated to other languages. He acted in as well as wrote his plays.

Inferential—Why do we still enjoy plays written by William Shakespeare?

- o Answers may vary, but should include because Shakespeare had a way of writing that was expressive and enjoyable, Shakespeare’s stories are timeless, and all types of people can relate to them.

Evaluative—Why is it important that language change over time?

- o Answers may vary, but may include that if language doesn’t change with the times, we can’t communicate as well. For example, people try to come up with an interesting new way to say something, sometimes words or phrases aren’t used anymore because technology has changed (i.e. dialing the phone, typewriters, pay phones, answering machines, etc.) and new words are added for new technology, pronunciations can change over time, new words can be created.

Ask students what information should be added to the chart “What We Know About William Shakespeare.” Add information to the chart as needed.

Word Work: Heed

5 minutes

1. In the selection, you heard, “Just heed the advice of Hamlet, one of Shakespeare’s greatest characters, who says that you only need to “speak the speech” naturally, letting the words help you express the emotions.”
2. Say the word *heed* with me.
3. The word *heed* means to pay attention or take notice.
4. Thomas knew he had to heed the time in order to finish his work before the end of class.
5. What are some things that you would pay attention to, or heed? Accept reasonable answers, such as warnings, rules, advice. Use the word *heed* in a sentence. [Ask two or three students to share their sentence. If necessary, guide and/or rephrase students’ response to make complete sentences: “I pay no heed to _____. ”]
6. What is the word we’ve been talking about? What part of speech the word *heed*?
 - o verb
7. [Use an *Antonym* activity for follow-up.] With your partner, come up with as many antonyms of *heed* as you can. [Have several students share their ideas with the class.]
 - o Answers may vary, but may include *ignore, neglect, discount, tune out, disobey.*

Take-Home Material

Reading

Have students take home the optional fluency selection if you plan to assess this in Lesson 5.

Lesson 2

AT A GLANCE CHART			
Lesson	Activity	Materials	Time
Reading	Whole Group: Shakespeare and the Globe, (pages VI-X)	<i>A Midsummer Night's Dream</i> Activity Page 2.1 Student Resource 1.1	40 min
	Word Work: <i>Evidence</i>	What We Know About William Shakespeare Chart	5 min
Writing	Explore the Importance of Evidence Journal Prompt	Writing Journals Parts of a Paragraph Poster	45 min
Take-Home Material			*

Lesson Focus

By the end of this lesson, students will be able to:

Reading:

Describe what the Globe Theatre is and explain why it was important to William Shakespeare. (RL.5.1, RL.5.10, RI.5.1, RF.5.3, RF.5.4, RF.5.4a, RF.5.4c)

Determine the meaning of similes. (RL.5.4)

Writing:

Explore the importance of evidence and use evidence to support a thought. (W.5.1, W.5.1a, W.5.1b, W.5.1d, W.5.2e, W.5.3e, W.5.4, W.5.9, W.5.10, L.5.2, L.5.3)

Speaking and Listening:

Ask and answer questions about the text. (SL.5.1, SL.5.1b, SL.5.1c)

Language:

Use a glossary in order to determine or clarify the meaning of vocabulary words. (L.5.4c)

Distinguish between the different meanings of a multiple-meaning word. (L.5.4)

Interpret figurative language, including similes, in context. (L.5.5a)

ADVANCE PREPARATION

Reading

Write the Purpose for Reading on the board/chart paper:

Read “Shakespeare and the Globe” to identify what the Globe Theatre is and why it was important to William Shakespeare.

The following links contain information on the Globe Theatre:

https://www.newworldencyclopedia.org/entry/Globe_Theatre

Information on the rebuilding process of the Globe Theatre:

<https://www.britannica.com/topic/Globe-Theatre/Rebuilding-the-Globe>

Printable paper model of the Globe Theatre:

<https://homeschoolgiveaways.com/2016/02/free-shakespeares-globe-theater-printable/>

Video tour of the Modern Globe Theatre:

<https://www.youtube.com/watch?v=m3VGa6Fp3zI>

If possible, find some photographs of the rebuilt Globe Theatre so that students can compare the photographs to the illustration on page x.

Writing

Each student will need a writing journal to use throughout the school year. Prepare an enlarged copy of the Parts of a Paragraph poster as follows:

Parts of a Paragraph
<p>A well-formed paragraph should include each of the following:</p> <ul style="list-style-type: none">• a topic sentence that states the main idea of the paragraph• two to three detail sentences that support the main idea with sensory details• a concluding sentence that restates the topic sentence or summarizes the main idea of the paragraph

Reading

45 minutes

Whole Group: Shakespeare and the Globe (pages VII-X)

Review

5 minutes

Ask students to identify who William Shakespeare was and why he is still important today.

- o William Shakespeare is considered the greatest poet and playwright who ever lived. William Shakespeare’s plays have been performed for four hundred years and are still enjoyed by audiences. His plays are performed in the United States more than any other playwright’s plays. The stories he wrote still have meaning to audiences.

Ask students to explain why we still enjoy plays written by William Shakespeare.

- o Because Shakespeare had a way of writing that was expressive and enjoyable and because Shakespeare's stories are timeless and all types of people can relate to them.

Introduce the Reading

5 minutes

Core Vocabulary

Remind students that before reading, you will guide them in previewing the meaning of several core vocabulary words for this selection.

1. **bustling, *adj.*** full of lively activity (VII)
 2. **evidence, *n.*** collection of facts or information often used to prove or support an idea (VII)
 3. **linger, *v.*** to be slow in leaving (VIII)
 4. **reputation, *n.*** general belief or opinion that people have about someone or something (VIII)
 5. **thrive, *v.*** to grow or be successful (**thrived**) (VIII)
- Begin by telling students the first vocabulary word they will encounter in this selection is *bustling*.
 - Have students find the word in context on page VII of the book.
 - Ask students to refer to the glossary, Student Resource 1.1, located at the end of the Activity Book, to preview the meaning of the vocabulary word *bustling*. Remind students that the vocabulary on Student Resource 1.1 is listed alphabetically.
 - Have a student read the definition.

CHALLENGE: The base word of *bustling* is *bustle*. What part of speech is the word *bustling* in the reading selection and why?

- o Adjective because it is describing a noun. The word *bustle* can be a verb or a noun depending on how it is used in a sentence.
- Use Activity Page 2.1 to preview the other vocabulary words noting that:
 - Words are in the order in which they appear in the selections.
 - The part of speech follows each word in an abbreviated format as follows: noun–***n.***; verb–***v.***; adjective–***adj.***; adverb–***adv.***
 - Vocabulary words are listed by their root word. If an alternate form of the word appears in the selection, that form will follow the definition and may be a different part of speech than the original word.
 - The page number for the first occurrence of the word in the selections appears in bold print after the definition.

Read the Purpose for Reading from the board/chart paper:

Read “Shakespeare and the Globe” to identify what the Globe Theatre is and why it was important to William Shakespeare.

Have a student read the title aloud.

Call on students to read portions of the selection aloud. This is a good way to get a sense of the relative strengths of your students’ reading skills, and you may wish to keep an anecdotal record of these skills.

As students read the text, you will stop and support their understanding using the following guiding questions.

Page VII

Lines 7-8: Inferential—Why do you think only well-off boys attended school?

- o Well-off or wealthy boys were not needed at home to work. Their families probably had servants. Boys from families with less money would need to work to help their families. Girls stayed at home because it was thought they didn’t need an education but would get married, work around the home, and raise children.

Lines 7-13: Inferential—What does this paragraph tell us about William Shakespeare’s family?

- o William Shakespeare must have come from a well-off family because he was allowed to go to school.

Line 13: Literal—What type of figurative language is used in the line *creeping like a snail unwillingly to school*?

- o It is a simile, which is a comparison of two things, using the words *like* or *as*.

Line 13: Inferential—Why does the phrase *creeping like a snail* make you feel that Shakespeare did not like school?

- o A snail moves very slowly. The word *creep* means to move slowly. Someone who does not like school would move slowly on the way to school.

[Ask students to create a simile that could be used to describe the way someone who liked school would move on the way to school. Have a few students share their similes.]

Page VIII

Lines 2-19: Evaluative—What do you think are some reasons why London was a good place for Shakespeare to live?

- o It was a large city with lots of people who might want to see plays. Queen Elizabeth lived in London and she supported the arts by having poets, playwrights, and musicians in her court. The Globe Theatre, which could hold 2,500 people, was in London.

SUPPORT: Explain to students that the word *court* in line 12 does not mean a court of law, but instead means the people who serve the queen.

SUPPORT: Point out to students the spelling used for the word *Theatre*. Explain that in the United States, we spell the word *theater* but that in other countries that speak English, the same word

is spelled *theatre*. We will sometimes see the word spelled *theatre* in the United States when it is used in the name of a theater.

Lines 13-19: *Evaluative*—Do you think Globe is a good name for this theater?

- o Accept reasonable answers. Answers should include that the theater is round like a globe. Also, a globe represents the world which is made up of countries. The setting of a play could be different countries. Watching a play might be like traveling to a different country.

Page IX

Line 3: *Inferential*—Why were performances at the Globe Theatre only given during good weather and daylight?

- o There was only a roof over a part of the theatre. It would have been difficult to light the theatre at night because electricity was not used in the 1600's.

Line 7: *Literal*—Who performed the female parts in plays during this time?

- o Young boys who had high voices and no beards.

Line 7: *Evaluative*—Do you think that this was a fair practice?

- o Answers may vary but could include that women had not gone to school to learn to read. Women were not considered equal to men. Women had to take care of families and might not have time to rehearse. Women are capable of performing in a play and learning lines even if they can't read.

Illustration: *Literal*—Who is in the illustration on this page?

- o Queen Elizabeth I

Illustration: *Inferential*—Why is this illustration displayed in this reading?

- o Queen Elizabeth I supported poets, playwrights, and musicians while she was queen.

Page X

SUPPORT: A thatched roof is a roof made of straw or other vegetation.

Lines 1-7: *Literal*—What happened to the Globe Theatre?

- o In 1613, a cannon that was fired during one of Shakespeare's plays set fire to the Globe's thatched roof. The theater burned to the ground. In the 1990s, the theater was rebuilt.

Lines 1-7: *Evaluative*—Do you think that the new Globe Theatre is exactly the same as the original?

- o Accept reasonable answers.

Word Work: Evidence

5 minutes

1. In the selection you read, "Over the years scholars have examined the available evidence -there's not much of it- and have tried to put together a picture of the playwright's life."

2. Say the word *evidence* with me.
3. As it is used here, the word *evidence* means a collection of facts or information used to prove or support an idea.
4. When I saw that the cookies were missing and there were cookie crumbs on the floor, I used this evidence to draw the conclusion that my dog ate my cookies.
5. Have you ever looked at evidence to prove something? Write a sentence that describes a time when you used evidence to prove something. [Ask two or three students to share their sentences. If necessary, guide and/or rephrase students' responses to make complete sentences: "I used the evidence that _____ to prove that _____."]
6. What is the word we've been talking about? What part of speech is the word *evidence*?
 - o (noun)
7. [Use a *Discussion activity* for follow-up.] With a partner, discuss why it is important to use evidence to form your beliefs. [Ask two or three students to share their thoughts with the class.]

Writing

45 minutes

Explore the Importance of Evidence

Identifying Evidence

25 minutes

Explain to students that when they gather evidence, they collect information or facts.

- What are some ways that we can gather evidence?
 - o Accept reasonable answers. Answers can include talking to someone, reading about something, listening to sounds, looking at things, smelling, etc.

Evidence is used to support an idea. Explain that we are constantly collecting information about the world around us. We put this gathered evidence together to form our beliefs. Evidence can be used to prove or disprove something.

Have students **Turn and Talk** to answer the following question.

- Will everyone come to the same conclusion when looking at evidence?

After students have discussed their answers with their partners, ask some of the students to share their answers. Accept reasonable answers. Answers could include:

- o Conclusions based on evidence made up of facts will probably be more consistent than conclusions based on evidence that is made up of thoughts or ideas.

Ask students to examine the following information from *A Midsummer Night's Dream*.

- William Shakespeare moved from Stratford-upon-Avon to London.
- Many of Shakespeare's plays were performed at the Globe Theatre in London.
- The Globe Theatre held 2,500 people.
- People who did not have much money could stand and watch the plays in the courtyard for a penny.

- The Globe Theatre did not have a roof.
- The performances at the Globe Theatre were during the day.
- Only men acted in plays.

Ask students to choose a statement from the list below and identify which of the information from the list above could be used as evidence to prove or disprove the statement.

- Only wealthy people went to plays at the Globe Theatre.
- Stratford-upon-Avon is not as big as London.
- William Shakespeare was not a very good playwright.

SUPPORT: Tell students that when they are asked to support their answers using the text, they are collecting evidence.

Have some students share their answers for each statement.

Journal Prompt

20 minutes

Review the Parts of a Paragraph poster used in a previous unit.

Parts of a Paragraph
<p>A well-formed paragraph should include each of the following:</p> <ul style="list-style-type: none"> • a topic sentence that states the main idea of the paragraph • two to three detail sentences that support the main idea with sensory details • a concluding sentence that restates the topic sentence or summarizes the main idea of the paragraph

Have students write a paragraph on this prompt: Was Shakespeare a successful playwright? Students will look for evidence in the readings from Lessons 1 and 2 that support their answers.

Wrap Up

Have several students share their paragraphs with the class.

Lesson 3

AT A GLANCE CHART

Lesson	Activity	Materials	Time
Reading	Whole Group: Section 1 (pages 1-5)	<i>A Midsummer Night's Dream</i> Activity Page 3.1 Student Resource 1.1	40 min
	Word Work: <i>Vexation</i>		5 min
Writing	Introduction to Characters	Activity Page 3.2	45 min

Lesson Focus

By the end of this lesson, students will be able to:

Reading:

Identify some of the characters, the setting, and the conflict in Section 1.

(RL.5.1, RL.5.2, RL.5.3, RL.5.6, RL.5.7, RL.5.10, RI.5.1, RF.5.3, RF.5.3a, RF.5.4, RF.5.4a, RF.5.4b, RF.5.4c)

Writing:

Identify features of an interesting character in order to develop a character for a fictional narrative.

(W.5.9a, W.5.10)

Speaking and Listening:

Ask and answer questions about the text.

(SL.5.1, SL.5.1b, SL.5.1c, SL.5.1d, L.5.3)

Language

Identify antonyms of a given noun.

(L.5.5c)

Use a glossary in order to determine or clarify the meaning of vocabulary words. (L.5.4c)

ADVANCE PREPARATION

Reading

Write the Purpose for Reading on the board/chart paper:

Read Section 1 of A Midsummer Night's Dream to identify some of the characters, the setting, and the conflict in Section 1.

Reading

45 minutes

Whole Group: Section 1 (pages 1-5)

Introduce the Reading

5 minutes

Core Vocabulary

Remind students that before reading, you will guide them in previewing the meaning of the core vocabulary words for this section.

1. **cruel, *adj.*** wanting to cause pain and suffering **(1)**
2. **enforce, *v.*** to demand obedience (***enforced***) **(1)**
3. **vexation, *n.*** a state of being worried or annoyed **(2)**
4. **affection, *n.*** a feeling of fondness or liking **(2)**
5. **jealous, *adj.*** resentful of someone because of that person's rivalry, success, or advantages **(5)**

Begin by telling students the first vocabulary word they will encounter in this selection is *cruel*.

- Have students find the word in context on page 1 of *A Midsummer Night's Dream*.
- Ask students to refer to the glossary, Student Resource 1.1, located at the end of the Activity Book, to preview the meaning of the vocabulary word *cruel*. Remind students that the vocabulary on Student Resource 1.1 is listed alphabetically.
- Have a student read the definition.
- Use Activity Page 3.1 to preview the other vocabulary words.

Read the Purpose for Reading from the board/chart paper:

Read to identify some of the characters, the setting, and the conflict in Section 1.

Read Section 1 of A Midsummer Night's Dream

25 minutes

Have students turn to page 1 of *A Midsummer Night's Dream*.

- Does this look like a play? Why or why not?
 - Accept reasonable answers. It looks like a short story and not a play. A play is written in a script form that focuses on the dialogue between characters.

Tell students that this is a shortened version of the play by William Shakespeare written as a short story. Reading this will allow them to get to know the story before they read the play.

Tell students that plays and written stories have some of the same literary elements. Have students brainstorm the literary elements they remember.

Explain that the literary elements they will look for as they read the next few lessons are characters, setting, plot, conflict, and dialogue. Review the meaning of each of these elements.

- **character**—a person in a story
- **setting**—the time and place that a story takes place
- **plot**—the main events of a story
- **conflict**—a struggle or disagreement
- **dialogue**—a conversation between characters

Direct students to the picture on the preceding page. Ask the students to describe the picture. Tell students that this illustration will make more sense as they read the story.

Direct the students to turn to page 2. Ask the students to find the word *vexation*. Remind students that some of the words in the text that may be new to them are in boldface and can be found defined in the margin of the page. Students should use the definitions if the words are unfamiliar to them. Indicate that the words defined in the margins may not be the same words as the core vocabulary words.

[Call on students to read portions of the Section 1 aloud.]

[As students read the text, you will stop and support their understanding using the following guiding questions.]

Page 1

Line 1: *Literal*—Where does this story take place?

- o Athens is the setting for this story.

SUPPORT: Athens is a city in Greece.

Lines 1-11: *Literal*—Why does Egeus come to Duke Theseus?

- o He wants the Duke to enforce the law stating that a father has the power to choose his daughter's husband.

Evaluative—Is this law cruel? Why or why not?

- o Accept reasonable answers. Because the daughter cannot choose her own husband. Because the daughter cannot marry for love. Because if the daughter does not do what her father says she will be put to death.

Lines 1-11: *Inferential*—How does the reader know that Egeus is upset?

- o Answers should include that Egeus uses the word *vexation* to describe himself, he is

described as cranky, he comes running to the duke, he is dragging his daughter, he demanded, he cried out when he saw the duke, he makes a complaint, he makes angry claims.

SUPPORT: Point out to the students that Shakespeare uses descriptive language so that the characters come to life. Shakespeare could have written that Egeus went to the duke and asked him to enforce the law, but this would not be as interesting as the way it is written.

Page 2 and Page 3

Page 2, Lines 12-23 and Page 3, Lines 1-12: *Evaluative*—Do you think that Duke Theseus agrees with the law? Use the text to find evidence to support your answer.

- o Accept reasonable answers. Duke Theseus doesn't want to be bothered with Egeus. He wishes Egeus would go away. He is distracted by his own wedding. He knows he must solve the problem because he is the duke. He knows he must enforce the law. He tries to come up with a less harsh punishment than murder.

Page 3

Lines 15-16: *Inferential*—What does Hermia mean when she says, “Alas, I must choose love by another’s eyes”?

- o Hermia is sad that her father is picking her husband. “Another’s eyes” means her father’s view of who the best husband will be.

Lines 17-18: *Inferential*—What does Lysander mean when he says, “The course of true love never did run smooth”?

- o True love often is difficult and encounters obstacles.

Lines 19-20: *Literal*—What is Lysander’s plan so he can marry Hermia?

- o He plans for them to run away to his aunt’s house where they can be married.

Lines 19-20: *Evaluative*—Do you think this is a good plan? Why or why not?

- o Accept reasonable answers.

Page 5

Lines 1-7: *Inferential*—Why is Helena jealous of Hermia?

- o Helena is jealous of Hermia because Demetrius likes Hermia more than Helena. Helena is in love with Demetrius and Demetrius is in love with Hermia.

Discuss Section 1 and Wrap Up the Lesson

10 minutes

For each question, ask students to cite the specific passage in the text that provides the information needed to answer the question. It is highly recommended that students answer at least one question in writing and that several students share their writing if time allows.

Use the following questions to discuss Section 1.

1. Who are the characters in Section 1?
 - o Egeus and his daughter Hermia; Duke Theseus and the warrior queen Hippolyta; Demetrius and Lysander, who both are in love with Hermia; and Hermia’s friend Helena.
2. What is the setting for Section 1?
 - o Athens
3. What conflict is introduced in this section?
 - o Egeus wants Hermia to marry Demetrius and Hermia wants to marry Lysander. Also, Helena is in love with Demetrius and Demetrius is in love with Hermia.

Word Work: *Vexation*

5 minutes

1. In the selection you read, “Full of vexation come I, with complaints against my child, my daughter Hermia.”
2. Say the word *vexation* with me.
3. *Vexation* means a state of being worried or annoyed.
4. Jamal looked at his brother with vexation after he broke his model airplane.
5. What are some things that might cause you to feel vexation? Try to use the word *vexation* in your response. [Ask two or three students. If necessary, guide and/or rephrase students’ responses to make complete sentences: “I feel vexation when _____.”]
6. What is the word we’ve been talking about? What part of speech is the word *vexation*?
 - o noun
7. [Use an *Antonym activity* for follow-up.] With your partner, come up with as many antonyms of *vexation* as you can. [Have several students share their ideas with the class.]
 - o Answers may vary, but may include happiness, peacefulness, satisfaction, joy, calmness.

Writing

45 minutes

Introduction to Characters

10 minutes

Have students brainstorm the answers to the following questions:

List the characters in today’s selection.

- o Egeus, Duke Theseus, Hermia, Lysander, Demetrius, Hippolyta, Helena

What makes a character in a story seem real? What are some things you would want to know about a character?

- o What role the character has in the story; the character’s background information (such as where he/she lives, what he/she likes to do); the relationship between characters; the character’s mannerisms and personality traits; what the character looks like; any unique features the character has.

Describing the Characters in *A Midsummer Night's Dream*

30 minutes

Direct students' attention to Activity Page 3.2.

Have students work with a partner to examine the characters in today's selection and list their features. Tell students they should reread the selection to identify information about the characters. Not all of the characters in Section 1 will be on the chart. There are other characters mentioned in Section 1, but there is not a lot of information on them yet.

Have students share the information they identified for each character.

Wrap Up the Lesson

5 minutes

Ask students which characters they know more about in Section 1 and which characters they know less about.

Explain that in the next lesson, students will learn about additional characters.

Lesson 4

AT A GLANCE CHART

Lesson	Activity	Materials	Time
Reading	Pair Reading: Section 2 (pages 5-7)	<i>A Midsummer Night's Dream</i> Activity Page 4.1 Student Resource 1.1	40 min
	Word Work: <i>Hesitation</i>		5 min
Writing	Character Development	Activity Page 3.2 Writing Journals	45 min

Lesson Focus

By the end of this lesson, students will be able to:

Reading:

Describe the similarities and differences between the characters Peter Quince and Nick Bottom.
(RL.5.1, RL.5.2, RL.5.3, RL.5.4, RL.5.6, RL.5.10, RI.5.1, RF.5.3, RF.5.4, RF.5.4a, RF.5.4b, RF.5.4c)

Writing:

Write a letter to a friend and describe a character.
(W.5.1a, W.5.4, W.5.10, L.5.2)

Speaking and Listening:

Ask and answer questions about the text.
(SL.5.1, SL.5.1b, SL.5.1c, L.5.3, L.5.4a)

Language:

Use a glossary in order to determine or clarify the meaning of vocabulary words.
(L.5.4c)

Determine the new meaning of root words when the “-tion” suffix is added.
(RF.5.3, L.5.4b)

ADVANCE PREPARATION

Reading

Write the Purpose for Reading on the board/chart paper:

Read A Midsummer Night's Dream to describe the similarities and differences between the characters Peter Quince and Nick Bottom in Section 2.

Consider how you will pair students for partner reading. You may wish to use any or all of the following pairings: strong readers with readers who need more support; readers of similar skill levels; or English learners with native speakers. Student pairings should change throughout the year.

Reading

45 minutes

Pair Reading: Section 2 (pages 5-7)

Introduce the Reading

5 minutes

Core Vocabulary

Before reading, preview the five words listed below; page numbers are shown in parentheses.

1. **proceed** *v.* to begin or continue a course of action (**proceeded**) (6)
2. **restrain**, *v.* to keep under control (7)
3. **coax**, *v.* to talk into something through flattery (7)
4. **hesitation**, *n.* the action of pausing or hesitating (7)
5. **eagerness**, *n.* enthusiasm to do something (7)

Begin by telling students the first vocabulary word they will encounter in this selection is *proceeded*.

- Have students find the word in context on page 6 of *A Midsummer Night's Dream*.
- Ask students to refer to the glossary, Student Resource 1.1, located at the end of the Activity Book, to preview the meaning of the vocabulary word *proceed*. Remind students that the vocabulary on Student Resource 1.1 is listed alphabetically.
- Have a student read the definition.
- Use Activity Page 4.1 to preview the other vocabulary words.

Read the Purpose for Reading from the board/chart paper:

Read A Midsummer Night's Dream to describe the similarities and differences between the characters Peter Quince and Nick Bottom in Section 2.

Pair Reading

30 minutes

Pair students to read Section 2 together. As students read, circulate among the class, monitoring students' focus and progress.

Explain to students that for this lesson, they will both read the selection silently, then they will

take turns reading each paragraph in the selection aloud. Students can ask their partner for help with sounding out or defining words as necessary.

After students finish reading Section 2, bring the class together as a whole and ask students the following questions:

Page 5

Lines 17-19: *Literal*—Why are the workmen putting on a play?

- o The play is part of the festivities to celebrate the wedding of Theseus to Hippolyta.

Page 6

Lines 1-3: *Inferential*—In what way is the name of the workmen’s play funny?

- o The title states that the play is a comedy but the word *lamentable*, which means sorrowful, is in the title. Also, the words *cruel* and *death* seem incompatible with a comedy.

Lines 1-6: *Literal*—What is the role of the director for this play?

- o He introduces the play to the other workmen. He assigns the parts to the workmen.

Lines 16-18: *Evaluative*—Why is Francis Flute selected to play the bride Thisbe? Is this a good choice?

- o Because women cannot perform in plays. Francis Flute is young so he has a high voice. He is smaller than the other men and has no hair on his face.

Lines 19-20: *Inferential*—Why would it be hard for Nick Bottom to play both Pyramus and Thisbe?

- o Pyramus is the groom and Thisbe is the bride. Nick cannot play both characters because they will both be in the play at the same time.

Page 7

Lines 9-18: *Inferential*—How does Peter Quince get Nick Bottom to play the part he picks for him?

- o He flatters Nick Bottom by telling him that his character is *a sweet-faced man, a most lovely gentleman-like man* and implies that Nick Bottom has those characteristics as well. This inspires Bottom to play the part.

Pages 6-7

Evaluative—How would you describe the character Peter Quince? Use the text to support your answer.

- o Quince is a leader. He takes the duties of the director of the play. The other characters accept his authority. He assigns the roles and tells the cast when and where they will meet to rehearse. He is a strong character because he does not give in to Nick Bottom and Francis Flute when they complain about the parts he gives them. He is thoughtful and sensitive in the way he handles Nick Bottom and is able to get Nick to do what he wants.

Evaluative—How would you describe the character Nick Bottom? Use the text to support your answer.

- o Nick Bottom is enthusiastic and eager to act in the play. He loves to act. He wants to play many parts. He is childlike. He is disappointed when he is only allowed to have one part. He can't control his excitement. He shows his disappointment by turning away in a huff. He is easily brought back to the play with some flattery which shows he is shallow.

Discuss the Selection and Wrap Up the Lesson

5 minutes

TURN AND TALK: Based on Section 2, describe the similarities and differences between Peter Quince and Nick Bottom in Section 2. Use details from the text to support your answers.

- o Answers may vary. They are similar in that they both enjoy taking part in the play.
- o They are different in that Peter Quince is mature. He is a leader. The other characters accept his authority. He assigns the roles and tells the cast when and where they will meet to rehearse. He is a strong character because he does not give in to Nick Bottom and Francis Flute when they complain about the parts he gives them. He is thoughtful and sensitive in the way he handles Nick Bottom and is able to get Nick to do what he wants.
- o Nick Bottom is childlike. Bottom is enthusiastic and eager to act in the play. He loves to act. He wants to play many parts. He is disappointed when he is only allowed to have one part. He can't control his excitement. He shows his disappointment by turning away in a huff. He is easily brought back to the play with some flattery which shows he is shallow.

Do you think that Shakespeare did a good job developing the characters of Peter Quince and Nick Bottom? Why or why not?

- o Answers will vary but should be supported.

Word Work: *Hesitation*

5 minutes

1. Today you read, "'Well,' said Bottom, pretending some hesitation—although in fact he was bursting with eagerness to begin—'I will undertake it!'"
2. Say the word *hesitation* with me.
3. The word *hesitation* means the action of pausing or waiting.
4. Patricia answered with a touch of hesitation to be sure she understood the question before she gave her answer.
5. Can you think of some reasons you might show hesitation? Try to use the word *hesitation* in your response. [Ask two or three students. If necessary, guide and/or rephrase students' responses to make complete sentences: "I act in hesitation when _____."]
6. What's the word we've been talking about? What part of speech is the word *hesitation*?
 - o noun
7. The word *hesitation* ends in the suffix-tion. What is the root word for *hesitation*? What does that word mean?
 - o *Hesitate* means to pause or wait before doing something, usually in uncertainty.

8. The suffix *-tion* is used to change *hesitate* from a verb (an action) to a noun. The suffix *-tion* is used to show the state of hesitating. Explain how the suffix *-tion* affects the meaning of the following words:
- Restriction - the state of being restricted or confined
 - Alteration - the state of being altered or changed
 - Celebration- the state of celebrating or having a good time
 - Preparation - the state of being prepared or ready
 - Satisfaction - the state of being satisfied or happy

Writing

45 minutes

Character Development

Review

5 minutes

Remind students that in the previous lesson they described some of the characters from Section 1 on Activity Page 3.2.

Point out to students that they were introduced to additional characters in Section 2.

Identify New Characters

20 minutes

- Direct students' attention to Activity Page 3.2 from Lesson 3.
- Have students work with a partner to review the characters in Section 2 and list their features. Tell students they should reread Section 2 to identify the features of the characters.
- Tell students that, as they learn more about the characters from previous acts, they should add information to the chart.
- Have students share the features they identified for each character.

Introducing a Character

15 minutes

Have students turn to Activity Page 3.2 and tell them they will pick one of the characters to introduce to a friend. The students then will use their journal to write a letter to their friend and describe the character. All of the information that we know about the character should be in the letter.

SUPPORT: For any students who have difficulty independently writing, ask them to share their ideas orally, as you transcribe what they say in writing.

- Circulate among students as they write their letter, addressing any questions they may have.
- Stop students after about ten minutes and ask them to share the letter they wrote with a partner.

Wrap Up

Have one or two students share their letter with the class.

Lesson 5

AT A GLANCE CHART			
Lesson	Activity	Materials	Time
Reading	Small Group: Section 3 (pages 8-13) Optional Fluency Assessment	<i>A Midsummer Night's Dream</i> Activity Pages 5.1 and 5.2; Student Resource 1.1	40 min
	Word Work: <i>Scheme</i>		5 min
Writing	Identify New Characters Journal Prompt	Activity Page 3.2 Parts of a Paragraph Poster Writing Journals	45 min
Take-Home Material			*

Lesson Focus

By the end of this lesson, students will be able to:

Reading:

Identify details of the characters that are introduced in Section 3.

(RL.5.1, RL.5.2, RL.5.3, RL.5.6, RL.5.10, RI.5.1, RF.5.3, RF.5.4, RF.5.4a, RF.5.4b, RF.5.4c)

Writing:

Write informative/explanatory texts to examine a topic and convey ideas and information clearly.
(W.5.2, W.5.2a, W.5.2b, W.5.3, W.5.3d, W.5.3e, W.5.4)

Speaking and Listening:

Ask and answer questions about the text.

(SL.5.1, SL.5.1b, SL.5.1c, L.5.3)

Language:

Identify antonyms of a given adjective.

(L.5.5c)

Use a glossary in order to determine or clarify the meaning of vocabulary words.

(L.5.4c)

ADVANCE PREPARATION

Reading

Write the Purpose for Reading on the board/chart paper:
Read to identify the characters that are introduced in Section 3.

Plan how you will group students for small group reading:

- Make sure that the Parts of a Paragraph Poster is posted.
- Group 1 will include students who need extra scaffolding and support to read and comprehend the text.
- Group 2 will include students who are capable of reading and comprehending text without guided support.

Reading

45 minutes

Small Group: Section 3

Review

5 minutes

Review what was learned in previous lessons by asking students the following questions:

1. What is the conflict that was introduced in Section 1?
 - o Egeus wants Hermia to marry Demetrius and Hermia wants to marry Lysander. Also, Helena is in love with Demetrius and Demetrius is in love with Hermia.
2. What characters have been introduced so far?
 - o Section 1: Egeus and his daughter Hermia, Duke Theseus and the warrior queen Hippolyta,
 - o Demetrius and Lysander who both are in love with Hermia, and Hermia's friend Helena.
 - o Section 2: The workmen, specifically Peter Quince, Nick Bottom, and Francis Flute.

Explain that in Section 3, they will meet more characters and see the story unfold.

Introduce the Reading

5 minutes

Core Vocabulary

Before reading, preview the five core vocabulary words listed below; page numbers are shown in parentheses.

1. **quarrel, *n.*** an argument or disagreement between people (8)
2. **mischievous, *adj.*** showing a fondness for causing trouble (9)
3. **scheme, *n.*** a plan of action, especially a crafty or secret one (11)
4. **pursue, *v.*** to follow someone in order to catch them (11)
5. **disdainful, *adj.*** disrespectful, full of dislike (12)

Tell students the first vocabulary term they will encounter is *quarrel*.

- Have students find the word in context on page 8 of *A Midsummer Night's Dream*.
- Ask students to refer to the glossary, Student Resource 1.1, located at the end of the Activity Book, to preview the meaning of the vocabulary word *quarrel*. Remind students that the vocabulary on Student Resource 1.1 is listed alphabetically.
- Have a student read the definition.
- Use Activity Page 5.1 and the customary procedures to preview the remaining core vocabulary words.

Read the Purpose for Reading from the board/chart paper:

Read to identify the characters that are introduced in Section 3.

Establish Small Groups

Before reading the selection, divide students into the two groups created during the advanced preparations.

Use the following directions for each group:

- **Small Group 1:** Use the guided reading supports to guide students through reading the text and completing Activity Page 5.2 together. This is an excellent time to make notes in your anecdotal records.
- **Small Group 2:** These students may work as a small group, as partners, or independently to read the text, discuss it with others in Small Group 2, and then complete Activity Page 5.2. Arrange to check that students in Small Group 2 have answered the questions on Activity Page 5.2 correctly. You may choose to do one of the following to address this:
 - collect the pages and correct them individually.
 - provide an answer key for students to check their own or a partner's work after they have completed the activity page.
 - confer with students individually or as a group at a later time.

Read Section 3

25 minutes

Direct students to Activity Page 5.2. As they read the selection today, they will record information on this page.

The following guided reading supports are intended for use with Small Group 1. Guided reading supports in brackets are intended to guide you in facilitating discussion and should not be read verbatim to students. Guided reading supports not in brackets should be read aloud verbatim.

[Have a different student read each paragraph. This gives a stopping point to ask students if they have any questions, if anything was confusing, or if anything was hard to understand.]

[After each question, guide students through the lines of the text as they write their answers on Activity Page 5.2.]

Page 8

[Have a student read the first paragraph aloud.]

Lines 1-6: *Literal*—Who are Oberon and Titania?

- o Oberon is the king of the fairies. Titania is the queen of the fairies.

Lines 1-8: *Literal*—What do the fairies do during the midnight revels in the woods?

- o They often dance to merry music among the flowers.

[Have a student read the second paragraph aloud. Continue to follow this pattern for the rest of the reading.]

Lines 9-17: *Literal*—Why are Oberon and Titania arguing?

- o They are fighting over a young boy whose mother has died. Both of them want the boy for themselves.

Page 9

Lines 2-3: *Inferential*—What words does Shakespeare use that show that Oberon is unhappy to see Titania?

- o He growls when he sees Titania. He says their meeting is *ill met by moonlight*.

Lines 4-5: *Inferential*—What words does Shakespeare use that show that Titania is unhappy to see Oberon?

- o She calls him jealous and snaps at him.

Line 14: *Evaluative*—What is the injury that Oberon is referring to? Is injury a good word to use?

- o The injury is that Titania will not give the boy to Oberon. Accept reasonable answers. The word *injury* gives the impression of great pain.

Pages 9-10

Page 9, Lines 20-23 and Page 10, Lines 1-5: *Evaluative*—Why is the flower called ‘Love in Idleness’?

- o Idleness means the state of being idle. Idle means to spend time doing nothing. When the juice of the flower is laid on the eyelids of those who are sleeping, they fall in love with the first thing they see. This juice causes those to fall in love while doing nothing.

[Have the students examine the illustration that is on page 10. Ask them to describe what is happening in the illustration. Accept reasonable answers.]

Page 11

Lines 2-4: *Literal*—What is the scheme that Oberon is planning?

- o Oberon wants to put the juice on Titania’s eyelids so that she will fall in love with the first thing she sees. He vows to make her give him the boy in exchange for him removing the spell.

Lines 18– 20: Inferential—Why does Oberon decide to use the juice of the flower on Demetrius?

- o Oberon hears Demetrius being mean to Helena and decides to use the flower to make Demetrius fall in love with Helena.

Page 12

Evaluative—What are other examples of words or phrases that demonstrate the interesting and descriptive language that Shakespeare uses in Section 3?

- o Accept reasonable answers.

Discuss the Selection and Wrap Up the Lesson

5 minutes

Bring the class back to a whole group and wrap up the lesson with the following activity:

TURN AND TALK: Based on the information revealed in Section 3, who are the new characters introduced? [After sharing with a partner, have several students share their answers with the class.]

- o Oberon - king of fairies, Titania - queen of fairies, Puck - an assistant to Oberon

What conflict does Oberon have in Section 3 and what does he do to try to solve the problem?

- o *Titania has a young boy that Oberon wants. He uses the juice of a flower to make Titania fall in love with the first thing she sees. He vows to make her give him the boy in exchange for him to remove the spell.*

Word Work: Scheme

5 minutes

1. In the text you read, “Puck, who loved mischief and pranks, was highly pleased with this scheme and sped away to fetch the magic flower.”
2. Say the word *scheme* with me.
3. A *scheme* is a plan of action, especially a crafty or secret one.
4. I came up with a scheme that tricked my friend into leaving the house so that we could decorate the room for his surprise party.
5. Think about a scheme you might have developed to trick someone. [Ask two or three students to use *scheme* orally in a sentence. If necessary, guide and/or rephrase students’ responses to use *scheme* in complete sentences: “I once developed a scheme to ____.”]
6. What’s the word we’ve been talking about? What part of speech is the word *scheme*?
 - o noun
7. Direct the students to reread page 3 from line 5 through the end of line 8 of page 4. What is the scheme that Lysander creates. Why does he need a scheme?
 - o His scheme is to meet Hermia in the wood at night and go to his aunt’s house where they can be married. Lysander creates a scheme so that he and Hermia can get married.

Identify New Characters**20 minutes**

Direct students' attention to Activity Page 3.2 from Lesson 3.

Have students work with a partner to review the characters in Section 3 and list their features. Tell students they should reread Section 3 to identify the features of the characters.

Tell students that, as they learn more about the characters from previous acts, they should add information to the chart.

Have students share the features they identified for each character.

Journal Prompt**20 minutes**

Have students write a journal entry describing a conflict that they have had in their life. What did they do to try to solve the conflict? Were they able to solve the conflict? This entry should have 3 paragraphs. The first paragraph describes the conflict, the second paragraph describes the plan to solve the conflict (the scheme) and the third paragraph explains if the plan worked. If there are students who cannot identify a conflict from their life, have them write a journal entry on the following prompt: Your baseball is accidentally thrown over your fence and into your neighbors' yard.

SUPPORT: Remind students that they should use paragraphs when they write in their journals. The paragraphs need to contain all the parts of a well-formed paragraph, so they should refer to the Parts of a Paragraph Poster as needed. Encourage students to use interesting language in their journal entries.

Circulate throughout the room, monitoring students' progress and providing guidance and support as needed.

Wrap Up**5 minutes**

Have some students share their journal entries.

Lesson 6

AT A GLANCE CHART			
Lesson	Activity	Materials	Time
Reading	Whole Group: Sections 4-5 (pages 13- 17)	<i>A Midsummer Night's Dream</i> Activity Page 6.1 Student Resource 1.1	40 min
	Word Work: <i>Urgency</i>		5 min
Writing	Developing Plot and Characters	Activity Page 6.2 Elements of a Plot Poster	45 min
Take-Home Material	Reading	<i>Fluency Supplement</i> Selection (optional)	*

Lesson Focus

By the end of this lesson, students will be able to:

Reading:

Determine Puck's actions with the love juice.

(RL.5.1, RL.5.2, RL.5.3, RL.5.5, RL.5.6, RL.5.10, RF.5.3, RF.5.3a, RF.5.4, RF.5.4a, RF.5.4b, RF.5.4c)

Writing:

Identify traits of specific characters in the reading.

(W.5.1.b, RI.5.1, RI.5.2)

Speaking and Listening:

Ask and answer questions about the text.

(SL.5.1, SL.5.1b, SL.5.1c, L.5.3)

Language:

Use a glossary in order to determine or clarify the meaning of vocabulary words.

(L.5.4c)

ADVANCE PREPARATION

Reading

Write the Purpose for Reading on the board/chart paper:

Read Sections 4 and 5 of A Midsummer Night's Dream to find out what Puck does with the love juice.

Writing

Create an enlarged version of the following Elements of a Plot poster:

Elements of a Plot
All plots should have the following elements:
<ul style="list-style-type: none">• Rising Action:<ul style="list-style-type: none">• Introduces the character(s)• Describes the setting• Introduces a problem or conflict
<ul style="list-style-type: none">• Climax:<ul style="list-style-type: none">• The turning point in the story• Point of the highest emotion or tension
<ul style="list-style-type: none">• Resolution:<ul style="list-style-type: none">• The problem or conflict is resolved• All loose ends are wrapped up

Fluency (optional)

Choose and make sufficient copies of a text selection from the online *Fluency Supplement Packet* to distribute and review with all students for additional fluency practice this week. Alternatively, you may choose to assign a selection from *A Midsummer Night's Dream* for practice in reading poetry fluently. See the introduction to this Teacher Guide for more information on using the *Fluency Supplement*. If you choose to use this fluency practice, you will assess students in Lesson 10.

Reading

45 minutes

Whole Group: Sections 4 and 5 (pages 13-17)

Introduce the Reading

5 minutes

Core Vocabulary

Before reading, preview the core vocabulary words for this selection; page numbers are shown in parentheses.

Section 4

1. **persuade, v.** to convince someone to do something (**persuaded**) (13)
2. **scornful, adj.** full of feelings of dislike or disrespect (13)
3. **urgency, n.** requiring quick action (14)
4. **mock, v.** to tease, laugh at, make fun of (**mocked**) (14)

Section 5

5. **convenient, n.** fitting in well with a person's needs, activities, and plans (15)
6. **emerge, v.** come into view (**emerged**) (17)

Tell students the first vocabulary term they will encounter is *persuaded*.

- Have students find the word in context on page 13 of *A Midsummer Night's Dream*.
- Ask students if *persuaded* is a root word, or if it has a prefix or suffix.
 - o The word *persuaded* has a suffix (-ed). The root word is *persuade*.
- Remind students that they will look up root word in the glossary.
- Ask students to refer to the glossary, Student Resource 1.1, located at the end of the Activity Book, to preview the meaning of the vocabulary word *persuaded*. Remind students that the vocabulary on Student Resource 1.1 is listed alphabetically.
- Have a student read the definition.
- Use Activity Page 6.1 and the customary procedures to preview the remaining core vocabulary words.

Read the Purpose for Reading from the board/chart paper:

Read Sections 4 and 5 of A Midsummer Night's Dream to find out what Puck does with the love juice.

Read Sections 4 and 5

35 minutes

Have students take turns reading each selection aloud, one at a time, two times.

As students read each selection aloud for the second time, occasionally pause to ask questions in order to check for understanding and draw students' attention to key vocabulary and concepts. Use the guided reading supports listed below for this purpose.

Section 4, Pages 13-15

Page 13

Lines 4-14: Inferential—Which literary element does the *wood* represent in this section of the story?

- o This section takes place in the wood. The wood is the setting.

Lines 1-5: Literal—Why are Hermia and Lysander in the wood?

- o They are running away to get married.

Lines 4-14: Inferential—Why do Hermia and Lysander lie down?

- o It is night and they become so tired that they can't go farther. They need to sleep.

Lines 15-20: Inferential—Does Puck use the charm on the correct young man?

- o No, Oberon sent him to find and use the charm on Demetrius, but Puck found Lysander instead.

Lines 15-20: Evaluative—Do you think it was an understandable mistake that Puck made? Support your answer.

- o Accept reasonable answers.

Page 14

Lines 3-9: Literal—Why does Helena shake Lysander?

- o Helena thinks that he might be dead.

Lines 10-19: Inferential—Why does Helena think Lysander is making fun of her?

- o Helena knows that Lysander loves Hermia. She does not know about the charm that Puck used on Lysander. She thinks he was making fun of her because she cannot think of another reason that he would say that he loves her.

Section 5, Pages 15-17

Page 15

Lines 14-19: Inferential—What are some of the reasons that Puck gives Bottom the head of a donkey?

- o Accept reasonable answers. Answers could include that Puck is mischievous and he likes to play jokes. Puck is setting up the situation so that Titania falls in love with something unpleasant. He did it because he thought it was funny. A donkey is called an ass which is also the word used for a foolish or stupid person. Puck wanted to scare away the other workmen.

Page 16

Lines 1-3: Inferential—Why does Puck pinch the workmen?

- o Puck wants to chase the workmen away so that Bottom is the only person around when Titania wakes up.

Page 17

Lines 1-5: Inferential—Why does Bottom start to sing?

- o Accept reasonable answers. Bottom starts to sing because he is afraid when the other workmen run away from him. Bottom starts to sing because he wants to prove he isn't afraid.

Lines 8-9: Literal—Does Oberon's scheme work?

- o The first part of the scheme works. Oberon's charm works. Titania falls in love with Bottom. Bottom is a vile thing because he has the head of a donkey. We don't know if the second part of the scheme will work because Oberon has not gotten the little boy from Titania.

TURN AND TALK: *Evaluative*-Do you think it is the right thing for Oberon to use the charm on Titania? Why or why not?

- o Accept reasonable answers.

Evaluative-Do you think it is the right thing for Oberon to use the charm on any of the young people? Why or why not?

- o Accept reasonable answers.

Literal-What does Puck do with the love juice? Was this what Oberon wanted Puck to do?

- o Puck puts the love juice into Lysander's eyes. Oberon wanted Puck to put the love juice in Demetrius's eyes.

Word Work: *Urgency*

5 minutes

1. In the selection you read, "Lysander took her hand and said with great urgency -"
2. Say the word *urgency* with me.
3. The word *urgency* means a need for swift action.
4. The firefighters responded with urgency when they saw the fire moving towards the houses.
5. What professions are required to respond with urgency? [Ask two or three students to use *urgency* in an oral sentence. If necessary, guide and/or rephrase students' responses to use *urgency* in complete sentences: "I respond with urgency when _____."]
6. What's the word we've been talking about? What part of speech is the word *urgency*?
 - o noun
7. [Use a *Discussion activity* for follow-up.] In a previous lesson, you learned the word *hesitation*. Compare the words *hesitation* and *urgency*.
8. I will give you some situations. Tell me if you would react with urgency or hesitation. Explain your answer. [Accept either answer as long as the meaning of the word is obvious.]
 - o Your mom made chocolate chip cookies.
 - o It is Christmas morning.
 - o You are late for school.
 - o The phone rings.
 - o It is time to do homework.

Identify New Characters

5 minutes

Direct students' attention to Activity Page 3.2 from Lesson 3.

Have students work with a partner to review the characters in Section 4 and list their features. Tell students they should reread Section 4 to identify the features of the characters.

Tell students that, as they learn more about the characters from previous acts, they should add information to the chart.

Have students share the features they identified for each character.

Elements of a Narrative

10 minutes

Tell students that they will be writing a narrative, or story, in this unit. Narratives have certain elements. Some of these elements are characters, setting, dialogue, plot, and conflict.

Ask students to identify each element in *A Midsummer Night's Dream*.

- o Characters - Egeus, Hermia, Duke Theseus, the warrior queen Hippolyta, Lysander, Demetrius, Helena, Peter Quince, Nick Bottom, Oberon, Titania, Puck
- o Setting - Woods near Athens, Greece
- o Dialogue - Conversation between the characters
- o Plot - Egeus wants his daughter Hermia to marry Demetrius but she refuses because she is in love with Lysander. Hermia and Lysander decide to run away together. Oberon wants to use a charm on Demetrius to make him fall in love with Helena but accidentally the charm is used on Lysander.
- o Main Conflict - The main conflict is that Hermia loves Lysander, Demetrius loves Hermia, and Helena loves Demetrius.

SUPPORT: Most narratives have more than one plot. There are as many as four plots in *A Midsummer Night's Dream*. There can also be multiple conflicts in a narrative.

Developing a Plot and Characters

25 minutes

Ask students to define *plot*.

- o the main events of a story

Review the Elements of a Plot poster that was used in a previous unit. Have a student read each of the elements as described in the poster:

Elements of a Plot
All plots should have the following elements:
<ul style="list-style-type: none"> • Rising Action: <ul style="list-style-type: none"> • Introduces the character(s) • Describes the setting • Introduces a problem or conflict
<ul style="list-style-type: none"> • Climax: <ul style="list-style-type: none"> • The turning point in the story • Point of the highest emotion or tension
<ul style="list-style-type: none"> • Resolution: <ul style="list-style-type: none"> • The problem or conflict is resolved • All loose ends are wrapped up

Refer students to Activity Page 6.2. They will use this page to help them organize the plot and the characters for their narrative.

Students will brainstorm a plot for the narrative story they will write. The setting will be school. Remind them that there needs to be a conflict and characters in their narrative.

SUPPORT: Some students may need more direction when writing the plot of their narrative. Give them suggestions that will help them narrow down the plot. For example, the plot could be based around the first day of school, or around a new student in school, or about a rival between schools, or a teacher who disappears.

Once students have developed their plot, have them identify three characters for their narrative. Students will have the opportunity to develop their main character in more detail in Lesson 8.

Wrap Up

5 minutes

Ask students why they think limiting to three main characters in their narratives is a good idea?

- o Accept reasonable answers. It is better to have three really well developed characters than more that are not as well developed.

Take-Home Material

If students are not able to complete Activity Page 6.2 in the time allotted, have them complete the activity for homework.

Lesson 7

AT A GLANCE CHART

Lesson	Activity	Materials	Time
Reading	Pair Reading: Section 6 (pages 17-22)	<i>A Midsummer Night's Dream</i> Activity Page 7.1 Student Resource 1.1	40 min
	Word Work: <i>Wearily</i>		5 min
Writing	Writing Dialogue Journal Prompt	Quotation Marks Poster Writing Journals	45 min

Lesson Focus

By the end of this lesson, students will be able to:

Reading:

Determine how Oberon corrects the mistake that Puck made.

(RL.5.1, RL.5.2, RL.5.6, RL.5.10, RI.5.1, RI.5.2, RF.5.3, RF.5.3a, RF.5.4, RF.5.4a, RF.5.4b, RF.5.4c)

Writing:

Practice writing dialogue.

(W.5.3b, W.5.10, L.5.2)

Speaking and Listening:

Ask and answer questions about the text.

(SL.5.1, SL.5.1b, SL.5.1c, L.5.3)

Language:

Suffixes

(L.5.4b)

Use a glossary in order to determine or clarify the meaning of vocabulary words.

(L.5.4c)

ADVANCE PREPARATION

Reading

Write the purpose for reading on the board/chart paper:

Read Section 6 to discover how Oberon corrects the mistake that Puck made.

Determine how you will group students for pair reading. You may wish to use any or all of the following pairings: strong readers with readers who need more support; readers of similar skill levels; or English learners with native speakers. Student pairings should change throughout the year.

Writing

Create an enlarged version of the following Quotation Marks poster. Do not display.

Quotation Marks
<ul style="list-style-type: none">• Quotation marks are used to show exactly what a person says or has said. (dialogue)• Quotation marks are used when copying exact words from a written text.• Quotation marks are placed at the beginning and end of the quoted text or dialogue.• The first part of the quotation in the sentence has a capital letter, even if the quotation appears in the middle of the sentence.• A comma separates the quotation from the tag (which tells who is saying the quoted material).• When a quotation is split within one sentence, quotation marks indicate which part of the sentence is being quoted, and there are two commas – one before the tag and one at the end of the tag.

Reading

45 minutes

Pair Reading: Section 6 (pages 17-22)

Introduce the Reading

5 minutes

Core Vocabulary

Before reading, preview the core vocabulary words for this selection; page numbers are shown in parentheses.

1. **conclude, v.** to decide; arrive at a judgment (**concluded**) (18)

2. **assure, v.** to tell someone something to dispel any doubts they may have (**assured**) (18)
3. **rival, n.** competitor (**rivals**) (20)
4. **exchange, v.** to give something and get something in return (**exchanged**) (21)
5. **wearily, adv.** with extreme tiredness (21)
6. **negligence, n.** carelessness (21)

Tell students the first vocabulary term they will encounter is *concluded*.

- Have students find the word in context on page 18 of *A Midsummer Night's Dream*.
- Ask students if *concluded* is a root word, or if it has a prefix or suffix.
- The word *concluded* has a suffix (-ed). The root word is *conclude*.
- Remind students that they will look up the root word in the glossary.
- Ask students to refer to the glossary, Student Resource 1.1, located at the end of the Activity Book, to preview the meaning of the vocabulary word *concluded*. Remind students that the vocabulary on Student Resource 1.1 is listed alphabetically.
- Have a student read the definition.
- Use Activity Page 7.1 and the customary procedures to preview the remaining core vocabulary words.

Read the Purpose for Reading from the board/chart paper:

Read Section 6 to discover how Oberon corrects the mistake that Puck made.

Read Section 6, Pages 17-22

25 minutes

Pair Reading

As students read, circulate among the class, monitoring students' focus and progress.

Explain to students that for this lesson, they will both read the selection silently, then they will take turns reading each paragraph in the selection aloud. Students can ask their partner for help with sounding out or defining words as necessary.

After students finish reading Section 6, bring the class together as a whole and ask students the following questions:

Page 18

Lines 6-12: *Literal*—How does Oberon feel when Puck tells him about Bottom and Titania?

- o He is pleased about the outcome.

Lines 18-19: *Literal*—How does Puck discover that he used the charm on the wrong young man?

- o When Demetrius comes into the clearing, Oberon tells Puck that this is the man on

which he wanted Puck to use the charm.

Page 19

Lines 1-11: *Literal*—Why is Hermia mad at Demetrius?

- o She thinks he hurt Lysander because she can't find him. Demetrius won't leave her alone.

Lines 16-17: *Inferential*—Why does Oberon want Puck to get Helena?

- o He wants Demetrius to see Helena when he wakes up so that he will fall in love with her.

Lines 18-22: *Evaluative*—Do you think putting the love juice in Demetrius's eyes will solve the problem?

- o Accept reasonable and supported answers.

Page 20

Lines 8-16: *Evaluative*—What does Helena's assumption that Lysander and Demetrius are making fun of her tell us about her personality?

- o Accept reasonable answers. Helena does not seem to have a good self-image. She is jealous of Hermia. It shows that she is insecure because she thinks they are making fun of her.

Page 21

Line 12: *Inferential*—What would it look like if someone is walking wearily?

- o Accept reasonable answers. A person who is walking wearily might walk slowly. They might be droopy or hunched. They might stumble or walk crookedly.

Line 17: *Inferential*—What does Oberon mean when he says, "This is thy negligence."

- o He is unhappy about the mix up between Demetrius and Lysander. He thinks that Puck was careless.

Line 17: *Evaluative*—Do you think Puck was careless? Support your answer.

- o Accept reasonable answers. Puck was careless because he did not make sure he was using the charm on the correct person. Puck was not careless because there was no way he would know there were two young men.

Discuss Section 6 and Wrap Up the Lesson

10 minutes

TURN AND TALK: With your partner, discuss how Oberon plans to correct the mistake that Puck has made. Why do you think his plan will work? Why not? [Allow students several minutes to discuss this topic, and then invite several students to share their responses with the class.]

- o He orders Puck to create a fog so that the young people cannot see each other but will fall asleep. He asks Puck to use another charm on Lysander so that he is in love with Hermia again. Accept reasonable answers as to whether the students think the plan will work.

Word Work: *Wearily*

5 minutes

1. In the selection you read, “[T]hey once more wandered *wearily* into the wood to search for them.”
2. Say the word *wearily* with me.
3. *Wearily* means with extreme tiredness.
4. After a long day at school, Alley walked *wearily* into her room.
5. When might you act *wearily*? [Have two or three students use *wearily* in a sentence. If necessary, guide and/or rephrase students’ responses to use *wearily* in complete sentences: “I move *wearily* when _____.”]
6. What’s the word we’ve been talking about? What part of speech is the word *wearily*?
 - o adverb
1. [Use a *suffix* activity for follow-up.] The word *wearily* ends with the suffix “-ly.” When -ly is added to an adjective, it turns the adjective into an adverb. An adverb describes a verb. An adverb could tell you how to do something. Use each of these words in a sentence.
 - angrily
 - happily
 - noisily
 - hungrily

Writing

45 minutes

Writing Dialogue

Review Rules on Punctuating Dialogue

10 minutes

Remind students that they will be writing a narrative, or story, in this unit. Dialogue, or conversations between characters, is an important part of a narrative, but it is important to follow certain rules when punctuating that dialogue. Tell students that today you will review the rules for punctuating dialogue.

Ask students to recall the rules for using quotation marks.

Direct students’ attention to the Quotation Marks poster:

Quotation Marks

- Quotation marks are used to show exactly what a person says or has said. (dialogue)
- Quotation marks are used when copying exact words from a written text.
- Quotation marks are placed at the beginning and end of the quoted text or dialogue.
- The first part of the quotation in the sentence has a capital letter, even if the quotation appears in the middle of the sentence.
- A comma separates the quotation from the tag (which tells who is saying the quoted material).
- When a quotation is split within one sentence, quotation marks indicate which part of the sentence is being quoted, and there are two commas – one before the tag and one at the end of the tag.

Have different students read each rule aloud and demonstrate an example of that rule being used correctly.

SUPPORT: If students have difficulty, provide examples and have them tell which rule applies.

Journal Prompt

25 minutes

You are in an elevator with your favorite movie star or musician. Write the dialogue that you would have with this person. Make sure that you use correct punctuation.

Wrap Up

10 minutes

Have some students share their journal entry.

Lesson 8

AT A GLANCE CHART

Lesson	Activity	Materials	Time
Reading	Read Aloud: Section 7 (pages 22-27)	<i>A Midsummer Night's Dream</i> Activity page 8.1 Student Resource 1.1	40 min
	Word Work: <i>Affirm</i>	Mid Unit Assessment (Optional)	5 min
Writing	Develop a Main Character	Activity Page 8.2	45 min
Take-Home Material	Writing	Activity Page 8.2	

Lesson Focus

By the end of this lesson, students will be able to:

Reading:

Determine the plot of *A Midsummer Night's Dream*.

(RL.5.1, RL.5.2, RL.5.3, RL.5.4, RL.5.5, RL.5.10, RI.5.1, RI.5.2, RF.5.3, RF.5.4, RF.5.4a, RF.5.4b, RF.5.4c)

Writing:

Develop a main character.

(W.5.3a, W.5.10)

Speaking and Listening:

Ask and answer questions about the text.

(SL.5.1, SL.5.1b, SL.5.1c, L.5.3)

Language:

Use a glossary in order to determine or clarify the meaning of vocabulary words.

(L.5.4c)

ADVANCE PREPARATION

Reading

Write the Purpose for Reading on the board/chart paper:
Read to understand the plot of A Midsummer Night's Dream.

Reading

45 minutes

Read Aloud: Section 7 [pages 22-27]

Review

5 minutes

Review what was learned in previous lessons by asking students the following questions:

- What are some of the conflicts in *A Midsummer Night's Dream* in Sections 1-6?
 - o Egeus wants Hermia to marry Demetrius.
 - o Hermia wants to marry Lysander.
 - o Helena is in love with Demetrius and Demetrius is in love with Hermia.
 - o Oberon wants the small boy that Titania has but Titania does not want to give the boy to him.
 - o Puck uses the charm from Oberon on Lysander instead of Demetrius.

Introduce the Reading

5 minutes

Core Vocabulary

Before reading, preview the core vocabulary words for this selection; page numbers are shown in parentheses.

1. **appetite, *n.*** a strong desire or liking for something (23)
2. **pity, *n.*** the feeling of sorrow and compassion caused by the suffering and misfortunes of others (23)
3. **affirm, *v.*** to state that something is true-usually strongly (**affirmed**) (25)
4. **eternally, *adv.*** forever (26)
5. **mortal, *n.*** human beings (**mortals**) (27)

Tell students the first vocabulary term they will encounter is *appetite*.

- Have students find the word in context on page 23 of *A Midsummer Night's Dream*.
- Ask students to refer to the glossary, Student Resource 1.1, located at the end of the Activity Book, to preview the meaning of the vocabulary word *appetite*. Remind students that the vocabulary on Student Resource 1.1 is listed alphabetically.
- Have a student read the definition.

- Use Activity Page 8.1 and the customary procedures to preview the remaining core vocabulary words.

Write the Purpose for Reading on the board/chart paper:

Read to understand the plot of A Midsummer Night's Dream.

Read Section 7, Pages 22-27

25 minutes

Read Section 7 aloud as students follow along in their books.

As you read, pause occasionally to give students time to refer to their glossary for the meaning of unfamiliar vocabulary and/or ask students questions, using the guided reading supports below, to check for understanding.

Each guided reading support is preceded by the number of the line of text it references. Whenever a question is asked, encourage students to refer back to the text in order to find evidence to support their answer.

Page 22

Lines 17-20: Inferential—Why are Peaseblossom and the other fairies performing duties for Bottom?

- o Titania is their queen and she is in love with Bottom.

Page 23

Lines 6-8: Literal—Why does Bottom want to eat oats?

- o Donkeys eat oats. Bottom has a donkey head and is hungry for the food donkeys eat.

Lines 6-8: Evaluative—In this situation, the word appetite means to have a craving or desire for a certain food. What is another meaning for the word appetite?

- o Appetite can also mean that you enjoy food in general.

Lines 13-15: Inferential—Why does Oberon feel pity for Titania?

- o Oberon feels pity for Titania because he caused her to fall in love with an extremely unpleasant person. He feels sorry for her because she is in love with a man with a donkey-head.

Page 25

Lines 1-2: Inferential—Why is Titania alarmed when she sees Bottom?

- o Titania is alarmed because she is suddenly aware that she has a man with a donkey-head sleeping in her arms.

Lines 15-23: Literal—What happens when Hermia, Lysander, Helena, and Demetrius wake up?

- o Lysander is in love with Hermia again. Demetrius is in love with Helena. The couples are happy.

Page 26

Lines 11-18: *Literal*—What happens when Egeus and Theseus see the four young people in the wood?

- o Egeus still wants Theseus to force Hermia to marry Demetrius instead of Lysander. Theseus refuses to enforce the law and says that the two couples will be married in the temple.

Lines 11-18: *Evaluative*—Do you think the phrase “eternally be knit” is an effective way to say “forever be bound together”?

- o Accept reasonable answers. “Eternally be knit” is descriptive. It makes you think of something such as a knitted blanket. In a knitted blanket, the yarn is twisted together in such a way that the blanket does not come apart and unravel.

Page 27

Lines 9-13: *Inferential*—Why do the fairies celebrate the weddings of the three mortal couples?

- o They are celebrating a happy ending. They are relieved that everything worked out.

Discuss the Selections and Wrap Up the Lesson

5 minutes

TURN AND TALK: Why is *A Midsummer Night’s Dream* a good title for this play? [Allow students several minutes to share their ideas with a partner, then have several students share their responses with the class.]

- o Answers may vary, but may include that some very strange things happened during the night. The next morning, Hermia, Lysander, Helene, and Demetrius think back over the night and think it might have been a dream.

Were all of the conflicts solved by the end of Section 7?

- o Yes. Hermia can marry Lysander. Helena and Demetrius are in love with each other and can marry. Puck is able to fix the situation he created by using the charm on the wrong person. BUT: Oberon does not get the young boy. Oberon had planned for Titania to give him the young boy in exchange for him removing the charm he placed on her. Instead, he removes the charm because he feels pity for her.

Summarize the plot of *A Midsummer Night’s Dream*.

- o Egeus wants his daughter Hermia to marry Demetrius but she refuses because she is in love with Lysander. Hermia and Lysander decide to run away together into the wood around Athens. Oberon uses magic to try to get what he wants. There is a problem with the magic. Oberon uses more magic to put everything right. In the end, Hermia can marry Lysander, and Helena marries Demetrius. There is a happy ending.

Word Work: Affirm

5 minutes

1. In the selections you read, “. . . she listened with delight as Demetrius affirmed his love for her.”
2. Say the word *affirm* with me.

3. *Affirm* means to state that something is true-usually strongly.
4. I affirmed my fear of snakes and would not go into the field.
5. What is something you feel strongly about that you would *affirm* is true? Be sure to use the word *affirm* in your response. [Ask two or three students to use *affirm* in a sentence. If necessary, guide and/or rephrase students' responses to use *affirm* in complete sentences: " I can affirm _____"]
6. What is the word we've been talking about? What part of speech is the word *affirm*?
 - o verb
7. [Use a synonym activity for follow-up.] The synonym is a word that means the exact same thing as another word. Shut is a synonym for close. What are some synonyms for the word *affirm*? [Accept any reasonable answers.]
 - o declare, state, proclaim, swear, vow

SUPPORT: The word *affirm* comes from the Latin adjective *firmus* (stable, strong, immovable).

Writing

45 minutes

Review Aspects of Developing a Character

5 minutes

Tell students that today they will focus on the main character for the narrative they will write in lessons later in this unit.

Direct students' attention to Activity Page 8.2. Students should be familiar with this diagram because they have used it in *They Call Me Güero*. Have student volunteers read aloud the aspects of the character they will need to create.

Tell students that in addition to creating a main character for their story, they may also create other characters for the narrative as well. They may use the categories included in Activity Page 8.2 to create those additional characters. Remind students that they should have only three prominent characters in their narrative.

Draft a Main Character

40 minutes

Have students work independently to create their characters, using Activity Page 8.2.

Circulate throughout the room, monitoring students' progress and providing guidance and support as needed.

Take-Home Material

If students are not able to complete Activity Page 8.2 in the time allotted, have them complete the activity for homework.

Lesson 9

AT A GLANCE CHART			
Lesson	Activity	Materials	Time
Reading	Read Aloud: <i>A Midsummer Night's Dream</i> (pages 28- 33)	<i>A Midsummer Night's Dream</i> Activity Page 9.1 Student Resource 1.1	40 min
	Word Work: <i>Abridged</i>		5 min
Writing	Sequence Plot Events	Elements of a Plot Poster Activity Pages 9.2	45 min
Take-Home Material	Writing	Activity Page 9.2	*

Lesson Focus

By the end of this lesson, students will be able to:

Reading:

Identify the format used and the literary elements found in the script for *A Midsummer Night's Dream*.

(RL.5.4, RL.5.10, RF.5.3, RF.5.4, RF.5.4a, RF.5.4b, RF.5.4c)

Writing:

Sequence plot events.

(W.5.3b, W.5.3c, W.5.3d, W.5.10)

Speaking and Listening:

Ask and answer questions about the text.

(SL.5.1, SL.5.1c, L.5.3, L.5.3b)

Language:

Use a glossary in order to determine or clarify the meaning of vocabulary words.

(L.5.4c)

ADVANCE PREPARATION

Reading

Write the Purpose for Reading on the board/chart paper:

Read pages 29-33 to identify the format used and the elements found in the script for A Midsummer Night's Dream.

Writing

Display the following Elements of a Plot poster.

Elements of a Plot
All plots should have the following elements:
<ul style="list-style-type: none">• Rising Action:<ul style="list-style-type: none">• Introduces the character(s)• Describes the setting• Introduces a problem or conflict
<ul style="list-style-type: none">• Climax:<ul style="list-style-type: none">• The turning point in the story• Point of the highest emotion or tension
<ul style="list-style-type: none">• Resolution:<ul style="list-style-type: none">• The problem or conflict is resolved• All loose ends are wrapped up

Reading

45 minutes

Read Aloud: [pages 28-33]

Introduce the Reading

5 minutes

Core Vocabulary

Before reading, preview the core vocabulary words; page numbers are shown in parentheses.

1. **abridged**, *adj.* shortened **(28)**
2. **interpretation**, *n.* showing an individual's perspective **(28)**
3. **dialogue**, *n.* conversation between two or more people in a book, play, or movie **(28)**
4. **condense**, *v.* to make shorter or more concise **(condensed) (28)**

Begin by telling students the first vocabulary word they will encounter in this selection is *abridged*.

- Have students find the word in context on page 28 of *A Midsummer Night's Dream*.
- Ask students to refer to the glossary, Student Resource 1.1, located at the end of the Activity Book, to preview the meaning of the vocabulary word *abridged*. Remind students that the vocabulary on Student Resource 1.1 is listed alphabetically.
- Have a student read the definition.
- Use Activity Page 9.1 to preview the other vocabulary words.

Read Pages 28-33

30 minutes

Read the Purpose for Reading from the board/chart paper:

Read pages 28-33 to identify the format used and the literary elements found in the script for A Midsummer Night's Dream.

Tell students that today's reading will prepare them to read the play version of *A Midsummer Night's Dream*.

Remind students that plays are narratives. Ask students to define the word *narrative*.

- o A narrative is a story that is written or told.

Ask students: What elements would you expect to find in one of Shakespeare's scripts?

- o Answers may vary. Elements that you would find in a script are the characters in the play, what the characters say to each other, directions describing the actions of the characters, descriptions of the scenery, etc. A script is a guide to use to put on the play.

Explain that plays are divided into sections called acts. Acts are like chapters.

Read pages 28-33 aloud as students follow along in their books.

As you read, pause occasionally to give students time to refer to their glossary for the meaning of unfamiliar vocabulary and/or ask students questions, using the guided reading supports below, to check for understanding.

Each guided reading support is preceded by the number of the line of text it references. Whenever a question is asked, encourage students to refer back to the text in order to find evidence to support their answers.

Page 28

Lines 1-6: *Literal*—Why is this version of *A Midsummer Night's Dream* shortened?

- o This version is shortened so the students can perform the play in class. It is shortened so that it is easier for elementary or middle school students to put on the play.

Lines 7-11: *Literal*—When reading the play, what will you find in brackets?

- o Stage directions are found in brackets. These directions are used to tell the actors what actions to do. Suggestions for the actors can also be found in brackets.

Lines 12-16: *Literal*—Why have three Speakers been added to this version of the play?

- o The Speakers are used to summarize parts of the play that have been cut out when the play was shortened. They also help the audience follow the play.

Lines 1-19: *Literal*—One of the vocabulary words from Lesson 1 is *script*. What does a script look like?

- o The script is made up of the dialogue between the characters. There are stage directions for the actors. The script will be on the left-hand pages. Definitions of some of the more difficult language will be on the right-hand pages.

[Direct students to turn to pages 38-39.]

Literal—Who are the characters on this page?

- o Speaker 1, Speaker 2, Speaker 3, Theseus, Hippolyta

Literal—How many stage directions are found on this page? Identify one of the stage direction.

- o There are three. Stage directions include: *Enter Theseus and Hippolyta, arm in arm; Moving away from Theseus; and He takes her hands*. While these actions are happening, the SPEAKERS comment.

Page 29

Illustration:—*Inferential*—What is happening in the illustration? What is about to happen?

- o Titania and Bottom are falling asleep. One of the fairies is scratching Bottom's head. Oberon is about to put the charm on Titania's eyelids.

Page 30

Lines 1-9: *Literal*—What is prose? Which characters speak in prose?

- o Prose is everyday language. Workers and everyday people speak in prose.

Lines 12-18: *Literal*—Which characters speak in poetry?

- o Noble people, people of high social position, and special characters like the fairies speak in poetry.

Pages 32-33

Literal—What is found on pages 32 and 33?

- o Page 32 lists the characters in the play, how to pronounce their names, and gives a bit of information on each character. Page 33 has definitions of words that are underlined on page 32.

Discuss the Selections and Wrap Up the Lesson

5 minutes

TURN AND TALK: What is the format of the script? What elements will you find in the script?

[Allow students several minutes to share their ideas with a partner, then have several students share their responses with the class.]

- o Characters, their dialogue, and stage directions are found on the left-hand pages. This is the script.

Word Work: *Abridged*

5 minutes

1. In the selection you read, “An abridged version of the play...”
2. Say the word *abridged* with me.
3. *Abridged* is a word that is used to describe writing that has been shortened.
4. An abridged book does not have all of the details as the full book.
5. What’s the word we’ve been talking about? What part of speech is the word *abridged*?
 - o adjective
6. *Condense* is another vocabulary word from today’s list. Both *condense* and *abridged* refer to shortening a writing. What exactly is the difference between the two words?
 - o *Abridged* is an adjective. It describes a noun, such as the word *book*. *Condense* is a verb. It is the action of making a something shorter and more concise.

Writing

45 minutes

Sequence Plot Events

Review Elements of Plot

15 minutes

Review with students the elements of a plot.

Elements of a Plot
All plots should have the following elements:
<ul style="list-style-type: none"> • Rising Action: <ul style="list-style-type: none"> • Introduces the character(s) • Describes the setting • Introduces a problem or conflict
<ul style="list-style-type: none"> • Climax: <ul style="list-style-type: none"> • The turning point in the story • Point of the highest emotion or tension
<ul style="list-style-type: none"> • Resolution: <ul style="list-style-type: none"> • The problem or conflict is resolved • All loose ends are wrapped up

Direct students' attention to Activity Page 9.2 and tell students that they will use this Activity Page to develop and sequence the events in the plot of their narratives.

Have students note that there are two parts to this Activity Page:

- On the first page, students will use this space to brainstorm the setting of their story, the problem or conflict that will take place in the story, and the way in which the problem will be resolved in the narrative.
- On the second page, students will sequence the events, or put them in order.

As students work independently to complete Activity Page 9.2, offer support as needed.

Take-Home Material

Writing

- Have students complete Activity Page 9.2 for homework if they were not able to complete it in this lesson.

Lesson 10

AT A GLANCE CHART			
Lesson	Activity	Materials	Time
Reading	Read-Aloud: Acts 1 and 2	<i>A Midsummer Night's Dream</i>	45 min
Writing	Draft a Narrative	Parts of a Paragraph Poster Quotation Marks Poster Elements of a Plot Poster Activity Page 9.2 Writing Journals	45 min

Lesson Focus

By the end of this lesson, students will be able to:

Reading:

Read sections of *A Midsummer Night's Dream* with accuracy and expression.
(RL.5.4, RL.5.10, RF.5.3, RF.5.4, RF.5.4a, RF.5.4b, RF.5.4c)

Writing:

Draft a narrative.
(W.5.3, W.5.3a, W.5.3b, W.5.3c, W.5.3d, W.5.3e, W.5.5, W.5.10)

Speaking and Listening:

Ask and answer questions about the text.
(SL.5.1, SL.5.1b, SL.5.1c, L.5.3)

Language:

Use knowledge of language and its conventions when writing, speaking, reading, or listening.
(L.5.3)

ADVANCE PREPARATION

Reading

Write the Purpose for Reading on the board/chart paper:

Read the Shakespearian comedy, A Midsummer Night's Dream, to understand the characters in preparation for performance.

Decide which students will read which parts in the play.

Writing

Be sure the posters from the writing lessons earlier in the unit (Parts of a Paragraph poster; Quotation Marks poster; and Elements of a Plot poster) are displayed and visible for students to reference as they begin to draft their narratives. Determine how the parts of the play will be divided among the class.

Fluency (optional)

If students were assigned a selection from the *Fluency Supplement Packet*, or a selection from *A Midsummer Night's Dream*, determine which students will be asked to read the selection and when. See the Introduction of this Teacher Guide for more information on using the *Fluency Supplement Packet*.

Reading

45 minutes

Read-Aloud: Acts 1 and 2 of *A Midsummer Night's Dream* (pages 34-101)

Introduce the Reading

5 minutes

Tell students that they will start reading the play today. This will be an opportunity to familiarize themselves with the lines and stage directions. At the end of this unit, they will actually perform the play.

Refer students to page 32 of the book and remind the students that this is a list of the characters. Assign the parts to the students.

Remind students that as they read the script, they will find the definitions to underlined words on the right-side page.

Remind the students that the script includes both poetry and prose. Review how to read the poetry lines. (pages 30-31)

There will be no word work activity in the rest of the unit.

Read Acts 1 and 2

35 minutes

- Turn to page 34. Note the words in brackets. Remind the students that the words in brackets are guides for the action of the play.

In order for students to get the rhythm of the play, limit the amount of interruptions.

Act 1

Page 34

Literat—How do you think Speaker 1 feels when they read the line “Ladies and gentlemen, welcome to our play!”? How do you know?

- o Speaker 1 is excited or enthusiastic. The stage directions say enthusiastically and the line ends in an exclamation mark.

Page 38

SUPPORT: This page is the first place where poetry is used. Theseus and Hippolyta are noble, so their lines will be read as poetry.

Page 40

SUPPORT: There is a note on the right-hand page with direction to the actor who is playing Egeus. Have the class practice saying this line together.

Page 42

SUPPORT: This is the first place where there is a substantial line that is written in poetry. Have a few students practice reading Egeus’ line out loud.

Act 2

Page 68

Continue to have students read the play. As the class reads the play, reinforce the stage directions. Occasionally stop and have the students summarize what is happening, especially when the lines are in poetry. Help students with phrases that are unfamiliar to them.

Discuss the Acts 1 and 2 and Wrap Up the Lesson

5 minutes

TURN AND TALK: How did it feel reading Acts 1 and 2? What was easy and what was difficult?

- o Accept reasonable answers.

Did you learn anything new about the characters?

- o Accept reasonable answers.

[Tell students that they should be thinking about what props they will need when they put on this play in Lesson 14.]

Writing

45 minutes

Draft a Narrative

Review Parts of a Paragraph and Elements of Plot

10 minutes

Tell students that today they will begin drafting their narratives.

SUPPORT: For any students who have not completed Activity Page 9.2, have them continue to plan their narratives. Students can publish/share their stories in the Pausing Point Days after the completion of this unit.

Direct students' attention to the writing posters prepared and displayed in earlier lessons. Have them pay particular attention to the Parts of a Paragraph poster and Elements of Plot poster.

Have several students read aloud the items from the Parts of a Paragraph poster and Elements of Plot poster, and tell students to refer to these posters as they begin to draft their narratives today.

Explain that students will be able to continue to draft their narratives in the next writing lesson, so they do not need to complete the entire story today.

Draft a Narrative

35 minutes

Have students work independently to begin writing their narratives in their writing journals.

As students write, circulate throughout the room, monitoring students' progress and providing guidance and support as needed.

SUPPORT: Work with individual students or with a small group, focusing on students who may not have completed the planning phase of the writing process.

Wrap Up

- Have student volunteers read aloud any paragraphs they have completed.

Lesson 11

AT A GLANCE CHART			
Lesson	Activity	Materials	Time
Reading	Read-Aloud: Acts 3, 4 and 5	<i>A Midsummer Night's Dream</i>	45 min
Writing	Draft a Narrative	Writing Process Graphic Activity Page 9.2 and Student Resource 1.2 Writing Journals	45 min

Lesson Focus

By the end of this lesson, students will be able to:

Reading:

Read sections of *A Midsummer Night's Dream* with accuracy and expression.
(RL.5.4, RL.5.10, RF.5.3, RF.5.4, RF.5.4a, RF.5.4b, RF.5.4c)

Writing:

Draft a narrative.
(W.5.3, W.5.3a, W.5.3b, W.5.3c, W.5.3d, W.5.3e, W.5.5, W.5.10)

Speaking and Listening:

Ask and answer questions about the text.
(SL.5.1, SL.5.1b, SL.5.1c, L.5.3)

Language:

Use knowledge of language and its conventions when writing, speaking, reading, or listening.
(L.5.3)

ADVANCE PREPARATION

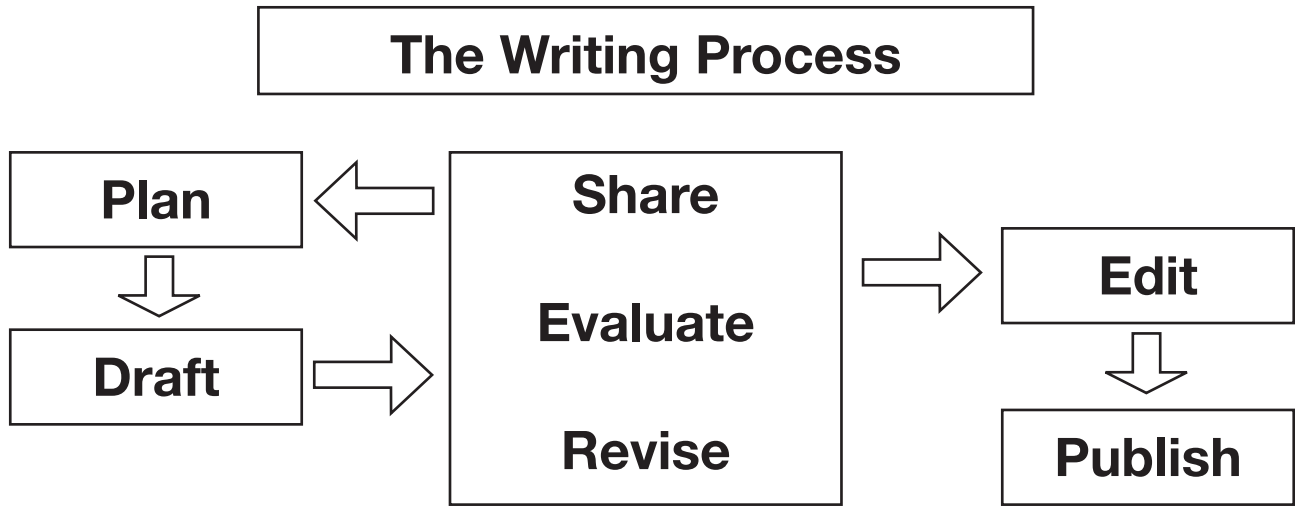
Reading

Write the Purpose for Reading on the board/chart paper:

Read the Shakespearian comedy, A Midsummer Night's Dream, to understand plot and characters in order to prepare for a performance.

Writing

Create and display The Writing Process Graphic, located at Activity Page SR.1.2.



Fluency (optional)

Choose and make sufficient copies of a text selection from the online Fluency Supplement Packet, or have students select text from *A Midsummer Night's Dream* to distribute and review for additional fluency practice this week. See the introduction of this Teacher Guide for more information on using the *Fluency Supplement*.

Reading

45 minutes

Read-Aloud: Acts 3, 4 and 5. (pages 102-189)

Review the Selection

5 minutes

Turn to page 102. Review what happened in Acts 1 and 2.

In order for students to perceive the rhythm of the play, limit the amount of interruptions.

Read Acts 3, 4, and 5

35 minutes

Continue to have students read the play. As the class reads the play, reinforce the stage directions. Occasionally stop and have the students summarize what is happening, especially when the lines are in poetry. Help students with phrases that are unfamiliar to them.

TURN AND TALK: How did it feel reading Acts 3, 4, and 5? What was easy and what was difficult?

- o Accept reasonable answers.

Did you learn anything new about the characters?

- o Accept reasonable answers.

Allow time for the students to discuss in pairs what props they will need to play their part in the play.

Writing

45 minutes

Draft a Narrative

Introduce the Writing Process

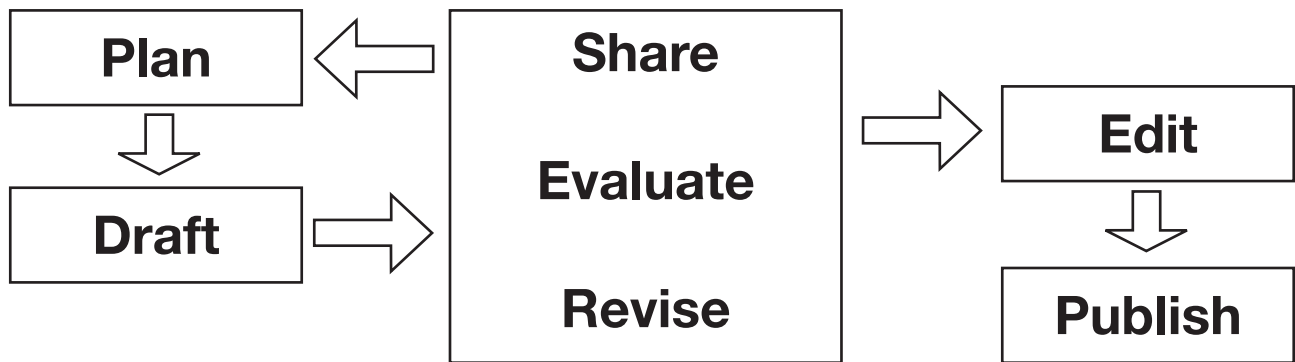
10 minutes

Reference the Writing Process Graphic displayed in your classroom. Tell students there are seven steps to the Writing Process: planning, drafting, sharing, evaluating, revising, editing, and publishing.

- When planning, writers decide what they are going to write about and how they are going to organize their writing. They might write ideas in a journal or a graphic organizer. Explain that students have completed this process on Activity Page 9.2.
- When drafting, writers transform their plans into organized paragraphs. When drafting, it is important to focus on writing, and not to worry about making every sentence perfect; there will be time to revise later. Students began this process in the previous writing lesson and will continue with that today.
- When sharing, evaluating, and revising, writers seek feedback from teachers, peers, and themselves to improve their writing. Often, teachers will provide a rubric or a checklist that students can use to improve their writing. After receiving feedback, writers may need to revisit the planning and drafting stages of the writing process.
- When editing, writers check drafts for spelling, grammar, and punctuation, using an editing checklist.
- When publishing, writers prepare their drafts for final presentation by typing them or writing them neatly. Writers also check to ensure they have used correct spelling and punctuation. After publishing, writers can share their writing with others.

Explain that students will not necessarily follow these steps in a set sequence or order, but rather they will likely move back and forth between the steps of the writing process in a flexible manner. For example, after students share a draft, they may decide to revise it. These revisions may or may not require planning and drafting. Revisiting steps of the writing process is something all mature writers do.

The Writing Process



Explain that students will continue the writing process today by continuing to write their narratives in their writing journals.

Draft a Narrative

35 minutes

Have students continue writing their narratives in their writing journals.

SUPPORT: Allow students who may have difficulty independently writing their ideas to share their ideas orally, as you transcribe what they say in writing.

Circulate among students as they write, addressing any questions they may have.

Wrap Up

Explain that in the next writing lessons, students will share their narratives with a classmate and will give feedback to a classmate on his or her narrative.

Lesson 12

AT A GLANCE CHART			
Lesson	Activity	Materials	Time
Reading	Students will practice their parts in Acts 1 and 2	<i>A Midsummer Night's Dream</i>	45 min
Writing	Share and Evaluate a Narrative	Activity Page 12.1	45 min

Lesson Focus

By the end of this lesson, students will be able to:

Reading:

Read the Shakespearean comedy, *A Midsummer Night's Dream*, with fluency and expression, (RL.5.4, RL.5.10, RF.5.3, RF.5.4, RF.5.4a, RF.5.4b, RF.5.4c)

Writing:

Share a written draft with a peer and use a checklist to revise the draft. (W.5.5, W.5.10)

Speaking and Listening:

Ask and answer questions about the text. (SL.5.1, SL.5.1b, SL. 5.1c, L.5.3)

Language:

Use knowledge of language and its conventions when writing, speaking, reading, or listening. (L.5.3)

Practice Performance**40 minutes**

Students will use this time to practice Acts 1 and 2. Students will be divided up into groups based on which parts they are playing.

Group 1: Egeus, Duke Theseus, Hippolyta, Philostrate

Group 2: Hermia, Lysander, Demetrius, Helena

Group 3: Peter Quince, Nick Bottom, Francis Flute, Tom Snout, Snug, Robin Starveling

Group 4: Titania, Oberon, Puck, Peaseblossom, Cobweb, Moth, Mustardseed

Group 5: Speaker 1, Speaker 2, Speaker 3

Students will work together to be sure to follow the stage directions. They will help each other say their lines and encourage each other.

As students practice their parts, move around the class and assist with the groups as needed.

Discuss the Selections and Wrap Up the Lesson**5 minutes**

After reading Acts 1 and 2, have students discuss their thoughts on acting in a play. Ask them to share what is easy and what is hard about acting their parts.

Writing**45 minutes****Share and Evaluate a Narrative****Introduce Peer Review Checklist****5 minutes**

Direct students' attention to Activity Page 12.1, and have a student volunteer read aloud the directions on the page.

Explain that, when writing a story, it is useful to have someone else review your draft and provide suggestions about how to improve the draft.

Explain that students will complete Activity Page 12.1 as they read a classmate's draft of their story.

Have students take turns reading each of the items on the checklist aloud, and clarify any confusion students may have with any of the items.

SUPPORT: If any students were unable to finish the draft of the story in the previous lesson, they may use this time to complete that work.

Review a Peer's Narrative

20 minutes

As students share their stories and complete Activity Page 12.1, circulate around the room, providing assistance, as needed.

Conduct a Peer Conference

15 minutes

When students have completed their review of their peer's narrative, provide them an opportunity to confer with one another to discuss the suggestions made on Activity Page 12.1.

Wrap Up

Explain that in the next lesson, students will use their peers' comments on Activity Page 12.1, as well as their own review of their narrative, to revise the story.

Lesson 13

AT A GLANCE CHART

Lesson	Activity	Materials	Time
Reading	Students will practice their parts in Acts 3, 4, and 5	<i>A Midsummer Night's Dream</i>	45 min
Writing	Revise a Narrative	Writing Journal Activity Page 12.1	45 min

Lesson Focus

By the end of this lesson, students will be able to:

Reading:

Read the Shakespearean comedy, *A Midsummer Night's Dream*, with fluency and expression, (RL.5.10, RF.5.3, RF.5.4, RF.5.4a, RF.5.4b, RF.5.4c)

Writing:

Revise a narrative.
(W.5.5, W.5.10)

Speaking and Listening:

Ask and answer questions about the text.
(SL.5.1, SL. 5.1c, L.5.3)

Language:

Use knowledge of language and its conventions when writing, speaking, reading, or listening.
(L.5.3)

Practice Performance**40 minutes**

Students will use this time to practice on Acts 3, 4, and 5. Students will be divided up into groups based on which parts they are playing.

Group 1: Egeus, Duke Theseus, Hippolyta, Philostrate

Group 2: Hermia, Lysander, Demetrius, Helena

Group 3: Peter Quince, Nick Bottom, Francis Flute, Tom Snout, Snug, Robin Starveling

Group 4: Titania, Oberon, Puck, Peaseblossom, Cobweb, Moth, Mustardseed

Group 5: Speaker 1, Speaker 2, Speaker 3

As students practice their parts, move around the class and assist with the groups as needed.

Students will work together to be sure to follow the stage directions. They will help each other say their lines and encourage each other.

Discuss the Selections and Wrap Up the Lesson**5 minutes**

Tell students that tomorrow, they will do a run through of the play as a complete class. Ask students if they have any concerns or questions.

Remind students to have any costumes or props that they need for Lesson 14.

Writing**45 minutes****Revise a Narrative****Review the Writing Process****5 minutes**

Direct students' attention to the Writing Process Graphic. Have students read each of the steps of the process.

Tell students they now have written their narratives, have received feedback from a peer on Activity Page 12.1, and they are now ready to revise their stories.

Ask students to describe what is done in the revision part of the writing process.

- o A writer reviews his/her writing to see how it can be improved.

Remind students that they can use the feedback from Activity Page 12.1 and their own review of their narratives to revise their story. In revising the narratives, students should focus on the following (which are also listed on the checklist on Activity Page 12.1):

- Does the narrative have elements of the writer's heritage?
- Does the plot have all the elements of a good plot, and are they in a good order?

SUPPORT: Remind students to refer to the writing posters on display in the classroom as they revise their stories.

Revise a Narrative

40 minutes

As students revise their narratives, circulate around the room, offering guidance and support, as needed.

SUPPORT: Work with a small group of students who need additional support using Activity Page 12.1 to revise their narratives.

Wrap Up

Ask one student to describe what it means to revise writing.

Lesson 14

AT A GLANCE CHART

Lesson	Activity	Materials	Time
Reading	Students will run through the play as a class	<i>A Midsummer Night's Dream</i>	45 min
Writing	Edit a Narrative	Writing Journal Activity Page 14.1	45 min

Lesson Focus

By the end of this lesson, students will be able to:

Reading:

Read the Shakespearean comedy, *A Midsummer Night's Dream*, with fluency and expression, (RL.5.4, RL.5.10, RF.5.3, RF.5.4, RF.5.4a, RF.5.4b, RF.5.4c)

Writing:

Edit a narrative.
(W.5.5, W.5.10, L.5.2)

Speaking and Listening:

Adapt speech in a variety of contexts and tasks.
(L.5.3)

Language:

Use knowledge of language and its conventions when writing, speaking, reading, or listening.
(L.5.3)

Practice Performance

40 minutes

Today the students will perform all 5 acts of *A Midsummer Night's Dream* as a whole class.

All props and costumes should be used today.

Keep interruptions to a minimum so that students are able to maintain and follow the flow of the play.

Discuss the Selection and Wrap Up the Lesson

5 minutes

Have students discuss what was easy and difficult about performing the play. What would they do differently if they were performing in front of an audience?

Writing

45 minutes

Edit a Narrative**Review the Writing Process**

5 minutes

Direct students' attention to the Writing Process Graphic. Have students read each of the steps of the process.

Tell students they now have written their narratives, have received feedback from a peer on Activity Page 12.1, have revised their stories, and they are now ready to edit their stories.

Ask students to describe what is done in the editing part of the writing process.

- A writer edits his/her writing to check for errors in spelling, punctuation, and grammar. Explain that students will use the checklist at Activity Page 14.1 to edit their narratives.

SUPPORT: Remind students to refer to the writing posters on display in the classroom as they revise their stories.

Edit a Narrative

40 minutes

As students edit their narratives, circulate around the room, offering guidance and support, as needed.

SUPPORT: Work with a small group of students who need additional support using Activity Page 14.1 to edit their narratives.

Wrap Up

Ask one student what it means to edit writing.

Lesson 15

AT A GLANCE CHART			
Lesson	Activity	Materials	Time
Unit Assessment	Unit Assessment	<i>A Midsummer Night's Dream</i> Activity Page 15.1–End of Unit Assessment	45 min
Writing	Publish a Narrative	Writing Journal Writing Process Graphic	45 min

Lesson Focus

By the end of this lesson, students will be able to:

Writing:

Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.

(W.5.4, W.5.5)

ADVANCE PREPARATION

Fluency (optional)

If students were assigned a selection from the *Fluency Supplement Packet* or a text selection from *A Midsummer Night's Dream*, determine which students will be asked to read the selection and when. See the introduction to this Teacher Guide for more information on using the *Fluency Supplement Packet*.

Unit Assessment

45 minutes

Make sure each student has a copy of Activity Page 15.1.

Encourage students to do their best.

Once students have finished the assessment, encourage them to review their papers quietly, rereading and checking their answers carefully.

Circulate around the room as students complete the assessment to ensure everyone is working individually. Assist students as needed, but do not provide them with answers.

Writing

45 minutes

Publish a Narrative

Review the Writing Process

5 minutes

Direct students' attention to the Writing Process Graphic. Remind them they have planned, drafted, shared, revised, and edited their narratives. Now it is time for the final step in the writing process: publishing their stories.

Explain that the publishing can take several different forms. For example, writing can be published by printing and distributing the written copies to an audience. It can also be published by reading it aloud to a group of people. It can also be published by reading it to a single individual. Explain that students will publish this writing by reading it to a small group of classmates.

Publish a Narrative

40 minutes

As time allows, have students share their writing with a partner or a small group. If time does not allow for all students to publish their stories during this lesson, have students share their writing as a Culminating Activity or at a later date.

Pausing Point

Culminating Activities

Should you choose to pause at one or two points during the teaching of this unit, we recommend that you use one or more of the Culminating Activities described below or a Culminating Activity that you create. Please preview in advance all third party resources, i.e. links to websites other than the Core Knowledge Foundation, to determine suitability for the students with whom you work.

A Present Day *Midsummer Night's Dream*

Ask students to think about what this story would look like if it happened today.

Have students think about conflicts that students in 5th grade might have with their parents. These conflicts could involve brothers and sisters, and other family members. The conflicts could be about school, friends, sports, etc.

Have students rewrite *A Midsummer Night's Dream* so that it is happening in present time. Remind students that it is a dream so magic is allowed.

If possible, have students rewrite the story in the form of a play that can be performed.

Creative Language

Have students do some further research on phrases we use today that come from Shakespeare's work.

Students can choose one of the phrases and make a poster that displays the phrase and illustrates the meaning of the phrase today, as well as how it was used in Shakespeare's time.

As an extension or in another activity, students can be make up their own phrases using creative language. They will describe the meaning of the phrase and use them in sentences.

What else about Shakespeare?

Students will use the internet to learn more about Shakespeare and his other works.

https://www.youtube.com/playlist?list=PLlhseSrDronlvqCOrYkluCSrq-GEVAa5i&disable_polymer=true

This link is a collection of short Youtube videos on different aspects of Shakespeare for children.

After viewing some of the videos, students can:

- report back to the class on which video they found most interesting
- work individually or in pairs to create a list of questions they would ask William Shakespeare if they could interview him

Build a Globe Theatre Model

Have students work in small groups to make a model of the Globe Theatre. Be creative about the materials they can use. If materials are limited, make copies of a paper model that individual students can put together.

<https://homeschoolgiveaways.com/2016/02/free-shakespeares-globe-theater-printable/>

Fairies and Magic in Literature

From Shakespeare to J. K. Rowling, there is a rich history of authors using magic in their writing. The use of magic in fiction is one way that an author can make something happen that could not happen in real life. Magic can be used for good or for evil. Sometimes items are magical, such as wands, rings, and even beans.

What literature have they read that included magic? (*King Arthur and His Round Table* is one example.) Brainstorm as a class and make a list.

Students will research the use of magic (fairies, witches, magicians, etc.) in literature.

After researching, students can:

- compare how magic can be used for good and for evil
- write about their favorite magical creature
- choose one story to highlight how magic is used in that particular story
- write a story that uses magic

Performance of A Midsummer Night's Dream

If possible, find an audience for the students to perform for!

This can be as simple or as elaborate as you wish. It could be during school or an evening performance for parents and other students.

Below are some popular phrases that come from William Shakespeare's works.
Next to each phrase, explain what you think the phrase means.

1. "Brave new world" — (The Tempest) A new and hopeful time
(Teacher note: This phrase can be used to show naivety. It is often used when highlighting societal changes.)
2. "Refuse to budge an inch" — (Measure for Measure / The Taming of the Shrew)
Refusing to move at all physically but more often refusing to change an opinion on something
3. "For goodness' sake" — (Henry VIII) Used to express surprise or frustration.
4. "Heart of gold" — (Henry V) Meaning that someone is very kind. Gold is something valuable, so to have a heart of gold is a good thing
5. "Laughing stock" — (The Merry Wives of Windsor) Someone who is made fun of. Historical meaning: People were placed in the stockyards as punishment. People could come by and make fun of them

6. "Wild-geese chase" — (Romeo and Juliet) A foolish and hopeless search for something. Historical meaning: In the 1500's there was a horse race where the leader would ride in an unpredictable path. The other riders would try to follow the leader. This reminded people of how geese flew so they named the game "a wild goose chase."
7. "Knock knock! Who's there?" — (Macbeth) Used as a type of joke today.
Historical meaning: Shakespeare used this phrase to relieve tension after Macbeth kills the king.
8. "Dog will have his day" — (Hamlet) This means that everyone will get a chance eventually.
9. "As good luck would have it" — (The Merry Wives of Windsor) This phrase is used to say that something happened because of good or bad luck
10. "Kill with kindness" — (The Taming of the Shrew) To cause someone discomfort by treating them with kindness instead of returning the insult.

Characters in A Midsummer Night's Dream	
Section 1 Character	Features
Egeus Father of Hermia	Very excited, upset, worried, annoyed Wants his daughter to marry Demetrius He would rather his daughter die than marry Lysander
Hermia Daughter of Egeus	Is standing up to her father Wants to marry Lysander Wants to marry for love Attractive Becomes concerned when she can't find Lysander Doesn't understand why Lysander is now in love with Helena
Duke Theseus Duke of Athens	Distracted by his upcoming wedding and marriage He knows he must do his job and enforce the law He tries to show compassion for Hermia by coming up with an alternative At the end of the story, he allows Hermia to marry Lysander and Helena marries Demetrius
Section 2 Character	Features
Peter Quince a carpenter	He is the director of the workmen's play He assigns the parts of the play to the workmen He knows how to deal with people and get them to do what he wants
Nick Bottom a weaver	He isn't very talented Wants to do many parts in the play Very excited about the play Disappointed he can't play lots of parts Eager to play Pyramus in the play Puck turns his head into the head of a donkey. Titania falls in love with him while under Puck's spell
Francis Flute a young workman	He will play the female part of Thisbe He is not happy about his part

Characters in A Midsummer Night's Dream	
Section 3 Character	Features
Oberon King of the Fairies	He is not happy with the queen of the fairies: The queen says he is jealous; He wants her to give him something that belongs to her; He says he will torment her; He wants Demetrius to fall in love with Helena; He becomes angry with Puck when he casts the spell on the wrong person; He feels sorry for Titania when she is in love with Bottom
Titania Queen of the Fairies	She will not give the boy to Oberon for anything; Oberon puts love juice in her eyes to cast a spell on her; under the spell, she falls in love with Bottom
Puck Robin Goodfellow	Oberon's favorite fairy; He is a "merry little wanderer"; He loves mischief and pranks; He does what the king asks him to do; He confuses Lysander for Demetrius; Puck makes everything right between the couples
Demetrius a young man	He is in love with Hermia; Helen is in love with him; Oberon calls him disdainful because Oberon hears him be mean to Helena; Oberon wants Puck to cast a spell on him so that he loves Helena
Helena friend of Hermia	She is pretty; She is in love with Demetrius; She is jealous of Hermia; She is insecure and thinks the others are making fun of her
Section 4 Character	Features
Lysander	a young man; Lysander is in love with Hermia; He takes care of Hermia in the wood; Puck puts love juice in his eyes and he falls in love with Helena

NAME: _____

DATE: _____

ACTIVITY PAGE **5.2**

NAME: _____
DATE: _____

Act 3

Student Book Page 8

1. Who are Oberon and Titania? (Lines 1-6)

Oberon is the king of the fairies and Titania is the queen of the fairies.

2. What do the fairies do during the midnight revels in the woods? (Lines 1-8)

They often danced to music among the flowers. Lately, there has been no music or dancing because Oberon and Titania are having a quarrel.

3. Why are Oberon and Titania arguing? (Lines 9-17)

They are fighting over a young boy whose mother has died. Both of them want the boy for themselves.

10 Unit 5 | Activity Book

Grade 5 | Core Knowledge Language Arts

NAME: _____ **5.2**

DATE: _____ CONTINUED

Student Book Page 9

4. How do you know that Oberon is unhappy to see Titania? (Lines 2-3)

He growls when he sees Titania. He says their meeting is ill met by moonlight.

5. How do you know that Titania is unhappy to see Oberon? (Lines 4-5)

She calls him jealous and snaps at him.

6. What is the injury that Oberon is referring to? (Line 14)

The injury is that Titania will not give the boy to Oberon. Accept reasonable answers. The word injury gives the impression of great pain.

Core Knowledge Language Arts | Grade 5

Activity Book | Unit 5 11

ACTIVITY PAGE **5.2**

NAME: _____
DATE: _____

Student Book Pages 9-10

7. Why is the flower called 'Love in Idleness'? (Lines 20-23 and Lines 1-5)

Idleness means the state of being idle. Idle means to spend time doing nothing.

When the juice of the flower is laid on the eyelids of those who are sleeping, they fall in love with the first thing they see. This juice causes those to fall in love while doing nothing.

Student Book Page 11

8. What is the scheme that Oberon is planning? (Lines 2-4)

Oberon wants to put the juice on Titania's eyelids so that she will fall in love with the first thing she sees. He vows to make her give him the boy in exchange for him removing the spell.

9. Why does Oberon decide to use the juice of the flower on Demetrius? (Lines 18-20)

Oberon hears Demetrius being mean to Helena and decides to use the flower to make Demetrius fall in love with Helena.

12 Unit 5 | Activity Book

Grade 5 | Core Knowledge Language Arts

NAME: _____ **8.3**

DATE: _____ CONTINUED

Mid Unit Assessment

Part I: Reading Comprehension

Directions: Re-read pages 1-15. Answer the following questions.

1. What does the word "worthy" mean on page 2, line 21.

- a. handsome
- b. very smart
- c. unfit
- d. **deserving**

2. Why are Lysander and Hermia in the wood at night?

- a. They are watching fireworks.
- b. They want to watch the fairies sing and dance.
- c. They are looking for Demetrius and Helena.
- d. **They are going to Lysander's aunt's house.**

3. What does the word farewell mean on page 4, line 19.

- a. goodbye
- b. hello
- c. thank you
- d. best wishes

4. On page 5, why does Helena go to find Demetrius?

- a. to tell him she loves him
- b. **to tell him Hermia is running away with Lysander**
- c. to go with him to his aunt's house
- d. to tell Demetrius about the Duke's marriage

Core Knowledge Language Arts | Grade 5

Activity Book | Unit 5 19

NAME: _____

DATE: _____

ACTIVITY PAGE8.3
CONTINUED

NAME: _____
DATE: _____

5. Why are the workmen putting on a play?

a. for the summer festival

b. for the Duke's wedding

c. for Hermia and Lysander's wedding

d. for Helena and Demetrius's wedding

6. Which word would be a good word to describe Nick Bottom?

a. stern

b. athletic

c. creative

d. childlike

7. What does the word fetch mean on page 11, line 4?

a. to get

b. to catch

c. to throw away

d. to hold

8. Find the word *swiftly* on page 11, line 17. Which of the following choices best defines *swiftly*?

a. to move with urgency

b. to move with disdain

c. to move with hesitation

d. to move with vexation

9. Why does Lysander fall in love with Helena?

a. because she is smart

b. because Puck cast a spell on him

c. because Hermia is in love with Demetrius

d. because Egeus made him

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10. Describe how Helena feels about Demetrius.

Answers will vary, but should include that she likes him, might be in love with him.

11. Why was Helena confused when she tripped over Lysander on page 14?

Answers will vary, but should include that she is surprised that he is there, and confused that he seems to be in love with her.

Part II: Vocabulary

Select the correct definition for each of the core vocabulary words.

12. scornful

a. a plan of action, especially a crafty or secret one

b. to keep under control

c. showing an individual's perspective

d. full of feelings of dislike or disrespect

13. affection

a. a feeling of fondness or liking

b. fitting in well with a person's needs, activities, and plans

c. enthusiasm to do something

d. full of lively activity

14. scholar

a. a human being

b. a person who writes plays

c. a person who is an expert in a subject

d. a competitor

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15. Describe two of the conflicts from *A Midsummer Night's Dream*.

Answers will vary, but could include Egeus and Hermia's conflict over her marriage and Oberon and Titania's conflict over the boy.

16. List three facts about the Globe Theatre.

Answers will vary, but could include that it was built in 1599, it could hold 2500 people, it was burned down in 1613 when a cannon was fired in a performance, most of the audience stood outside, and rich and poor people both were able to attend.

17. Would you say that this play has a happy ending or a sad ending? Support your answer with evidence from the book.

Answers will vary, but could include that it is a happy play because everyone gets what they want in the end.

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End of Unit Assessment

Part I: Background Information

1. Who is William Shakespeare and why is he important?

Answers will vary, but should include that Shakespeare was a playwright a long time ago, but he is still performed today.

2. What is the plot of a story?

The main events; the action of the story.

3. Describe the plot of *A Midsummer Night's Dream*.

Answers will vary, but should pick up the major plot points: Hermia's father forbids her to marry Lysander so they run away. Helena and Demetrius follow. Oberon and Puck play a trick on them so that Lysander and Demetrius are both in love with Helena. Oberon also plays a trick on Titania so that she falls in love

4. Pick your favorite character in *A Midsummer Night's Dream* and describe the character.

Answers will vary.

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5. Can a play have more than one setting? Explain your answer.

Yes. A play can be outside and move inside. The action can move from place to place.

Part II: Literary Elements

Directions: Match the literary element with the definition.

- | | |
|-----------------------|--|
| c 1. character | a. a conversation between characters |
| d 2. setting | b. the main events of a story |
| e 3. conflict | c. a person in a story |
| b 4. plot | d. the time and place that a story takes place |
| a 5. dialogue | e. a struggle or disagreement |

Part III: Vocabulary

- mock
 - to convince someone to do something
 - to pay attention or take notice
 - feeling resentment against someone
 - to tease, laugh at, make fun of**
- evidence
 - enthusiasm to do something
 - collection of facts or information**
 - the feeling of sorrow and compassion
 - carelessness

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- interpretation
 - fear
 - a flight of sparrows
 - an individual's perspective**
 - a fancy costume
- condense
 - to eat
 - to run away from
 - to cook
 - to make shorter or more concise**

Part IV: Reading Comprehension

Directions: Re-read pages 15-27. Answer the following questions.

- Why does Egeus come to Duke Theseus?
 - He wants the duke to make Hermia marry Lysander.
 - He wants the duke to make Hermia marry Demetrius.**
 - He is mad that Helena ran away and wants her to be punished.
 - He wants to go hunting with him.
- What is the law of Athens?
 - A daughter must marry who her father selects or be killed.**
 - A daughter must finish school before she gets married.
 - A man must pay the father in order to marry his daughter.
 - The duke can force a couple to get married.

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15.1 ACTIVITY PAGE
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- What is the setting of this story?
 - the wood at night**
 - the wood in the afternoon
 - the palace where the duke lives during April
 - At Helen's aunt's house
- When and where are the workmen rehearsing their play?
 - in the wood by the moonlight**
 - in the wood at noon
 - at the palace
 - in the wood by the primrose beds
- How did the changeling boy come to Titania?
 - Oberon gave the boy to Titania as a gift to be her son.
 - The boy's mother was Titania's friend, who died.**
 - Titania found the boy wandering lost in the woods.
 - Oberon won the boy in a bet and brings him to Titania.
- Why does Titania fall in love with Bottom?
 - Because he is a good actor
 - Because he is very strong
 - Because Puck casts a spell on Bottom
 - Because Puck casts a spell on Titania**
- Why does Puck send away the workmen?
 - So that Puck is the only person around when Titania wakes up
 - So that they could rehearse without Titania seeing them
 - So that Bottom is the only one around when Titania wakes up**
 - So that Titania can have a good nap

ACTIVITY PAGE **15.1** NAME: _____
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- What type of animal's head does Puck place on Bottom?
 - A horse
 - A donkey**
 - A cow
 - A dog
- On page 19, what does Demetrius mean when he says, "I am not guilty of Lysander's blood?"
 - Demetrius is telling Hermia he did not kill Lysander.**
 - Demetrius is saying that he was not responsible for Lysander.
 - Demetrius is saying that he hated Lysander.
 - Demetrius is telling Hermia that Helena was with Lysander.
- How does Oberon respond when he finds out that Puck had not put the love juice into Demetrius's eyes?
 - He thinks it is funny.
 - He is mad at Puck.**
 - He makes Puck go get Titania.
 - He throws a rock at Puck.
- Why does Oberon order Puck to create a thick fog?
 - Puck creates a fog so that Lysander and Demetrius can't fight.**
 - Puck creates a fog so that the men would not know where Oberon and Puck are.
 - Puck creates a fog to cool the air down.
 - Puck creates a fog so that the young people will go to sleep.

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NAME: _____ **15.1** ACTIVITY PAGE
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12. On page 23, line 12, what does the word dote mean?

- a. To have spots
- b. To hate something a lot
- c. **To give a lot of love or attention to**
- d. To create a magic spell on

13. Why is Titania alarmed when she wakes up on page 25?

- a. She doesn't know that Oberon is there.
- b. She is surprised to see a workman.
- c. **She is surprised to see a man with a donkey's head.**
- d. She is surprised to see Puck.

14. Did Puck do what Oberon asked him to do? Explain your answer.

Accept reasonable answers. He does make Titania fall in love with Bottom. He puts the love juice in the wrong young man's eyes, but he thinks he is doing the right thing.

15. Do you think Oberon is a good king? Support your answer.

Accept reasonable answers. He tricks Titania so she will give him her adopted child as his servant. But he seems to have a good heart when he wants to make Demetrius fall in love with Helena. He tries to make everything right in the end.

16. At the end of the story, who gets married?

The Duke and Hippolyta, Helena and Demetrius, Hermia and Lysander

17. Does Egeus get his way at the end of the story? Explain your answer.

Answers will vary, with the understanding that the answer is mostly no.

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Unit 5
Drama
A Midsummer Night's Dream
by William Shakespeare

Teacher Guide
GRADE 5



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