

SHAKESPEARE'S
A Midsummer
Night's
Dream

TEACHER GUIDE

GRADE 5 UNIT 7

Grade 5

Unit 7

William Shakespeare's A Midsummer Night's Dream

Teacher Guide

FolgerSHAKESPEARE
LIBRARY EDUCATION
Advancing knowledge & the arts

Amplify Core Knowledge Language Arts



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Introduction

WILLIAM SHAKESPEARE'S *A MIDSUMMER NIGHT'S DREAM*

Dear Teaching Colleagues,

Welcome to the world of *A Midsummer Night's Dream*. Through the lessons in this unit, you and your students will experience the joy of reading, speaking, performing, and listening to beautiful language that has thrilled people for more than 400 years. And you will have the satisfaction of seeing your students understand and fall in love with Shakespeare and his characters.

“I would wish you, or I would request you, or I would entreat you, not to fear, not to tremble.”

This play, written around 1595, and perhaps performed as entertainment at a specific wedding, is delightful to see and delightful to teach. Many Grade 4, Grade 5, and Grade 6 students across the country have a fine time with *A Midsummer Night's Dream*. And you will, too. You and your students will enter the language first, getting familiar with the sound and feel of Shakespeare's words. Then you will meet some amazing characters: the stern rulers and the four mixed-up lovers from the court in Athens; the six local workmen, or “rude mechanicals,” who are seeking their 15 minutes of fame by performing a play at the wedding of the Duke and Duchess of Athens; and the fairy world, led by King Oberon and Queen Titania and inhabited by that mischievous rascal Puck.

But first, let me tell you a little bit about this unit plan and the Folger Shakespeare Library, which helped put it together. The Folger Library, located on Capitol Hill in Washington, DC, is home to the world's largest and finest collection of Shakespeare materials. The Folger serves a wide audience of researchers, teachers, students, families, and theatergoers. For the last 30 years, the Folger Shakespeare Library's work has had an impact on hundreds of thousands of teachers and students across the country. The education program that started it all is our Children's Shakespeare Festival, during which dozens of local elementary school groups take to our Elizabethan stage and perform Shakespeare scenes for one another. So Grade 5 students in *A Midsummer Night's Dream* and their teachers are deep in our experience and close to our hearts.

What do we believe and practice at the Folger? We believe that all students should have access to Shakespeare's rigorous texts and compelling ideas, that students at all grade and proficiency levels can and should engage deeply with these plays. We know that you and all your students can dive into, engage with, and make sense of these complex texts with great success. This work will enhance your students' close reading and analytical skills. Yours, too. And all of you will have an enormous amount of fun in the process!

We know that it's a lot about the language. Approach, connect with, and befriend Shakespeare's language head on. Your students' direct connection with his language is the key to unlocking the plays—and everything in them. They speak and move and figure out what's happening. His language in their mouths is splendid and exciting all on its own. And it is the essential step that results in sending his ideas into their brains.

In preparing this specific curriculum, we have eased your students into the language and the play in a comfortable and safe way. In the first lesson, your students begin with speaking the simple word *O* in a variety of ways, then move to speaking short lines with different tone words attached to them, and finally, to speaking a series of random adjective–compound adjective–noun combinations. Besides having a great deal of fun, students soon realize that they are already speaking Shakespeare’s words and lines, and learning about tone, stress, and actions.

In Lesson 2, use a safe choral reading approach to help students learn some lines that they will encounter later in the play. For the choral reading, divide the class in half and have the students reading lines together in a sort of dialogue. Lesson 3 goes a bit further by giving each student a line that he or she reads aloud and “tosses” to another student. Then, when the class reads a section of Act 1, Scene 1, students are already interested. Some will be captivated.

As the unit continues, your students will look at some scenes on video, perform tableaux, take on larger chunks of dialogue, learn a speech by heart, and get some scenes on their feet in short performances. They will listen to a summary of the play’s plotline and do a series of exercises designed to help them understand Shakespeare’s language. They will also focus on a study of the various characters, learn a good deal of core and literary vocabulary, and use the play as a starting point for several writing assignments.

If these kinds of activities feel new or uncertain to you, let us offer you some helpful advice:

- Trust your students. They can and will be able to handle these activities.
- Trust yourself. Some of these approaches might be new to you, but the best way to handle them is by jumping right in. It will be worth the effort.
- Be relaxed and confident. You don’t need to know everything about Shakespeare or about this play. (The Folger Reading Room is full of scholars who have spent their lives trying to learn and know it all. It’s not possible!)
- Don’t worry about pronunciation. We have no idea how these words were pronounced in Shakespeare’s time—no audio available—so we don’t worry about that one bit. We’ve learned not to jump in and correct students. They’ll find their way—the class can ultimately decide how things should be pronounced—and we don’t want students to focus overly on “getting it right” as they make their way through these words.
- Don’t worry about chaos. Some of these activities will get loud, and the class may seem to be out of control. But you’ll be able to see that they really are on task.

And finally, take the advice that Desdemona gives in Shakespeare’s *Othello*: **“Those that do teach young babes, do it with gentle means and easy tasks.”**

Have a wonderful time,

Michael LoMonico
Folger Shakespeare Library

A MIDSUMMER NIGHT'S DREAM QUEST INTRODUCTION

The *A Midsummer Night's Dream* unit is an immersive Quest incorporating fifteen 90-minute ELA lessons. The Quest treats Shakespeare's comedy *A Midsummer Night's Dream* as both literature and a living text for interpretation and performance. Over the course of the Quest students will read, write, act, direct, design, and watch *A Midsummer Night's Dream*.

Students are asked to think about scenes through the frames of character action (what a character wants, what stands in his or her way, what he or she will do to achieve it) and character traits (what a character's actions tell us about him or her, what adjectives we would use to describe this character) while exploring Shakespeare's brilliant language. Students engage in close reading, creative writing, and theater activities to enhance their understanding of the play and engage their imaginations, as well as their skills in reading, writing, speaking, and listening.

This unit also allows opportunities for teachers to speak with students about the power of language, as its vocabulary includes some terms whose meanings have changed since Shakespeare's time. Our partners at the Folger Shakespeare Library have worked for decades in education, guiding hundreds of thousands of students and teachers through Shakespeare's works. Through these years of experience, they've found that students generally rise to expectations, and they respond well to teachers being matter of fact about the language.

By the end of this unit students will know the story and major characters of *A Midsummer Night's Dream*, be able to explain how Shakespeare was and is performed, and have a strong set of tools to decipher Shakespeare's plays (and many other challenging and unfamiliar texts) in print or performance.

READING ACTIVITIES

The reading in this unit takes two forms, both included in the Reader: summaries of Shakespeare's text and excerpts from the plays. The summaries vary slightly in style, from straightforward narrative paragraphs to hybrid texts that incorporate some of Shakespeare's language. The excerpts are Shakespeare's language, with cuts incorporated, and, occasionally, single-word substitutions for particularly challenging vocabulary. All cuts and substitutions have been made with attention to maintaining the original rhythm.

Core vocabulary is bolded on first appearance in the reading, and definitions/corresponding page numbers are included in the Teacher Guide and, in most cases, on the facing page in the Reader. In a few cases, we have opted to keep the definition out of student-facing materials in order to give students the opportunity to practice defining words in context as part of a key questions exercise. The definitions we provide reflect the way the word is used in the text. For Shakespeare's language, this means that the part of speech may be nonstandard. Throughout the unit students also identify additional vocabulary words that are unfamiliar to them and record the definitions in the Reader.

We have also marked the accents in cases where the final *-ed* becomes its own syllable to fit the rhythm of Shakespeare’s poetry: “Thy craz-èd claiming.” This trick is fun for students to master and helps them find the rhythm of the text.

As they read, students will be asked to analyze the text in written exercises in the Activity Book and in whole class and small group discussions. These conversations rely heavily on two recurring frameworks:

- The “Character Organizers” ask students to look at scenes from the perspective of each character’s actions and desires.
- A set of key questions, which also appear together in the front of the Activity Book, give students a rigorous structure for approaching text that may feel overwhelming or unfamiliar. The key questions are:
 - Who is speaking?
 - To whom is the character speaking?
 - Who or what is the character speaking about?
 - What words or phrases do you not understand? Can you define them in context?
 - What extra details can you eliminate to get to the main idea?
 - Where does switching word order or adding a word make the selection easier to understand?
 - What lines or words suggest action?
 - Explain the section in your own words.
- The key questions will be introduced in more detail in the lessons.

WRITING ACTIVITIES

The writing assignments in this unit appear in the Activity Book. In general, they ask students to use both creative and analytical skills to reflect on character. In a recurring activity, students take on the role of “Dear Course Smoother,” an advice columnist assigned to respond to characters facing sticky situations. If time permits, students may practice their keyboarding skills to type their advice columns. Later in the unit, students write from the perspective of the characters or of artists working on a production of the play. Writing assignments should encourage students to support their ideas with evidence from the text and to express their creative ideas clearly. Indeed, students should see these goals as linked: even their most seemingly outlandish creative ideas for acting, design, or language, are acceptable if they can be supported by the text!

PERFORMANCE ACTIVITIES

Because *A Midsummer Night's Dream* was created to be performed, this Quest pairs reading and writing with theatrical activities. These games, rehearsals, and performances provide another set of tools to help students explore and take ownership of Shakespeare's text. While these activities are not designed to teach acting or directing—and should not be presented to students as such—students will also improve their speaking and listening skills and their public-presentation confidence through these exercises.

In their introductory letter, our partners at the Folger Shakespeare Library explain the critical importance and potential fun of connecting with Shakespeare's language even before diving into the scenes. The language-based games in the Quest help students do that.

In other performance activities, preparing and then performing scenes, students must read the text closely in order to find both ideas and justifications for the choices they make as actors and directors. Exercises in which students are asked to prepare or reflect on a performance are included in the Activity Book, and sometimes students can be encouraged to take notes directly in their Readers, treating them as performance scripts.

Performance activities also highlight the unique place of drama in literature. Unlike a novel or a poem, experiencing a play usually includes people in addition to the reader and writer. Actors, designers, and directors all contribute their interpretations to the text in creating the completed work of art. By performing plays, students see how multiple interpretations can be supported by the text.

Performance activities also provide opportunities for differentiation. There are roles of many sizes that draw on a variety of strengths. You may also choose to pair students to act parts together: one can read the role while the other performs it physically. Encourage students to stretch themselves, and ensure that all students have the opportunity to perform and direct.

ADDITIONAL RESOURCES

Video

This Quest includes several video clips, which are generally shown after students have had the chance to read and explore the scene on their own. The video performances should reinforce students' understanding of the language and story and provide an additional interpretation for students to compare and contrast to their own. The video performances ask students to think critically about the nonverbal cues they can use to understand the text as performed. These cues include body language and costumes, which students can use to make their own interpretations understood. These non-textual skills also provide a point of entry for English-language learners.

Ensure that students understand that the video is not the “answer.” Their choices in acting and directing, provided they have prepared and can support them with text, are just as valid as those made by the actors in the videos.

Because we have included cuts in the Reader text, be aware that the video scenes will not match the Reader text exactly. Students should also be aware that the videos use an ensemble cast, so each actor plays multiple parts.

Character Cards

In addition to the Reader, the Activity Book, and the Teacher Guide, this kit includes a set of character cards. Remind students that these cards are just one possible visual interpretation of the characters. That said, the character cards are designed to help support students as they track a play with many characters and a complicated plot. The lesson plans describe some of their uses, but you may find others. Have students hold character cards when reading scenes aloud. Review plot action using character cards and the arrow and flower cards. Post the character cards whose characters are the focus of the day's lesson. Ask students to select cards and discuss scenes from that character's perspective.

Each of these tools offers the opportunity for students to immerse themselves in Shakespeare's work and to build the skills and confidence necessary to approach complex texts throughout their academic careers.

FLUENCY SUPPLEMENT

A separate component, the Fluency Supplement, is available for download on the Amplify website. This component was created to accompany Core Knowledge Language Arts (CKLA™) materials for Grades 4 and 5. It consists of selections from a variety of genres, including poetry, folklore, fables, and other selections. These selections provide additional opportunities for students to practice reading with fluency and expression (prosody). There are sufficient selections so you may, if desired, use one selection per week. For more information on implementation, please consult the supplement.

Icons



This icon indicates lines for the teacher to say to the class.



This icon indicates projection, available at ckla.amplify.com.



This icon indicates a video recording, available at ckla.amplify.com.



This icon indicates that material should be written on the board.



This icon indicates material that you will need to photocopy.

1

Shakespeare's Life and Language

PRIMARY FOCUS OF LESSON

Reading

Students will demonstrate their understanding of the Renaissance period by identifying key facts from the text. [RI.5.1]

Speaking and Listening

Students will exchange key information about Shakespeare's life using evidence from the text. [SL.5.1a]

FORMATIVE ASSESSMENT

- Activity Page 1.1** **Shakespeare's Life and Times** Identify key facts about Shakespeare that are important to understanding the material to be read. [SL.5.1a]
- Activity Page 1.2** **"O me! What news, my love!"** Describe the setting and characters of a scene and explain reasoning. [W.5.1]

LESSON AT A GLANCE

| | Grouping | Time | Materials |
|-------------------------------------|-------------|---------|--|
| Lesson 1 (90 min.) | | | |
| Shakespeare's Life and Times | Small Group | 20 min. | <ul style="list-style-type: none"> <input type="checkbox"/> Renaissance Unit Reader <input type="checkbox"/> Projection (photographs from Shakespeare productions) |
| Adjectives and Acting Warm-Up: Tone | Whole Group | 15 min. | <ul style="list-style-type: none"> <input type="checkbox"/> Projections (O sentences; adjectives; sentences with adjectives) <input type="checkbox"/> Word-slip pages to be photocopied and cut up |
| "Hurly-Burly Shakespeare" Game | Whole Group | 30 min. | <ul style="list-style-type: none"> <input type="checkbox"/> Envelopes or containers from which students pick word slips <input type="checkbox"/> Projection (picture from <i>A Midsummer Night's Dream</i> production) |
| Writing: Conversation | Independent | 25 min. | <ul style="list-style-type: none"> <input type="checkbox"/> Activity Pages 1.1 and 1.2 |

LESSON OVERVIEW

This unit begins with a review of Shakespeare's life, described in *The Renaissance* (Unit 5). It emphasizes how his plays were popular and written for everyone. Then, through a variety of language games, students will become more comfortable with Shakespeare's language and with performing. Finally, they use a visual representation of *A Midsummer Night's Dream* to write their own story in dialogue, beginning with one of Shakespeare's lines.

Shakespeare's language will sound different from what students are used to, but by performing it in small, digestible portions and using it in their writing, students should come away wanting to engage with it.

ADVANCE PREPARATION

- Ensure that the Readers from the Renaissance unit are available for student use.
- Be prepared to divide students into groups of three to four for the Shakespeare reading review activity.
- Prepare the word slip pages for the "Hurly-Burly Shakespeare" game by copying or printing each page, then cutting the words into slips. Ensure that you have enough word slips for each student to have one of each word type (adjective, compound adjective, and noun). If possible, copy each type of word onto differently colored paper (e.g., adjectives on pink, compound adjectives on blue, and nouns on green). Place the slips, as applicable, into three envelopes or containers labeled "adjectives," "compound adjectives," and "nouns."
- This unit involves a lot of talking and moving around. You may wish to set some additional behavior expectations for your classroom.
- Prepare to project the Digital Components for this unit.

Lesson 1: Shakespeare's Life and Language

Shakespeare's Life and Language



Primary Focus: Students will demonstrate their understanding of the Renaissance period by identifying key facts from the text. [RI.5.1]

Students will exchange key information about Shakespeare's life using evidence from the text. [SL.5.1a; RI.5.1]

SHAKESPEARE'S LIFE AND TIMES (20 MIN.)

- Explain that this unit covers William Shakespeare's play *A Midsummer Night's Dream*.
- Ask what facts students remember about Shakespeare and list that information on the board.
- Divide students into groups of three or four and assign each group one of the Shakespeare-related sections of the Renaissance Reader listed below. Have students reread their group's section silently.
 - "The Young Bard of Avon"
 - "The Lost Years"
 - "The Globe Theater"
- Direct students to Activity Page 1.1 in their Activity Books. Review the instructions and have students complete the activity in groups.



Check for Understanding

Circulate and check in with students as they reread sections of the Renaissance Reader. If necessary, for struggling students, ask questions to help identify the key facts: When did Shakespeare live? In which era did he live? What is he known for?



Activity Page 1.1



**Speaking
and Listening**
Exchanging
information/ideas

Entering/Emerging

Provide 1:1 support when reviewing information as a class. Provide students with a sentence frame. For example: One key fact from the selection is _____.

Transitioning/Expanding

Redirect students to the activity page. Model clear and concise language.

Bridging

Provide support for understanding key words and information.

- After ten minutes, have groups share their work with the class. List key facts on the board and have students add new facts to Activity Page 1.1. Ensure the list includes:
 - He wrote plays and poems.
 - His plays were very successful in his lifetime.
 - He was an actor as well as a writer.
 - Everyone went to see his plays—from poor groundlings to the Queen!
 - The Queen of England, when Shakespeare began writing and performing, was Elizabeth I (“Elizabeth the First”). The period of her reign is known as the “Elizabethan” era.

Activity 1.1

Name: _____ Date: _____

Shakespeare's Life and Times

Imagine you need to explain who Shakespeare is to someone who has never heard of him. Record three key facts that are important to understanding the material you read. If you have extra time, write down any additional interesting facts from the reading.

1. Reader Selection:

2. Key Facts from the Selection:

1. _____

2. _____

3. _____

3. Additional Facts:

1. _____

2. _____

3. _____

Support

Point out that when and where a story takes place is its *setting*.

Introducing Shakespeare's Plays in Production



Shakespeare's plays are still very successful. People read them for school and pleasure. Theaters and schools produce them; directors make movies of them; they are everywhere.



Has anyone seen a Shakespeare play or a movie of a Shakespeare play? Could you tell us a little bit about it? Where did it take place? When did it take place? What did it look like?



These productions can be very different from one another—they have sets and costumes from different places and time periods—Elizabethan, modern, science fiction, and everything in between. You might have seen pictures of *Romeo and Juliet* set in Miami, or *A Midsummer Night's Dream* set in Italy in the early 20th century.



Show students photographs of a few Shakespeare productions. (Projection 1.1)



Productions of Shakespeare's plays can be very different from one another. Some have lots of music. Some are done in modern clothes in parking lots. Some are performed in Elizabethan dress in theaters designed to be as close to Shakespeare's time as possible. There are cartoons, movies, and productions by young people, seniors, professionals, and amateurs.



These productions all use Shakespeare's words, though they may cut out portions to make the plays shorter or easier to understand. The choices actors, directors, and designers make in creating a production of a play are called "interpretation."

ADJECTIVES AND ACTING WARM-UP: TONE (15 MIN.)

Note: In this exercise, students practice expressing themselves verbally while trying out Shakespearean language. This lesson also introduces examples of variations in interpretation.



Write the word *O* very large on the board and ask students to say the word aloud.

- Ask students what the word means. After getting several answers, point out that it is an exclamation, and its meaning depends on the words around it. “The words around it” are the word’s context.



Project the following sentences from *A Midsummer Night's Dream* that use the exclamation *O*. (Projection 1.2)

O excellent!

O weary night!

O most happy hour!

- Ask students what adjectives they might expect to use to describe the character saying each sentence. For example, someone saying “O excellent!” might be happy or satisfied.
- Tell students you will be projecting adjectives that they will then act out with their voices. The adjectives describe the tone of their acting.



Project the adjectives one at a time. (Projection 1.3)

scared

happy

sad

surprised

angry

loving

tired

hateful

curious

- After projecting scared, model saying *O* in a scared voice. Then have students repeat *O* using their best scared voices.
- Continue with the remaining adjectives. As you show each adjective, students should say the word *O* together in the tone being projected.

Variation: After going through the list once, have two volunteers demonstrate their *O* for the same adjective. Discuss any differences between their choices. For example, both students will demonstrate scared, but they may use different expressions and sounds.

- Explain that you will now show a number of lines from *A Midsummer Night's Dream* and that students should read each line together in the tone listed below it. Tell students that because they will be reading a shorter version of the play, not all lines will appear in the Reader, but they are all in the full play.



Project the lines (with accompanying tones) listed below while guiding students with the discussion questions. (Projection 1.4)

O excellent!

EXCITED

O weary night!

TIRED

O most happy hour!

HAPPY

O wicked wall!

ANGRY

O spite! I see you all are bent to set against me.

UPSET

- Have students read each line aloud. If students read without much enthusiasm, pause and tell them to say the line loudly and stress the *O*. Have them restart.
- After students have read some lines, ask them to point out the word in the line that links it to the adjective. (For example, in the line “*O wicked wall*,” the word *wicked* links the sentence to the adjective *angry*.) In a few cases, there are vocabulary words that you can ask students to define from context, a skill they will build over the course of the unit.



Discussion Question

Given the context and the adjective *upset*, what do you think spite means?

- » The desire to hurt or annoy someone



Projection 1.4, continued

O, I am out of breath in this fond chase!

EXHAUSTED

O me! You juggler! You canker-blossom!

ANGRY



Discussion Question

Given the context and the adjective angry, what do you think *canker-blossom* means? Is it a good thing?

- » It is a kind of flower-eating worm, but the important thing here is that it is an insult.



Projection 1.4, continued

O Helena, goddess, nymph, perfect, divine!

ADORING

O monstrous! O strange! We are haunted.

SCARED

O, teach me how you look.

BEGGING

O spite!

NASTY

O, how I love thee! How I dote on thee!

ADORING

O, I am sick when I do look on thee.

DISGUSTED



Projection 1.4, continued

O me! What news, my love!
EXCITED

O me! What news, my love!
SCARED

O me! What news, my love!
SAD

O me! What news, my love!
ANGRY

O me! What news, my love!
SECRETIVE

O me! What news, my love!
LOVING



Discussion Question

What do you notice about “O me! What news, my love!” that is different from the other lines you read?

- » It has many possible meanings. The meaning changed dramatically depending on the adjective.

Challenge

Ask students to suggest their own additional adjectives that describe tone. Have the class read “O me! What news, my love!” using these adjectives.

Variation: After reading the lines, have students stand up and repeat a few, expressing the tone in both their voice and their body.

“HURLY-BURLY SHAKESPEARE” GAME (30 MIN.)

Note: This activity continues the work of getting Shakespeare’s words into students’ mouths in a nonthreatening way, providing scaffolding toward speaking and understanding the language of *A Midsummer Night’s Dream*. The words are all taken from Act 1 of *A Midsummer Night’s Dream*, though some of the compound adjective couplings are original.

- If you have not already done so, distribute the word slips into three envelopes or containers (adjectives, compound adjectives, and nouns).
- There are three separate fonts—for adjectives, compound adjectives, and nouns. If you were unable to copy the words onto colored paper, the fonts should help you and the students keep the different word types straight.



ancient

base

fruitless

lamentable

nimble

painted

pale

roaring

stubborn

vile

waggish



“Hurly-Burly Shakespeare” Game: Compound Adjectives

dream-cursed

frown-possessed

heart-shivering

jaw-withering

pearl-bladed

shriek-roaring

snug-ranked

spleen-crazed

sweet-faced

thorn-winged

tongue-wandering

yellow-spotted



bellows-mender

sickness

joiner

nightingale

nosegay

playfellow

stepdame

sweetmeat

tempest

tinker

tyrant

yoke

- Have each student pick a slip from each envelope or container.
- Tell students to create a sentence in their minds by choosing a classmate's name, adding the word *thou* after it, then following that with their three words in this order: adjective, compound adjective, noun.



Write the model on the board using the colors of the slips (if you have copied the word types onto colored paper).

[Name], thou [adjective, compound adjective, noun]

Read a few examples:



For instance, I might say, "Javier, thou stubborn, jaw-withering tyrant." Then Javier might reply with, "Jake, thou waggish, sweet-faced tinker."

- Tell students that it does not matter that they may not know the meaning of every word. A best guess is more important than being right in this exercise.
- Tell students to practice saying their greeting with a lot of expression, perhaps choosing one of the adjectives from the last exercise (scared, happy, surprised, loving) as a direction.
- Have students form two lines and face each other. They will "greet" each other by shaking hands and repeating the phrase they just drew out of the envelopes or containers.
- Then one line should rotate down one student, and they should repeat their greetings using the names of their new partners. Tell them to try to remember as many of the words they hear as possible.

Variation: Periodically tell students to change the adjective that describes their expression and deliver the line differently.

- Allow three to four minutes for them to speak to as many classmates as possible.
- As a follow-up, tell students that they will see many of these words in Act 1 of *A Midsummer Night's Dream*.

Variation: To help students practice active listening, tell them that when they are finished, they will be asked to list as many of the words as they can remember. Title the winner "Master of the Adjectives."

Activity Page 1.2



Writing Supporting Opinions

Entering/Emerging

Provide 1:1 support to complete Activity Page 1.2.

Transitioning/Extending

Allow students to work with a classmate to complete Activity Page 1.2.

Bridging

Preview and review directions, as needed, for Activity 1.2 to ensure students understand the task.

WRITING: CONVERSATION (25 MIN.)

- Direct students to Activity Page 1.2 and review the prompt.



Show the projection of a picture from a production of *A Midsummer Night's Dream*. (Projection 1.5)

- Tell students that this picture is from a production of *A Midsummer Night's Dream* and that they will learn more about the setting and characters of the play in the coming lessons. However, for now, they should take the picture out of context. In other words, they should complete the writing activity based only on what they can see in the picture.
- Have students complete the writing activity.



Check for Understanding

Circulate to check students' work. If necessary, for struggling students, ask students questions (Where are the characters? What do you think they are discussing?) to help visualize what is happening during the scene.

- If time permits, allow students to share excerpts from their writing.

Name: _____ Date: _____

Activity 1.2

“O me! What news, my love!”

Some sentences can mean many things. Using the projected picture as inspiration and support, decide what the sentence above means. Then write a conversation between two of the characters in the picture beginning with the sentence “O me! What news, my love!” In the conversation, be sure to reveal what the news is and what relationship these two characters have.

1. **Description of the scene:** Explain what the scene looks like and where it takes place. Give a reason for your choices.

2. **Description of the characters:** Describe what they look like and who they are. Give a reason for your choices.

Character 1: _____

Character 2: _____

Activity 1.2

Name: _____ Date: _____

3. Conversation:

Character 1: Oh me! What news, my love!

Character 2: _____

Character 1: _____

Character 2: _____

Character 1: _____

Character 2: _____

Name: _____ Date: _____

Character 1: _____

Character 2: _____

Character 1: _____

Character 2: _____

Character 1: _____

Activity 1.2

Name: _____ Date: _____

Character 2: _____

Character 1: _____

Character 2: _____

2

Exploring Character Relationships and Motivation

PRIMARY FOCUS OF LESSON

Reading

Students will compare characters in *A Midsummer Night's Dream* using evidence from Act 1, Scene 1. [RL.5.3]

Speaking and Listening

Students will describe the relationships between characters and identify the characters' primary motivation. [SL.5.1]

FORMATIVE ASSESSMENT

- Activity Page 2.1** **Character Organizer** Identify character motivation and use adjectives to describe characters. [RL.5.3]
- Sound Off, Sound On** **Nonverbal Clues—Silent Video** Draw on Act 1, Scene 1 to describe the characters. [SL.5.1]
- Activity Page 2.3** **Writing: Dear Course Smoother** Describe the responses of characters to situations. [W.5.3b]

LESSON AT A GLANCE

| | Grouping | Time | Materials |
|-------------------------------|-------------|---------|---|
| Lesson 2 (90 min.) | | | |
| Summary: Act 1, Scene 1 | Whole Group | 15 min. | <ul style="list-style-type: none"> <input type="checkbox"/> Character cards <input type="checkbox"/> Activity Pages 2.1–2.3 <input type="checkbox"/> Video: Act 1, Scene 1 (to be shown without sound) <input type="checkbox"/> Projection (screenshot from video) <input type="checkbox"/> Activity Page Literary Vocabulary (page 4) |
| Character Organizer | Partner | 15 min. | |
| Nonverbal Clues: Silent Video | Whole Group | 15 min. | |
| Iambic Pentameter | Whole Group | 15 min. | |
| Choral Reading Warm-Up | Two Groups | 15 min. | |
| Writing: Dear Course Smoother | Independent | 15 min. | |

LESSON OVERVIEW

Students begin exploring Act 1, Scene 1 of *A Midsummer Night's Dream* with activities that prepare them to read an actual passage from the play in Lesson 3. Students first read a summary of Act 1, Scene 1, then complete a series of comprehension questions and a graphic organizer focusing on characters. They also watch a video clip of the scene without sound, observing non-verbal clues about character and relationships. This lesson builds on the Lesson 1 language activities by introducing the rhythm of iambic pentameter. Students also gain comfort with Shakespeare's language through a choral reading activity that does not require them to decipher plot.

Finally, students are introduced to a recurring writing activity in which they take on the role of an advice columnist ("course smoother") to the *A Midsummer Night's Dream* characters. These informal writing activities are generally freestanding, so you should feel free to collect them at the end of the lessons in which they appear and to take a couple of days to review them.

The lesson introduces students to the technique of breaking down a scene by asking and answering questions about characters and their actions—specifically, "What does the character want?"; "What obstacles stand in the character's way?"; and "What does the character do to overcome these obstacles?" This emphasis on action revealing character is one element that makes drama a unique and dynamic literary form.

By doing this character work and bringing in silent video, the lesson reminds students that *A Midsummer Night's Dream* was written to be performed, and it sets up the student performances that will begin in the next lesson. Students will begin to utilize tools beyond the words on the page—costumes, tone of voice, the placement of actors, and the way they treat one another with body language—to aid in their comprehension. These tools can be particularly helpful to students who need additional support in tackling Shakespeare's language.

ADVANCE PREPARATION

- Have the character cards for Theseus, Hippolyta, Egeus, Hermia, Demetrius, Lysander, and Helena ready.
- Prepare to show the video (without sound) and screenshots from the video.
- Review the rhythm of iambic pentameter.

VOCABULARY

Core Vocabulary

course, n. path (2)

fiancée, n. woman engaged to be married (2)

elope, v. run off secretly to be married (4)

Literary Vocabulary

iambic pentameter, regular line of poetry containing roughly ten syllables, with heavier stresses falling on even-numbered syllables

Start Lesson

Lesson 2: Exploring Character Relationships and Motivation

Relationships and Motivation



Primary Focus: Students will compare characters in *A Midsummer Night's Dream* using evidence from the Act 1, Scene 1. [RL.5.3]

Students will describe the relationships between characters and identify the characters' primary motivation. [SL.5.1]

SUMMARY: ACT 1, SCENE 1 (15 MIN.)

- Tell students that throughout the unit, they will read summaries of scenes before reading the scenes in Shakespeare's actual words.
- Direct students to the summary of Act 1, Scene 1 in the Reader (page 2).

- Tell students that as you read the summary of Act 1, Scene 1 aloud, they should follow along closely and circle all the character names they encounter.
- Read aloud the summary of Act 1, Scene 1. As you read, guide students through the discussion questions that follow.

Summary: Act 1, Scene 1

page 2

“The **course** of true love never did run smooth,” especially in Athens, where our play is set. The play begins with the Duke of Athens, Theseus, speaking to his **fiancée**, Hippolyta, about their upcoming wedding. They are interrupted by a man named Egeus, who has come to the Duke with his daughter Hermia and two men who want to marry her. Hermia loves Lysander, but her father wants her to marry Demetrius and asks the Duke to support his choice. Egeus says that the law in Athens states that a daughter who refuses her father’s wishes must be put to death or become a nun. Lysander argues with Egeus and says that he would make just as good a husband as Demetrius. The Duke agrees with Egeus and gives Hermia four days to decide whether she will marry Demetrius or face her punishment.

course, n. path

fiancée, n. woman engaged to be married



Check for Understanding

Circulate during the class discussion. Check to see that students have circled the characters in the scene.



Discussion Questions

Where does this story take place?

- » Athens

Look at the names you circled. Who are the characters in the story so far?

- » Hermia, Lysander, Demetrius, Egeus (Hermia's father), Theseus (the Duke of Athens), Hippolyta

- As students identify a character, invite them to the front of the room to hold the character card for their contribution.
- Once the list of characters is complete, have students put their character cards in a designated spot and return to their seats. Ideally you will be able to display the cards somewhere that students can easily see and refer to them.



Discussion Questions

What Athenian law does the story describe?

- » Girls must marry the man their father selects or be put to death or forced to become a nun.

Do you think that law is fair?

- » Answers will vary.

What kind of a ruler is Theseus if he enforces this rule?

What does this tell us about his character?

- » Answers may vary but could include that he is strict and inflexible.

Summary: Act 1, Scene 1

pages 2–4

After everyone else leaves, Lysander tells Hermia that he has a plan. He has an old aunt who lives in a different city where the harsh law of Athens does not apply. He tells Hermia to meet him in the woods tomorrow night and from there they will travel to his aunt's house and be married. Hermia then tells her good friend Helena about their plan.



Discussion Questions

Why do you think Hermia told her friend?

- » Answers may include that she was excited or that she was scared and wanted her friend to make her feel better.

What does that tell us about her character?

- » Answers may include that she is trusting.

Summary: Act 1, Scene 1

page 4

Helena and Hermia had been good friends back when they went to school together. But Helena is in love with Demetrius and is jealous that now Demetrius wants to marry Hermia. She has a plan, too. She will tell Demetrius that Hermia and Lysander are planning to **elope**. She thinks that even though he doesn't love her, Demetrius will thank her and maybe fall in love with her.

elope, v. run off secretly to be married



Discussion Questions

Why is Helena jealous?

- » Because she loves Demetrius, and Demetrius wants to marry Hermia.

Do you think it's fair for Helena to be jealous?

- » Answers will vary.

What happens in the story?

- » Hermia wants to marry Lysander, but her father wants her to marry Demetrius. The law of Athens says she must obey her father or be put to death (or live as a nun). The Duke of Athens tells Hermia she has four days to decide what to do. Hermia and Lysander decide to run away to his aunt's house, in a place where the law doesn't apply. Hermia tells her friend Helena, who is in love with Demetrius even though he doesn't love her. Helena can't resist telling Demetrius about Hermia's plan.

CHARACTER ORGANIZER (15 MIN.)

- Direct students to Activity Page 2.1 (“Character Organizer”).
- Demonstrate how the “Character Organizer” should be completed, using Hermia as an example.
- Have students complete the rest of the “Character Organizer” in pairs. Tell them that for now they need only write one adjective in the final column and that multiple answers are possible for all questions, as long as students can support their answer with textual evidence.

Activity Page 2.1



Support

If necessary, ensure that students know what an adjective is. You may remind them that they used adjectives in the previous lesson’s *O* exercise.



Reading for Literature Reading/Viewing Closely

Entering/Emerging

Provide 1:1 support to identify the characters’ motivation.

Transitioning/Expanding

Allow students to work in small groups to complete the organizer.

Bridging

Redirect students to pieces of text evidence.

Student Activity Book

Activity 2.1

Name: _____ Date: _____

Character Organizer

| Character | What does the character want? | What is preventing the character from getting it? |
|------------------|--|--|
| <i>Hermia</i> | to marry Lysander | her father; the law of Athens that says she must obey her father |
| <i>Lysander</i> | to marry Hermia | Egeus's wishes and Theseus |
| <i>Egeus</i> | for Hermia to marry Demetrius | Hermia refuses |
| <i>Demetrius</i> | to marry Hermia | Hermia |
| <i>Helena</i> | to see Demetrius | Demetrius |
| <i>Theseus</i> | rule his kingdom fairly (this is speculative, as it is not explicit in the story) | sometimes knowing what is fair is difficult |

14

A Midsummer Night's Dream | Activity Book

Challenge

Ask students to record the page number on which they found textual evidence for the information they record on the Activity Page.



| What will the character do to get what he or she wants? | Adjectives that describe this character |
|---|---|
| run away | loving |
| run away | determined |
| ask the Duke to enforce the law | harsh |
| ask the Duke and Egeus to support his claim on Hermia | selfish |
| tell Demetrius Hermia and Lysander's plan | jealous |
| enforce the law | powerful |

Sound Off, Sound On



NONVERBAL CLUES: SILENT VIDEO (15 MIN.)

- Tell students that they are now going to watch a video of the first part of *A Midsummer Night's Dream*.
- Tell students that first they will watch the video without sound. As they watch they should try to identify which actors are Theseus, Hermia, Hermia's father (Egeus), Demetrius, and Lysander. They should also think about adjectives that describe what they see on the screen.
- Tell students to think about how they can tell who is who, even without words.



Play video: Act 1, Scene 1 without sound



Project screenshots. (Projection 2.1)

- Have students come up to the projections and identify characters in the screenshots.



Discussion Questions

Identify Hermia. How did you know?

- » She's the only young woman. She looked sad.

Identify Egeus. How did you know?

- » He was angry. He was older.

Identify Lysander. How did you know?

- » Lysander stood near Hermia.

Identify the Duke. How did you know?

- » Hermia kneels before him.



When actors and directors create a production of a play or a movie, they study the text carefully. They look for evidence in the text and use it to feed their imaginations. Then they choose how to act, what expressions to make, how to move, and what the sets and costumes should look like. Throughout this unit you will see a variety of interpretations of *A Midsummer Night's Dream*, including in the video, in photographs, and in the performances you and your classmates create.



Speaking
and Listening
Exchanging
information/ideas

Entering/Emerging

Provide 1:1 support as students watch the video and prepare their comments.

Transitioning/Expanding

Provide a list of discussion questions to prompt thinking.

Bridging

Provide support for understanding adjectives.

IAMBIC PENTAMETER (15 MIN.)

- Begin by clapping out the rhythm of iambic pentameter (ta TUM ta TUM ta TUM ta TUM ta TUM). Have students join you. (If possible, to improve focus and fun, start this activity without speaking.)
- Move to tapping on the desk in the rhythm of iambic pentameter. Encourage students to join you.
- Stand up. Depending on the space in your classroom, march in iambic rhythm in place or around the room.
- Freeze everyone.



Write on the board: ta TUM ta TUM ta TUM ta TUM ta TUM

- Read it aloud. Have students read it aloud with you.



Write on the board:

The course-of-true-love-ne-ver-did-run-smooth.

- Remind students that the dashes separating words and parts of words are breaking up the sentence into syllables.
- Ask ten students to stand up in a row. Assign each a syllable from the sentence on the board.
- Instruct students reading the non-underlined text to speak quietly and students reading the underlined text to speak more loudly and stomp their feet when they speak.
- Point to each syllable and have students call it out.
- Ask a few students who are not part of the row of ten to read the whole sentence aloud, putting the correct emphasis on syllables.

Variation: Have the whole class read the line together.

- Congratulate students on learning an important building block of Shakespearean language and performance: iambic pentameter.
- Tell students that large portions of Shakespeare's plays are written in iambic pentameter.
- Review the official definition of iambic pentameter and have students record it on the literary vocabulary page of their Activity Books (pages 4–5).

iambic pentameter, n. regular line of poetry containing roughly ten syllables, with heavier stresses falling on even-numbered syllables

- Tell students about the roots of the word:
 - *ta TUM* (an unstressed syllable followed by a stressed syllable) is an iamb.
 - *Pentameter* signifies something occurring five times.
 - So five iambs are described as *iambic pentameter*.



The rhythm of iambic pentameter is the rhythm closest to natural English speech. It's also the rhythm of the heartbeat.



In Shakespeare's time, actors did not have a lot of time to learn their lines or rehearse. The predictable rhythm of iambic pentameter made it easier for them to read and memorize their parts. This is also true for actors today. Some actors find Shakespeare's lines easier to memorize than lines in plays by other, more modern writers.



Shakespeare often uses iambic pentameter for formal situations and characters, such as kings, queens, and their courts.



He didn't always use iambic pentameter. Sometimes Shakespeare used a different beat (or meter), and in many places he drops the verse completely and writes in prose, which is speech without a particular repeating rhythm.

CHORAL READING WARM-UP (15 MIN.)

Note: This activity uses language from *A Midsummer Night's Dream* arranged into dialogue that does not reveal plot. Rather, the activity gets students to begin speaking some lines from the play in order to acclimate themselves to hearing and reading Shakespeare's language.

- Direct students to Activity Page 2.2. Tell them the activity takes thirty random lines from *A Midsummer Night's Dream* and arranges them into a lively conversation. Tell them that these lines do not appear together in this order in the actual play.



- Divide the class in half and have the students stand on opposite ends of the room. Assign one half the part of Lover 1 and the other the part of Lover 2. Have the groups read the dialogue chorally.
- If a group does not seem to be reading in unison after a few exchanges, stop and begin the exchange from the beginning.
- For added effect, or upon second reading, have students begin in a whisper and gradually get louder until they are actually shouting back and forth at the end.

Activity 2.2

Name: _____ Date: _____

A Lovers' Quarrel

Lover 1: Thou art as wise as thou art beautiful.

Lover 2: You thief of love!

Lover 1: O, how ripe in show thy lips, those kissing cherries, tempting grow!

Lover 2: I am sick when I do look on thee.

Lover 1: And I am sick when I look not on you.

Lover 2: Your eyes are lodestars.

Lover 1: O, let me kiss this princess, this seal of bliss!

Lover 2: Thou shalt not from this grove till I torment thee for this injury.

Lover 1: You do me wrong, good sooth, you do.

Lover 2: I love thee not; therefore pursue me not.

Lover 1: I say I love thee more than he can do.

Lover 2: Hence, get thee gone, and follow me no more.

Lover 1: Thy fair virtue doth move me to say, to swear, I love thee.

Lover 2: Do I not in plainest truth tell you I do not, nor I cannot love you?

Lover 1: I evermore did love you.

Lover 2: Wake when some vile thing is near.

Lover 1: Come, sit thee down upon this flow'ry bed, while I kiss thy fair large ears.

Lover 2: I'll run from thee and leave thee to the mercy of wild beasts.

Lover 1: My love! Thou art my love.

Name: _____ Date: _____

Lover 2: The hate I bear thee made me leave thee so.

Lover 1: I charge thee, hence, do not haunt me thus.

Lover 2: If thou follow me, I shall do thee mischief in the wood.

Lover 1: Methinks you should have little reason for that.

Lover 2: Thou painted maypole.

Lover 1: What, can you do me greater harm than hate?

Lover 2: Out, dog! Out, cur!

Lover 1: Spurn me, strike me, neglect me, lose me!

Lover 2: Get you gone, you dwarf!

Lover 1: You bead, you acorn.

Lover 2: You juggler, you canker-blossom.

EVERYONE: This is the silliest stuff that ever I heard.

A Midsummer Night's Dream | Activity Book





Discussion Question

Did you notice a difference between the first and second lovers?

- » The first lover seems nicer, more in love. The second lover seems angry, not in love at all.

WRITING: DEAR COURSE SMOOTHER (15 MIN.)

- Point out to students that they've learned a very important line from the play: "The course of true love never did run smooth." Remind them that course in this context means "route" or "direction."



Discussion Question

Given what we've read about what has already happened in the first scene, what do you think this line means? How is it demonstrated in the text?

- » The path of love includes obstacles. People in love often have problems. A relationship is not usually a straight line. It is demonstrated by Hermia and Lysander's relationship problem—their marriage is being prevented by the law of Athens.

Activity Page 2.3



Writing Writing

Entering/Emerging

Provide 1:1 support to students while planning and writing.

Transitioning/Expanding

Allow students to work with a partner.

Bridging

Provide support to plan the writing.

- Tell students that the characters in *A Midsummer Night's Dream* are in the midst of some bumpy adventures, and things are only going to get bumpier.
- Explain to students that some newspapers, magazines, and websites have writers called "advice columnists." Readers write to these people asking for help with their problems, and the advice columnist publishes the request and his or her advice.
- Tell students that throughout the *A Midsummer Night's Dream* unit, they will take on the role of an advice columnist known as the "course smoother" to offer advice to characters in the play.
- Direct students to Activity Page 2.3 and read the prompt together.
- Give students about ten minutes to write. Time permitting, have some students share their answers with the class.
- Thank students for being willing to offer advice to a very mixed-up character.
- Consider collecting students' "course smoother" writing for review.

Note: If time permits, students may practice their keyboarding skills to type their advice columns.

Activity 2.3

Name: _____ Date: _____

Writing: Dear Course Smoother

Read this letter and respond with a one-to-two-paragraph letter to Hermia. What clues from the text help you think about how Egeus might react if Hermia runs away? Use these details to support your advice.

Dear Course Smoother,

My father is driving me crazy! I'm in love with a really nice, good guy, Lysander. We're ready to get married. But my father has decided I should marry another guy, Demetrius. There's nothing wrong with Demetrius, but I don't love him and he won't leave me alone. And then if I don't do what my father wants, he'll kill me. Literally! That's the law! I don't want that.

Lysander thinks we should run away together and get married far away, where the law does not apply. Should I take the risk and run away with Lysander or stay and make my father happy?

Longing for Lysander and Fearing Father,

Hermia

3

Understanding Shakespeare's Language

PRIMARY FOCUS OF LESSON

Reading

Students will analyze the text and make statements about challenges the characters face and support with details from the Act 1, Scene 1.

[RL.5.2]

Speaking and Listening

Students will examine Shakespeare's work, discussing segments of the passage and answering key questions. [SL.5.1]

FORMATIVE ASSESSMENT

Activity Page 3.1

Character Warm-Up! What Do We Know?

Describe what has happened in the story from the perspective of the character. [RL.5.2]

Activity Page 3.2

Understanding Shakespeare's Language

Comprehend segments of the text. [RL.5.10]

LESSON AT A GLANCE

| | Grouping | Time | Materials |
|---------------------------|-----------------------------|---------|---|
| Lesson 3 (90 min.) | | | |
| Character Warm-Up | Small Group/ Independent | 15 min. | <ul style="list-style-type: none"> <input type="checkbox"/> Character cards <input type="checkbox"/> Activity Pages 3.1, 3.2, and 3.3 <input type="checkbox"/> “Tossing Lines” sentences <input type="checkbox"/> A ball or beanbag <input type="checkbox"/> Video: Act 1, Scene 1 |
| “Tossing Lines” Game | Whole Group | 15 min. | |
| Reading Excerpt | Small Group | 30 min. | |
| Shakespeare’s Language | Pairs/ Independent | 20 min. | |
| Video | Whole Group | 10 min. | |

LESSON OVERVIEW

In this lesson students continue exploring *A Midsummer Night's Dream* as a performed work and practicing, reading, and understanding Shakespeare's language. They read a passage from Act 1, Scene 1, walk through and stage it roughly, and analyze several small segments of the passage using a series of key questions they will build on over the course of the unit. They then watch a video clip (with sound this time), briefly discuss the characters they met in the previous lesson, and identify ways the performance demonstrates (or doesn't) the adjectives they wrote in their Lesson 2 "Character Organizer" (Activity Page 2.1).

This may be the students' first encounter with one of Shakespeare's plays, but they have already spent two days on language, plot, and character—they are already "doing" Shakespeare. Reassure students that while this may be new and challenging, they already have many of the tools they need to read and understand the text, and they will practice and improve over the next three weeks. Tell students that although his plays are several hundred years old, Shakespeare was using modern English.

This lesson introduces the first of the key questions, which are listed in the front of the Activity Book. Throughout the unit, students who feel overwhelmed should always be encouraged to find smaller sections of the play, apply the key questions, and build from there.

This lesson also contains the most substantive performance opportunity in the unit thus far. Students will act out small sections of scenes throughout the unit, and all students will have a chance to perform. Keep the audience (i.e., those students who are not performing) engaged by encouraging them to direct the actors, but require them to support their direction with textual evidence derived from action and character. Audience members will also be practicing listening skills.

ADVANCE PREPARATION

- Prepare to divide students into six groups for the writing warm-up and Shakespeare excerpt exercises.
- Prepare sentences for the “Tossing Lines” game You will distribute one line to each student, so you should prepare the slips of paper in advance..
- Have a ball or beanbag ready for “Tossing Lines.”
- Preview and be prepared to show the video with sound.

VOCABULARY

Core Vocabulary

renowned, adj. famous (6)

vexation, n. annoyance; distress (6)

bosom, n. heart (6)

cunning, n. sneakiness (8)

entreat, v. beg (10)

beseech, v. ask desperately (10)

abjure, v. stay away from (10)

render, v. give (12)

dotes, v. shows great affection (12)

Literary Vocabulary

act, unit of division of a play

scene, unit of division of an act

stage directions, text within a play, apart from the dialogue, that indicates actions or settings

Lesson 3: Understanding Shakespeare's Language

Understanding Shakespeare's Language



Primary Focus: Students will analyze the text and make statements about challenges the characters face and support with details from the Act 1, Scene 1. [RL.5.2]

Students will examine Shakespeare's work, discussing segments of the passage and answering key questions. [SL.5.1]

Activity Page 3.1



Support

Allow students to consult the Character Organizer or the Student Reader as they draft their paragraphs.



Reading for Literature Reading/Viewing Closely

Entering/Emerging

Provide 1:1 support to students to find evidence within the text.

Transitioning/Expanding

Allow students to work in pairs.

Bridging

Remind students to use character cards and information from discussion.

CHARACTER WARM-UP (15 MIN.)

- Divide the class into six groups. Give each group a character card (face down) for one of the main characters in Act 1, Scene 1 (Theseus, Egeus, Hermia, Helena, Demetrius, and Lysander).
- Direct students to Activity Page 3.1.
- Have all the groups flip their cards over at the same time. Then, within their groups, have students remind one another who the character is. Encourage them to use the reading and Lesson 2 "Character Organizer" to help.
- Have students work individually to write a short, first-person paragraph describing what happened in the story in the previous lesson from the perspective of the character.
- Tell them to make sure their character discusses how he or she felt about what was happening and who has made him or her feel angry or happy.
- After five minutes, have students stop writing and share their paragraphs within their groups. Tell students they are allowed to add to their paragraph based on their group conversation.
- Have one student from each group share his or her paragraph with the class.
- If you have time, ask students what the characters seem to disagree about.

Activity 3.1

Name: _____ Date: _____

Character Warm-Up: What Do We Know?

Character name: _____

From the perspective of your character, what happens in Act 1, Scene 1? How does your character feel about what was happening? Who has made your character happy or angry?



Speaking
and Listening
Listening Actively

Entering/Emerging

Provide 1:1 support to ask basic questions with substantial support.

Transitioning/Expanding

Provide moderate support and occasional prompting to ask questions.

Bridging

Provide minimal support to ask detailed questions.

“TOSSING LINES” GAME (15 MIN.)

Note: Students will warm up by reciting lines from the scene out of context. The goal is for everyone to pay attention and connect with one another, as actors do, and to practice saying Shakespeare’s words.

- Explain to students that today they will read and act out a portion of the play, but first they will warm up their Shakespearean actor skills.
- Post the character cards for Theseus, Egeus, Hermia, Demetrius, and Lysander or put the characters’ names on the board. As a class, practice pronouncing all the names.
- Distribute one line to each student.
- Have students read their lines quietly to themselves.
- Go quickly around the class, asking students to read their lines aloud. Answer any questions about pronunciation.
- Have students form a circle and tell them they are going to toss a ball around. Before they toss it, they should make eye contact with the classmate to whom they are tossing it, say his or her name, and call out their line.



“Full of vexation come I, with complaint.”

“Against my child, my daughter Hermia.”

“To your father should be as a god.”

“This man hath my consent to marry her.”

“Relent, sweet Hermia; and Lysander, yield.”

“This man hath bewitch’d the bosom of my child.”

“I beg the ancient privilege of Athens.”

“As she is mine, I may dispose of her.”

“Demetrius is a worthy gentleman.”

“I do entreat your grace to pardon me.”

“So will I grow, so live, so die, my lord.”

- Explain that this exercise helps students practice listening and paying attention to their fellow actors.
- Have student toss the ball and “toss” their lines.
- Ensure that every student has a chance to say his or her line and toss the ball.

Variation: Divide the class into multiple line-tossing groups that will engage in the exercise simultaneously. This will make the exercise go more quickly.

Variation: If your classroom does not lend itself to ball tossing, have students call out a name, make eye contact, and point to the person to whom they “toss” the line.

READING EXCERPT (30 MIN.)

- Direct students to Act 1, Scene 1 of their Readers, which begins on page 6.
- Explain that plays are divided into smaller units called acts. Acts are then divided into smaller units called scenes. When plays move from scene to scene, they often change locations or indicate that time has passed.



Discussion Questions

Where are we?

- » Athens

How do we know this from the script?

- » It says so at the beginning of the scene.



The sentences and phrases in italics are called *stage directions*. Stage directions tell us when characters enter or leave the scene, whom they are speaking to, or other things that happen on stage. But Shakespeare did not include many stage directions in his plays. This might be because he was there when the plays were rehearsed and performed, so he could tell the actors what to do in person. Many of the stage directions we do have for Shakespeare's plays were added by editors hundreds of years after he wrote the plays. When we are reading the play, we can read them aloud, but when the play is performed, they are not read; instead, actors will follow them.

- Have students label the stage directions on page 6.
- Have students locate the character names along the left-hand side of page 6. Explain that these names tell us who is speaking but that they should not be read aloud.
- Tell students to list the characters who speak in this excerpt at the top of the page.



Check for Understanding

Circulate and check students' work. If necessary, prompt students to add characters to their list.



Discussion Questions

Do all the characters in the scene speak?

» No.

How do you know?

» The stage direction lists more characters entering than are speaking.

- Once students are fully oriented to the script, go around the room and have each student read a sentence aloud, in sequence. Tell students they should stop reading at the end of the sentence, and that a sentence ends at every end-of-sentence punctuation mark, including periods, question marks, and exclamation points.
- Point out that the end of a sentence will not necessarily be the end of the line, and that while the line may start with a capital letter, that does not mean it is the beginning of a sentence.
- Tell students not to worry about acting, pronunciation, or not understanding every word in this scene. Tell them that, instead, they should try to figure out a general sense of what is happening in the scene and who these characters are.
- Tell students to underline any words or phrases they do not know.

Act 1, Scene 1

page 6

Athens. The palace of THESEUS.

THESEUS and **HIPPOLYTA** enter.

EGEUS, HERMIA, LYSANDER, and DEMETRIUS enter.

EGEUS.

Happy be Theseus, our **renowned** duke!

THESEUS.

Thanks, good Egeus: what's the news with thee?

renowned, adj. famous



Discussion Questions

What do we know about Egeus and Theseus's relationship from these two lines?

- » Theseus is the duke. They know each other already.

What do you think renowned means, using context? Is it a good thing?

- » Yes, from context we can infer that it is probably a compliment.

Why might Egeus start by complimenting Theseus?

- » Egeus wants something. Theseus is powerful and he wants to be on his good side.

Act 1, Scene 1

pages 6–8

EGEUS.

Full of **vexation** come I, with complaint
Against my child, my daughter Hermia.
Stand forth, Demetrius. My noble lord,
This man hath my consent to marry her.
Stand forth, Lysander. And my gracious duke,
This man hath bewitch'd the **bosom** of my child.
With **cunning** hast thou stolen my daughter's heart,
Turned her obedience, which is due to me,
To stubborn harshness. And, my gracious duke,
I beg the ancient privilege of Athens.
As she is mine, I may dispose of her,
Which shall be either to this gentleman
Or to her death, according to our law.

vexation, n. annoyance; distress

bosom, n. heart

cunning, n. sneakiness



Discussion Questions

What is Egeus accusing Lysander of?

- » Making Hermia fall in love with him; turning her against him.

What lines support this?

- » “This man hath bewitch’d the bosom of my child. / With cunning hast thou stolen my daughter’s heart, / Turned her obedience, which is due to me, / To stubborn harshness.”

Act 1, Scene 1

page 8

THESEUS.

What say you, Hermia? Be advised fair maid:

To you your father should be as a god.

Demetrius is a worthy gentleman.

HERMIA.

So is Lysander.

THESEUS.

In himself he is;

But in this kind, wanting your father’s voice,

The other must be held the worthier.



Discussion Question

If Egeus didn’t want Hermia to marry Demetrius, would Theseus object to her marrying Lysander? Support your answer with evidence from the text.

- » No. “In himself he is” [worthy]. Theseus says Lysander is as worthy as Demetrius.

Act 1, Scene 1

page 10

HERMIA.

I do **entreat** your grace to pardon me.
I know not by what power I am made bold,
But I **beseech** your grace that I may know
The worst that may befall me in this case,
If I refuse to wed Demetrius.

THESEUS.

Either to die the death or to **abjure**
Forever the society of men.

HERMIA.

So will I grow, so live, so die, my lord,
Ere I will marry with Demetrius.

THESEUS.

Take time to pause, and, by the next new moon—
Upon that day either prepare to die
For disobedience to your father's will,
Or else to wed Demetrius, as he would.

entreat, v. beg

beseech, v. ask desperately

abjure, v. stay away from



Discussion Question

Do you think Hermia is being brave? Support your answer with examples from the text.

- » Multiple possible answers. Yes, because she speaks up to a very powerful duke. She says “I am made bold,” which suggests she is not usually that outspoken. She says “so live, so die... ere I will marry...,” which suggests she is willing to die rather than back down.

Act 1, Scene 1

pages 10–12

DEMETRIUS.

Relent, sweet Hermia; and, Lysander, yield
Thy crazèd claiming of my certain right.

LYSANDER.

You have her father’s love, Demetrius;
Let me have Hermia’s. Do you marry him.



Discussion Question

What does Lysander’s line in the above passage mean?

- » He is making an angry joke. He is making fun of Demetrius by telling him to marry Egeus, since Egeus loves him, unlike Hermia.

EGEUS.

Scornful Lysander! True, he hath my love,
And what is mine my love shall **render** him.
And she is mine, and all my right of her
I do estate unto Demetrius.

LYSANDER.

I am, my lord, from family good as his,
As rich in land; my love is more than his;
And, which is more than all these boasts can be,
I am beloved of beauteous Hermia.
Demetrius, I'll declare it to his face,
Made love to Nedar's daughter, Helena,
And won her soul; and she, sweet lady, **dotes**,
Upon this wicked and unfaithful man.

render, v. give

dotes, v. shows great affection



Discussion Question

Why does Lysander think he should be allowed to marry Hermia?

- » His family is as rich as Demetrius's. He loves Hermia more.
Demetrius already has a woman whom he made fall in love with him.

THESEUS.

I must confess that I have heard so much,
 And with Demetrius thought to have spoke thereof;
 But, being over-full of self-affairs,
 My mind did lose it. But, Demetrius, come;
 And come, Egeus. You shall go with me,
 For you, fair Hermia, look you arm yourself
 To fit your fancies to your father's will;
 Or else the law of Athens gives you up—
 Demetrius and Egeus, go along.

EGEUS.

With duty and desire we follow you.

THESEUS, EGEUS, DEMETRIUS, and HIPPOLYTA *exit.*

**Discussion Questions**

Overall, what happens in this scene?

- » Egeus asks Theseus to force Hermia to marry Demetrius. Theseus tells Hermia she has a few days to decide if she will marry Demetrius or die.

What adjectives do you want to add to the character organizer with the new information we got in this scene?

- » Answers will vary.

- Divide students into groups of five. Have them read the scene again, but this time tell the students that they should switch readers every time a character changes. For example, Rachel reads Egeus, Jose reads Theseus, Jake reads Egeus, etc.
- Have each group use context to guess at the meanings of the words they underlined. They should jot down their ideas in pencil in the margins of the script.

SHAKESPEARE'S LANGUAGE (20 MIN.)

- Tell students that they are now going to look at the scene in two-line sections and make sure they really understand exactly what each section means.
- Direct students to Activity Page 3.2. Work through the first two examples as a class, then have students complete the last example individually or in pairs.
- As you go, ask students if any of their underlined words are in the section.
- Review the answers to the final selection.

Activity Page 3.2



Name: _____ Date: _____

Understanding Shakespeare’s Language

Shakespeare tells a story, but he does it through characters speaking and doing things rather than by using a narrator. His characters speak modern English—but because it was written in verse in the sixteenth century, it looks a bit different from writing today. Let’s look at the scene in small segments, using a series of key questions.

1 Full of vexation come I, with complaint
Against my child, my daughter Hermia.

a. Who is speaking? Egeus

b. To whom is the character speaking? Theseus

c. Who or what is the character speaking about? his problem with his daughter

d. What words or phrases do you not understand? Can you define them in context?

Answers will vary.

e. Explain the section in your own words. Egeus has come to Theseus because he is upset with his daughter.

2

But I beseech your grace that I may know
The worst that may befall me in this case

a. Who is speaking? Hermia

b. To whom is the character speaking? Theseus

c. Who or what is the character speaking about? what will happen to her if she refuses to
marry Demetrius

d. What words or phrases do you not understand? Can you define them in context?
Answers will vary.

e. Explain the section in your own words. Hermia asks Theseus what will happen to her if she
refuses to marry Demetrius.

3

What say you, Hermia? Be advised fair maid:
To you your father should be as a god.

a. Who is speaking? Theseus

b. To whom is the character speaking? Hermia

c. Who or what is the character speaking about? her refusal to obey Egeus

d. What words or phrases do you not understand? Can you define them in context?

Answers will vary.

e. Explain the section in your own words. Theseus asks Hermia what her problem is and tells her

she should respect her father.





Check for Understanding

Ask students to read the answers of the last example. Ask classmates to signal their agreement with a thumbs-up/thumbs down. As needed, support students by going back to the text to find the evidence of the answer.

- Ask students if they would like to discuss any other underlined words. Ask for their guesses from context and how they came to that conclusion.
- If you do not get to all the unknown words, tell students to look up the remaining words in a dictionary for homework and compare the answers with their guesses.
- Tell students that they will next put Act 1, Scene 1 on stage. Some students will act, while others will direct.
- Assign five students the parts of Theseus, Egeus, Hermia, Demetrius, and Lysander and have them come to the front of the room to perform this scene. Distribute the five character cards so each student holds the card of his or her assigned character.

Variation: Have two students play each character. One will walk the part; the other can focus on reading.

- Tell the remaining students they will direct the actors. Before directors begin staging—putting a play on stage and moving actors around—they do a lot of preparation.
- Direct students to Activity Page 3.3.
- Read the questions aloud and have students write down their ideas.



For each question, think about the text at that point in the scene. What adjective do you think best describes the character then? What can actors do physically to show that?

- Encourage students not to repeat anything that the actors from the Lesson 2 video did.
- Call on a few students to share their answers for each question.
- As a class, answer the questions on Activity Page 3.3.

Variation: Rather than conducting a longer discussion, ask for two suggestions, then let the class vote on which one to implement.

Activity Page 3.3



Challenge

Ask students to try out several different physical actions to represent each adjective, then have students vote on the best interpretation.

Activity 3.3

Name: _____ Date: _____

Director's Staging Questions: Act 1, Scene 1

1. Where in Athens should this scene be set? _____

2. Where should Egeus, Hermia, Lysander, and Demetrius enter?

3. Who should come in first? Who last? _____

4. What should Egeus be doing when he enters? _____

5. What should Hermia be doing when she asks the Duke for pardon?

- With these suggestions, have the actors walk through and read the scene with expression.
- Direct students to the “Character Organizer” (Activity Page 2.1) once more.



Discussion Question

Now that you’ve read Shakespeare’s scene three times, what adjectives would you add to these characters? What lines make you think that?

» Answers will vary.



- Have students add any new adjectives to their Lesson 2 “Character Organizer.”

VIDEO (10 MIN.)



Play video: Act 1, Scene 1 with sound

- To wrap up, show students the video clip with sound, allowing them a few minutes to reflect on how hearing sound compared to and contrasted with watching the scene silently.

4

Bottom, Quince, and Company

PRIMARY FOCUS OF LESSON

Reading

Students will compare characters in *A Midsummer Night's Dream* using evidence from Act 1, Scene 1. [RL.5.3]

Speaking and Listening

Students will describe the relationships between characters and identify the characters' primary motivation. [SL.5.1]

FORMATIVE ASSESSMENT

- | | |
|--------------------------|---|
| Predictions | Act 1, Scene 2 Identify the characters in the text and predict which character will say the line. [SL.5.1] |
| Activity Page 4.1 | Character Organizer Identify character motivation and use adjectives to describe characters. [RL.5.3] |
| Activity Page 4.2 | Writing: Dear Course Smoother Describe the responses of characters to situations. [W.5.3b] |

LESSON AT A GLANCE

| | Grouping | Time | Materials |
|---------------------------------|-------------|---------|---|
| Lesson 4 (90 min.) | | | |
| Acting Warm-Up: Roaring | Whole Group | 10 min. | <input type="checkbox"/> Projection: "I will roar that I will make the Duke say 'Let him roar again. Let him roar again!'" <input type="checkbox"/> Character cards <input type="checkbox"/> Activity Pages 4.1–4.2 |
| Summary: Act 1, Scene 2 | Partner | 20 min. | |
| Reading Excerpt: Act 1, Scene 2 | Small Group | 45 min. | |
| Writing: Dear Course Smoother | Independent | 15 min. | |

LESSON OVERVIEW

This lesson asks students to apply the techniques introduced in Lessons 2 and 3 to the next scene of the play, Act 1, Scene 2. Students read a narrative version and an abridged version of this scene, complete questions and another character organizer to analyze the characters, and write another advice letter. Students also learn to identify verse and prose in Shakespeare.

Act 1, Scene 2 introduces the workmen, as they are known in this unit. (You may know them as “the mechanicals.”) Bottom, Quince, and company are often student favorites because of their broad humor and overacting. Give students as much latitude as possible in exploring the humor when they read aloud, but keep them grounded in the text.

ADVANCE PREPARATION

- Assign student partners for working on Activity Page 4.1 (“Character Organizer”) in pairs.
- Prepare to divide the class into groups of four for students’ first read-through of Act 1, Scene 2. The four speaking parts in this scene are Quince, Bottom, Snug, and Flute.

Note: Snug and Flute are small parts in comparison to Bottom and Quince, so, as appropriate to your class, you may want to assign the roles ahead of time.

VOCABULARY

Core Vocabulary

weaver, n. person who works making fabric **(16)**

lamentable, adj. regrettable; unfortunate **(16)**

scroll, n. paper roll with writing on it **(20)**

tyrant, n. harsh ruler **(22)**

gallant, adv. in a noble way **(22)**

tear a cat in, v. shout and behave wildly **(22)**

condoling, adj. sympathetic **(22)**

bellows-mender, n. person who repairs a special tool that is used to build fires **(24)**

joiner, n. type of carpenter **(26)**

Literary Vocabulary

prose, language that is not written in verse or with a repeating rhythm

onomatopoeia, the formation of a word that imitates the sound it describes

Start Lesson

Lesson 4: Bottom, Quince, and Company

Bottom, Quince, and Company



Primary Focus: Students will compare characters in *A Midsummer Night's Dream* using evidence from Act 1, Scene 1. [RL.5.3]

Students will describe the relationships between characters and identify the characters' primary motivation. [SL.5.1]

ACTING WARM-UP: ROARING (10 MIN.)

- Remind students that they are working on *A Midsummer Night's Dream*, a play by William Shakespeare.
- Tell students that they will warm up with a line from the scene on which this lesson focuses.



Project the line. (Projection 4.1)

"I will roar that I will make the Duke say 'Let him roar again. Let him roar again!'"

- Ask for a volunteer to read the line aloud.
- Have the class read the line together several times. You may wish to give them directions about how to say it—scared, excited, annoyed.

Challenge

Have students suggest different moods in which to read the line.

- Encourage students to really roar on the word *roar*. If you have discussed onomatopoeia, point out that this is a great example of it. If you have not discussed onomatopoeia, define it for students: “a word that imitates the sound it describes.” Have students record the definition on the literary vocabulary page of their Activity Books.



Check for Understanding

Ask each student to give you an example of onomatopoeia. If necessary, for students struggling, provide a prompt (What sound do you hear when a bell rings?).

Predictions



Speaking and Listening Exchanging Information/Ideas

Entering/Emerging

Provide 1:1 support to review character cards.

Provide a sentence frame for sharing. For example:
I predict ____ will say ____.

Transitioning/Expanding

Refer to character cards. Model exchanging information with a partner.

Bridging

Provide support for understanding key words in the reading.

SUMMARY: ACT 1, SCENE 2 (20 MIN.)

- Tell students that the next section of *A Midsummer Night's Dream* introduces a new group of characters.
- Remind students that in Act 1, Scene 1, Theseus is engaged to Hippolyta, and they are looking forward to their wedding.
- Have students find the summary on page 16 of their Readers and read it in pairs. As they read, they should circle the character names and predict which character will say the line that they warmed up with.

After a wedding in Athens at this time, instead of a rock band or a DJ, groups would perform songs, dances, or short plays. If the performers did a good job, wealthy brides and grooms would offer them money as a reward.

While Hermia and Lysander are planning their escape, a group of six workmen gather to plan the play they will offer at the evening entertainment after Theseus and Hippolyta's wedding. Peter Quince, a carpenter, is the leader of the group, and Nick Bottom, the **weaver**, is their excitable star actor. The other actors in their club are workmen named Flute, Snug, Snout, and Starveling.

Quince announces that the play they will perform is called “The most **lamentable** comedy and most cruel death of Pyramus and Thisbe.” Quince then begins assigning roles to the men, starting with giving Bottom the part of Pyramus. Bottom is excited to play a lover, but as Quince continues to distribute the parts, Bottom wants those roles, too! Thisbe, the dangerous lion—Bottom wants all the parts.

This almost causes Quince to lose his temper, but he manages to convince Bottom that he must play Pyramus and only Pyramus. The casting decided, the men agree that they will meet in the woods to rehearse the next night.

lamentable, adj. regrettable; unfortunate

weaver, n. person who works making fabric

Activity Page 4.1



Reading
for Literature
Reading/Viewing
Closely

Entering/Emerging

Provide 1:1 support to identify the characters' motivation.

Transitioning/Expanding

Allow students to work in small groups to complete the organizer.

Bridging

Redirect students to pieces of text evidence.

- Ask students the following discussion questions and write the answers on the board.



Discussion Question

Who are the characters in this section?

- » Bottom, Quince, Flute, Snug, Snout, and Starveling

- As students list the characters, invite them up to hold the character cards, then post them.



Discussion Questions

What are these characters doing?

- » Getting ready to rehearse a play.

Who do you think will say "Let him roar again!"? Why do you think that?

- » Bottom, because he wants to play the lion.

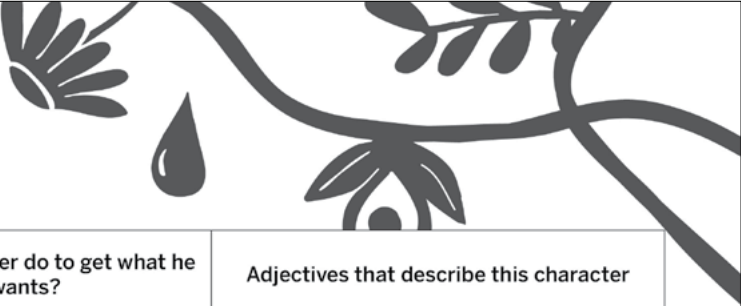
- Direct students to Activity Page 4.1 and have them work in pairs to complete the "Character Organizer" for Bottom and Quince.
- After a few minutes, review the answers as a class.

Activity 4.1


Name: _____ Date: _____

Character Organizer

| Character | What does the character want? | What is preventing the character from getting it? |
|-----------|--|---|
| Bottom | to play many characters in "The most lamentable comedy and most cruel death of Pyramus and Thisbe" | Quince |
| Quince | to assign roles for the play | Bottom keeps interrupting. |



| What will the character do to get what he or she wants? | Adjectives that describe this character |
|---|--|
| <p>interrupt and demonstrate his acting skills</p> | <p>energetic, enthusiastic</p> |
| <p>keep announcing parts; convince Bottom to play just one role</p> | <p>organized, bossy, patient, frustrated</p> |



READING EXCERPT: ACT 1, SCENE 2 (45 MIN.)

- Ask students to find the act and scene numbers on the first page of the excerpt and underline them.
- Before you read, have students skim the text to answer these questions:

Who is in this scene?

- » Peter Quince, Bottom, Flute, Snug, Snout, and Starveling

Where are they?

- » Athens



Discussion Question

Given what we know from the play so far, do you think this is the same part of Athens in which Theseus met Egeus? What detail from the play helps you know this?

- » Probably not. We know that Scene 1 took place at the Duke's palace and that the characters in this scene are workmen. They probably would not be meeting in the Duke's palace.

- Divide students into groups of four and have them read through the scene together, each taking a character.
- Tell students not to worry about acting, pronunciation, or not understanding every word. Instead they should try to figure out a general sense of what happens in the scene and who these characters are.
- Tell students to underline any words or phrases they do not know.
- Come together to reread the scene as a class. Assign students to read each character and stop to ask questions of the class where indicated. After the discussion questions, as you continue reading the scene together, assign new students to read the parts.
- Tell students that as they listen, they should also think about adjectives they might add to the "Character Organizer" (Activity Page 4.1) based on Shakespeare's text. They may write these adjectives in pencil in the margins of the Reader.

Athens.

QUINCE, BOTTOM, SNUG, FLUTE, SNOOT, and STARVELING *enter.*

QUINCE.

Here is the **scroll** of every man's name, who is thought fit, through all Athens, to perform in our play, before the duke and the duchess, on his wedding-day at night.

BOTTOM.

First, good Peter Quince, say what the play is about, then read the names of the actors.

QUINCE.

Marry, our play is, “The most lamentable comedy and most cruel death of Pyramus and Thisbe.”

BOTTOM.

A very good piece of work, I assure you, and a merry. Now, good Peter Quince, call forth your actors by the scroll.

QUINCE.

Answer as I call you. Nick Bottom, the weaver.

BOTTOM.

Ready. Name what part I am for, and proceed.

QUINCE.

You, Nick Bottom, are set down for Pyramus.

scroll, n. paper roll with writing on it

BOTTOM.

What is Pyramus, a lover, or a **tyrant**?

QUINCE.

A lover, that kills himself most **gallant** for love.

BOTTOM.

That will ask some tears in the performing of it. If I do it, let the audience look to their eyes; I will move storms. To the rest: yet my chief humor is for a tyrant: I could play a part to **tear a cat in**.

The raging rocks
And shivering shocks
Shall break the locks
Of prison gates.

This was lofty! Now name the rest of the players. This is a tyrant's vein; a lover is more **condoling**.

tyrant, n. harsh ruler

gallant, adv. in a noble way

tear a cat in, v. shout and behave wildly

condoling, adj. sympathetic



Discussion Question

How would you describe Bottom and Quince's relationship so far? Use the text to support your answer.

- » Answers will vary and may include that they are friends—Quince gives Bottom the biggest role; Bottom compliments Quince on his play choice.

Support

Direct students to reread Bottom's entire passage, beginning with "That will ask" and ending with "tear a cat in." What does Bottom say is needed in his performance, and how could that connect to the storms in an audience's eyes?



Discussion Questions

How do the characters at the beginning of this scene differ from the characters in Act 1, Scene 1?

- » They are more equal; they are not angry or unhappy.

Bottom says, "look to their eyes; I will move storms." What does he mean?

- » He is warning that the audience will cry. Tears come from the eyes, and storms have a lot of rain, so he's comparing rain to tears.

At the beginning of that speech, Bottom says it "will ask some tears." If Bottom is basically saying the same thing twice, what does that tell us about him?

- » He likes to talk. He is dramatic.

This scene, Act 1, Scene 2, is not in verse. The first scene we read, Act 1, Scene 1, was in verse. Take a quick look at Act 1, Scene 2. How do the two scenes look different? What happens when you try to put the lines from Scene 2 into iambic pentameter?

- » Act 1, Scene 2 looks more like normal paragraphs than a poem. The lines and sentences do not fit into iambic pentameter very well.

- Tell students that in this play, when a scene is not in verse it is in prose.
- Have students copy the definition of *prose* on the literary vocabulary page of their Activity Books.

prose, language that is not written in verse or with a repeating rhythm



Discussion Question

Does any section of Scene 2 look like it is in verse?

- » The raging rocks
And shivering shocks
Shall break the locks
Of prison gates.

- Tell students that this section is not in iambic pentameter but that verse comes in many meters.



Discussion Questions

Why might this section be in verse?

- » It is from a play that Bottom has memorized, and he is showing off.

What does that tell us about Bottom's character?

- » He likes to perform.

Act 1, Scene 2

page 24

QUINCE.

Francis Flute, the **bellows-mender**.

FLUTE.

Here, Peter Quince.

QUINCE.

Flute, you must take Thisbe on you,

FLUTE.

What is Thisbe, a wandering knight?

QUINCE.

It is the lady that Pyramus must love.

FLUTE.

Nay, faith, let not me play a woman. I have a beard coming.

BOTTOM.

Let me play Thisbe too, I'll speak in a monstrous little voice.
'Thisbe, Thisbe'; 'Ah, Pyramus, lover dear! Thy Thisbe dear,
and lady dear!'

bellows-mender, n. person who repairs a special tool that is used to build fires

QUINCE.

No, no; you must play Pyramus. And, Flute, you Thisbe.

BOTTOM.

Well, proceed.

QUINCE.

Snug, the **joiner**, you must play the lion's part.
And, I hope, here is a play fitted.

SNUG

Have you the lion's part written? Pray you, if it be, give it me, for I am slow of study.

QUINCE.

It is nothing but roaring.

BOTTOM.

Let me play the lion, too: I will roar, that I will make the Duke say "Let him roar again, let him roar again!"

QUINCE.

You can play no part but Pyramus, for Pyramus is a sweet-faced man; a proper man, as one shall see in a summer's day; a most lovely gentleman-like man. Therefore you must needs play Pyramus.

joiner, n. type of carpenter



Discussion Questions

What does Bottom repeatedly ask for?

- » To play all the characters.

What does that tell us about Bottom's character?

- » He likes to be the center of attention.

How does Quince respond to Bottom the first time?

- » He tells him no.

How does Quince respond to Bottom the second time? Is his response different the second time?

- » He tells him no again, but this time he is more frustrated or insistent.

What does that tell us about the relationship between Quince and Bottom?

- » Sometimes Bottom drives Quince crazy. Quince has to rein in Bottom.

Act 1, Scene 2

pages 26–28

BOTTOM.

Well, I will undertake it.

QUINCE.

Masters, here are your parts: and I am to entreat you, request you and desire you, to learn them by tomorrow night and meet me in the wood, a mile without the town, by moonlight. There will we rehearse. I pray you, fail me not.

BOTTOM

We will meet; and there we may rehearse most courageously. Take pains; be perfect. Adieu.

All exit.



Discussion Questions

How does the argument between Bottom and Quince end?

- » Bottom agrees to Quince's decision that he play only one part.

What will these characters do next?

- » Go to the woods and rehearse.

Given everything we read about Act 1, Scenes 1 and 2, where do you think the next scene will take place?

- » Athens is a good guess, since both scenes we have read so far take place in Athens. Students may also answer the woods, because Lysander plans on meeting Hermia in the woods to elope and the workmen plan on rehearsing their play in the woods.

After reading the scene, are there any adjectives you would add to your "Character Organizer"?

- » Answers will vary.

- Tell students that they will do an "Understanding Shakespeare's Language" activity in the next lesson, as they did in the previous lesson, and they will discuss the words and phrases they have underlined then.

Activity Page 4.2



Writing
Writing

Entering/Emerging

Provide 1:1 support to students while planning and writing.

Transitioning/Expanding

Allow students to work with a partner.

Bridging

Provide support to plan the writing.

WRITING: DEAR COURSE SMOOTHER (15 MIN.)

- Direct students to Activity Page 4.2.
- Read the prompt and have students write their responses. Remind students that the "course smoother" provides advice to characters in the play.
- Consider collecting students' "course smoother" assignment for a review of student writing.
- Give students a one-minute warning to wrap up their writing, then take a show of hands to see whether or not the class would recommend hiring the Workmen of Athens Theatrical Club. As time allows, encourage students to give reasons from the text to support their decisions.

Note: If time permits, students may practice their keyboarding skills to type their advice columns.

Activity 4.2

Name: _____ Date: _____

Writing: Dear Course Smoother

Duke Theseus is busy selecting the entertainment for his post-wedding reception. One applicant is the Workmen of Athens Theatrical Club. Based on your reading of Act 1, Scene 2, do you think he should hire the club? Respond to the Duke's letter explaining why or why not. Questions to think about include: Do you think they'll put on a good play? What about the characters makes you think that?

Make sure to use at least two details from the text to support your response.

Dear Course Smoother,

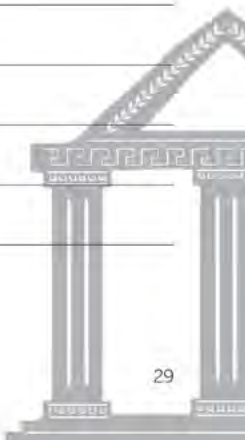
This question is a bit unusual. My love is on course, but I need help with my wedding reception. In my city, after the wedding we have performers entertain our guests. I am getting married in three days, and we're trying to select our entertainers. One option is the Workmen of Athens Theatrical Club, which proposes to perform a version of the story of Pyramus and Thisbe starring Nick Bottom and directed by Peter Quince. Honestly, I'm busy running my city-state and don't have time to watch auditions. Should I hire them?

Theseus, Duke of Athens



Dear Theseus,

A Midsummer Night's Dream | Activity Book



5

Bottom and Quince

PRIMARY FOCUS OF LESSON

Reading

Students will examine Act 1, Scene 2 and demonstrate their understanding of the text by answering key questions and making inferences about the characters in the play. [RL.5.10]

FORMATIVE ASSESSMENT

- | | |
|-------------------|--|
| Activity Page 5.1 | Understanding Shakespeare's Language Comprehend segments of the text. [RL.5.10] |
| Activity Page 5.2 | Actor Prepares: Freeze Frame Infer characters' perspectives using evidence from Act 1, Scene 2. [RL.5.1] |
| Turn and Talk | Video: Act 1, Scene 2 Draw on Act 1, Scene 2 to discuss the video compared to student freeze frames. [SL.5.1] |

LESSON AT A GLANCE

| | Grouping | Time | Materials |
|-------------------------------------|-------------|---------|--|
| Lesson 5 (90 min.) | | | |
| Character Warm-Up: Bottom or Quince | Whole Group | 10 min. | <input type="checkbox"/> Activity Pages 5.1 and 5.2 <input type="checkbox"/> Lines from Act 1, Scene 2 (to be photocopied) <input type="checkbox"/> Character Slips <input type="checkbox"/> Envelope or another container (optional) <input type="checkbox"/> Camera (optional) <input type="checkbox"/> Video: Act 1, Scene 2 |
| Shakespeare's Language | Partner | 30 min. | |
| Freeze-Frame | Small Group | 40 min. | |
| Video | Partner | 10 min. | |

LESSON OVERVIEW

Students develop analytical and language skills by comparing and contrasting Bottom and Quince and analyzing small passages of Act 1, Scene 2.

They add to their understanding of plays in performance by creating freeze frames of key moments in the scene. Finally, the idea of interpretation is discussed by having students compare the moments they created to a video version of the scene.

Although students do not speak during the “Freeze-Frame” activity, it relies on close reading. It gives students a character-driven frame for thinking about a moment in performance (similar to an actor or director’s approach to text) and applying their analysis and response to a very small piece of text. As in Lesson 4, remind students that the workmen have a broad comic function in the play, and performances (even silent, still ones) can be big.

Remember, and remind students, that there are many “right” ways to stage and perform a play, as long as the choices can be justified from the text.

ADVANCE PREPARATION

- Be prepared to divide students into groups of three or four for the “Freeze-Frame” activity.
- Prepare the line slips for the “Freeze-Frame” activity. Each group of three or four should be given one line to perform as a freeze frame.
- Pre-assign roles (Bottom, Quince, Flute, Snug) or create character slips for students to draw from an envelope or container for the “Freeze-Frame” activity.
- Preview and be prepared to screen the video.

VOCABULARY

Core Vocabulary

weaver, n. person who works making fabric **(16)**

lamentable, adj. regrettable; unfortunate **(16)**

scroll, n. paper roll with writing on it **(20)**

tyrant, n. harsh ruler **(22)**

gallant, adv. in a noble way **(22)**

tear a cat in, v. shout and behave wildly (22)

condoling, adj. sympathetic (22)

bellows-mender, n. person who repairs a special tool that is used to build fires (24)

joiner, n. type of carpenter (26)

Start Lesson

Lesson 5: Bottom and Quince

Bottom and Quince



Primary Focus: Students will examine Act 1, Scene 2 and demonstrate their understanding of the text by answering key questions and making inferences about the characters in the play. [RL.5.10]

CHARACTER WARM-UP: BOTTOM OR QUINCE (10 MIN.)

Note: This activity helps students think about the characters of Bottom and Quince in terms of literature and performance. By creating and recreating Bottom and Quince poses, students learn and practice nonverbal ways of expressing the character traits they find in the text. This also helps prepare them for the performance activities later in the unit. By deciding which of the two characters is better suited to perform certain tasks, students apply those character traits to actions. Beginning the lesson by focusing on the contrast between Bottom and Quince should also help students bring out the humor of the scene when they return to it.

- Have two volunteers come to the front of the room. These should be students who are not shy about acting in front of their peers.
- Whisper to the students that you would like one of them to strike a “Bottom” pose and the other a “Quince” pose. Give them a few seconds to think about it, then have them turn around, face the class, and freeze in their poses.
- Ask the audience if they can identify which student is Bottom and which is Quince. Ask them to identify, based on the reading, the character traits demonstrated in each pose.

Support

If students need additional help thinking about the characters, allow them to refer back to the text to identify traits of Bottom and Quince, then help them think about how they might represent those traits in a specific pose.

- If the poses are too similar, do not seem to reflect the characters (for example, if Peter Quince is doing something very dramatic and Nick Bottom is standing with his hands by his sides), or are too difficult for students to do quickly, ask the audience for suggestions on how to modify the poses.
- Have all the students stand up and pose as Quince. Then have everyone pose as Bottom. Call out “Quince” or “Bottom” a few times, until everyone is comfortable with the poses.



Check for Understanding

Ask students to explain why they chose Bottom or Quince. Ask them to back up their answer with facts from the reading.



Congratulations! You have been invited to join the Workmen of Athens Theatrical Club, and the members of the Workmen of Athens Theatrical Club believe in helping their friends. Next, I'll name lots of different tasks, and you have to decide whether you want help from Bottom or Quince. You'll share your answer by silently striking the pose of that workman.

- Tell students there is no right or wrong answer if they have a good explanation based on the texts.



Who would you ask for help with the following tasks?

- » cleaning your room
- giving a toast at your birthday party
- being the captain of your soccer team
- starring in a commercial for breakfast cereal
- starring in an action movie
- running the library at your school
- giving a speech about how to do laundry
- editing your English essay

SHAKESPEARE'S LANGUAGE (30 MIN.)

- Direct students to Activity Page 5.1. Have them work in pairs to read the first exchange, with each person taking on a character, and complete the key questions.
- Come together as a class and discuss the answers. Then have students continue working in pairs to read the next two exchanges and answer the questions about them.
- Explain that women were not allowed to act on stage during this time and that women's parts were generally played by young boys. The fact that Flute says he has a beard "coming" tells us that he might be the youngest member of the group.
- Go over answers as a class.
- Ask students if they have any other underlined words or phrases in the scene. Give them 10 minutes to work with their partners to guess those answers from context and write their definitions in the margin in pencil.
- Come together as a class and go over some of the unknown phrases and words. If any remain undiscussed, ask students to look up their answers in the dictionary.

Activity Page 5.1



Reading for
Literature
Reading/Viewing
Closely

Entering/Emerging

Provide 1:1 support to students to find evidence within the text.

Transitioning/Expanding

Allow students to work in small groups.

Bridging

Remind students to use character cards and information from discussion.



Activity 5.1

Name: _____ Date: _____

Understanding Shakespeare's Language

1

BOTTOM.

What is Pyramus, a lover, or a **tyrant**?

QUINCE.

A lover, that kills himself most **gallant** for love.

BOTTOM.

That will ask some tears in the true performing of it. If I do it, let the audience look to their eyes; I will move storms. To the rest: yet my chief humor is for a tyrant: I could play a part to **tear a cat in**.

a. Who is speaking? Bottom, Quince

b. To whom is the character speaking? Quince, Bottom

c. Who or what is the character speaking about? playing the part of Pyramus in
the play

d. What words or phrases do you not understand? Can you define them in context?
"lover or a tyrant" Note: Point out to students that or is a clue. It tells us the next word is a very
different from lover.

"tear a cat in" Note: Ask students "What do you think that means? Does it matter if we don't know the
exact meaning?"

e. Explain the section in your own words. Bottom asks about his part, Pyramus. Quince explains
Pyramus is a lover, and Bottom describes how he will make the audience cry. He's then distracted by
explaining how he might prefer to play a more vicious character.

2

FLUTE.
What is Thisbe, a wandering knight?

QUINCE.
It is the lady that Pyramus must love.

FLUTE.
Nay, faith, let not me play a woman. I have a beard coming.

a. Who is speaking? Flute, Quince

b. To whom is the character speaking? Quince, Flute

c. Who or what is the character speaking about? the part Flute will play in the play

d. What words or phrases do you not understand? Can you define them in context?

"I have a beard coming." He's saying that he is getting old enough to grow a beard.



Activity 5.1

Name: _____ Date: _____

e. Explain the section in your own words. Flute asks Quince about his part then tries to get out of playing a woman because he's getting older and growing a beard.

3

QUINCE.

Snug, the **joiner**, you must play the lion's part. And, I hope, here is a play fitted.

SNUG.

Have you the lion's part written? Pray you, if it be, give it me, for I am slow of study.

QUINCE.

It is nothing but roaring.

BOTTOM.

Let me play the lion, too: I will roar, that I will make the Duke say 'Let him roar again, let him roar again!'

a. Who is speaking? Quince, Snug, Bottom

b. To whom is the character speaking? each other

c. Who or what is the character speaking about? who will play the part of the lion

Name: _____ Date: _____

d. What words or phrases do you not understand? Can you define them in context?

Answers will vary.

e. Explain the section in your own words. Quince assigns Snug to play the lion. Snug is worried

about learning his lines, but Quince assures him all he has to do is roar. Bottom jumps in, offering to

play the lion because he is good at roaring.



FREEZE-FRAME (40 MIN.)

- Divide students into groups of three or four.
- Assign each group one of these three lines from the scene to dramatize.
- Quietly assign each member of the group a role—Quince, Bottom, Snug, Flute. (If the group has fewer than four students, skip Flute.) You can also do this by having them draw character slips from an envelope of another container. Tell them not to say which character they drew yet.
- Tell them they will make a stage picture of the moment in the play when their assigned line is performed.
- Tell students that before they begin working with their groups, they should think about their character’s perspective in the moment.
- Direct students to Activity Page 5.2. Have them write the line they are performing and the name of the character they are playing at the top of the page.
- Remind them that, as always, they should be able to explain their choices from the text. Remind them that they should look at what their character says, what other characters say, and how their character might respond to the others.
- Have students complete the activity.

Activity Page 5.2





**Marry, our play is, “The most lamentable
comedy and most cruel death of Pyramus
and Thisbe.”**

**The raging rocks
And shivering shocks
Shall break the locks
Of prison gates.**

**Let me play the lion, too: I will roar, that I
will make the Duke say ‘Let him roar again,
let him roar again!’**

Student Activity Book



Activity 5.2

Name: _____ Date: _____

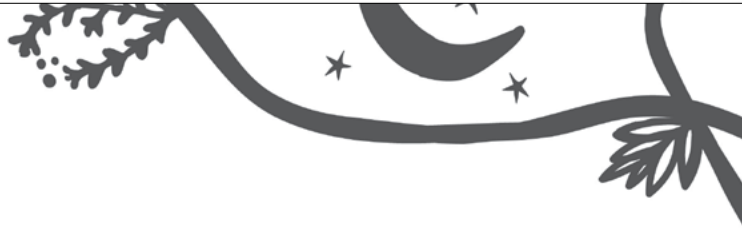
Actor Prepares: Freeze Frame

1. Line: _____

2. Character: _____

3. Is there anyone your character wants to stand near? Why?

4. Is there anyone your character does not want to stand near? Why?



5. What pose does your character take? For example, it might be hands on hips, kneeling, head in hands, a dramatic actor pose, or something else entirely. Why would your character use the pose you picked?

6. What is the expression on your character's face?

7. If your character is speaking, what is he trying to achieve or show?

8. If your character is listening, what is his reaction to what he hears?



Reading for
Literature
Reading/Viewing
Closely

Entering/Emerging

Provide 1:1 support to students to find evidence within the text

Transitioning/Expanding

Provide support to a small group.

Bridging

Review directions, reminding students to think about how the characters might respond to each other.

Challenge

Have groups write brief articles or extended captions of their Freeze Frame photos for the school or community newspaper or website.

- Once students have completed the activity page, have them join their groups and quietly share which character they were assigned. Groups should then work together to create a pose that represents the moment in the play they were assigned.
- After five minutes, tell students they have 10 seconds to get into their final positions and freeze. This is their final freeze-frame. Have students return to their seats.
- Bring one group to the front. Count down and have them get in position.
- If you have access to a camera, take a photo. It can be printed and displayed on a bulletin board.

Variation: If you have email contact with your students' parents, send them the photo and encourage students to explain the scene to their families.

- Ask the students in the audience to identify who is playing which character and to explain how they knew this.
- Ask one or two students why they chose the pose they did.
- Unfreeze the group under discussion and ask another group to form their pose.
- Repeat until all groups have shared.

VIDEO (10 MIN.)

- Tell students they are going to watch another scene of *A Midsummer Night's Dream*. Let them know that the actors who appeared in Act 1, Scene 1 also perform Act 1, Scene 2, but they will be playing different characters this time.
- Tell students to watch their character closely and to compare what the actors in the video are doing to the decisions and observations they made in their Activity Books in preparation for the “Freeze-Frame” activity.
- Remind students that there are multiple correct interpretations, so their choices are not wrong just because they are different.



Play video: Act 1, Scene 1 without sound

- Discuss the similarities and differences in the video as compared to the student freeze-frames.



**Speaking and
Listening
Exchanging
Information/Ideas**

Entering/Emerging

Provide 1:1 support as students watch the video and prepare their evidence.

Transitioning/Expanding

Provide a list of discussion questions to prompt thinking. For example:
How did you describe Quince in your freeze-frame? How did he look in the video?

Bridging

Review directions to ensure students understand the task.

6

Upper Class, Workmen, and Fairies

PRIMARY FOCUS OF LESSON

Reading

Students will compare characters in *A Midsummer Night's Dream* using evidence from Act 2, Scene 1. [RL.5.3]

Writing

Students will use descriptive details to write about a character. [W.5.3]

FORMATIVE ASSESSMENT

- Activity Page 6.1** **Character Organizer** Identify character motivation and use adjectives to describe characters. [RL.5.3]
- Activity Page 6.2** **Writing: What Does a Fairy Look Like?** Describe how the characters might look using details from Act 2, Scene 1. [W.5.3]
- Activity Page 6.3** **Visual Characterization** Describe how the characters might look and explain reasoning. [W.5.3]

LESSON AT A GLANCE

| | Grouping | Time | Materials |
|-----------------------------|-------------|---------|--|
| Lesson 6 (90 min.) | | | |
| Character Warm-Up: Power | Whole Group | 15 min. | <input type="checkbox"/> Character cards <input type="checkbox"/> Activity Pages 6.1–6.3 <input type="checkbox"/> Colored pencils or markers (optional) <input type="checkbox"/> Projection: Fairy production photos |
| Summary: Act 2, Scene 1 (a) | Partner | 15 min. | |
| Character Organizer | Small Group | 10 min. | |
| Divide the Characters | Whole Group | 10 min. | |
| Move Like a Character | Whole Group | 20 min. | |
| Writing | Independent | 20 min. | |
| Take-Home Material | | | |
| Visual Characterization | | | <input type="checkbox"/> Activity Page 6.3 |

LESSON OVERVIEW

In today's lesson, students focus on the play's three character groups (upper-class Athenians, workmen, and fairies). They read a summary of Act 2, Scene 1 and a short exchange between Oberon and Titania, then use a character organizer as in previous lessons. Students then work on nonverbal interpretation skills through an acting activity involving moving like characters in each group and analyzing, creating, and writing about costumes for each group.

When working on movement and visual responses, it is particularly important to keep students focused on using the text to justify their choices. Remind students that Shakespeare's fairies can be mean, strange, and scary; this may help keep students from leaning too much on preconceived images of what a fairy is. If you have space and students are enthusiastic, you may want to create a classroom display containing a variety of visual interpretations of characters with captions explaining how the text supports each interpretation.

ADVANCE PREPARATION

- Select additional character pairings for the character warm-up, if desired.
- Assign students partners for pair work (summary reading).
- Prepare to display photos of Oberon and Titania from different productions of *A Midsummer Night's Dream*.

VOCABULARY

Core Vocabulary

ill met, v. came upon, or encountered, unhappily **(30)**

changeling, n. lovely, charming child **(32)**

henchman, n. assistant; attendant **(32)**

Lesson 6: Upper Class, Workmen, and Fairies

Upper Class, Workmen, and Fairies



Primary Focus: Students will compare characters in *A Midsummer Night's Dream* using evidence from Act 2, Scene 1. [RL.5.3]

Students will use descriptive details to write about a character. [W.5.3]

CHARACTER WARM-UP: POWER (15 MIN.)

- Tell students that actors often ask themselves how much power his or her character has compared to others in a scene. Thinking about power helps actors (and readers) understand how characters can get what they want.
- Tell students that this is another question that often has multiple right answers. Even actors in the same scene do not necessarily have to agree. But they must be able to support their argument with evidence from the text.
- Tell students they are going to warm up by comparing the power of some of the characters in the play.
- As the class discusses the following questions, write the answers on the board.



Discussion Question

Before we can rank characters, we should ask, “What makes a character powerful?”

» Answers will vary but may include:

He or she can get other characters to do what he or she wants by convincing or forcing them. (Point out that characters influence one another in different ways. Theseus might order his subject to do something, while another character might convince someone to do something for love, or through logic.)

He or she has few people who can tell him or her what to do.

He or she has money or political power.

Support

Direct students to reference the character cards and ask questions, such as *How would you describe this character?* to prompt their thinking.

- Ask students to list the characters in the play so far. As they name characters, invite them up to hold the respective character cards.
- Ask students to turn and talk to a neighbor about the most powerful character they have met so far. Ask them to provide a reason for their choice. Remind students that there are multiple possible correct answers, but they must be able to support their answer with evidence from the story.



Check for Understanding

Circulate as students discuss to ensure that students understand how to determine a character's amount of power.

- Theseus is the most typical answer, because he is the duke; he enforces the law and decides the fate of Hermia, Lysander, and Demetrius. However, if students have other suggestions, ask them to provide evidence. If the evidence is valid, reinforce that this is why it is possible to have different interpretations of a text. For example, a student might argue that Hermia is more powerful than Theseus because she disobeys his orders.
- Have two characters step forward. Ask the class which one is more powerful. Ask for evidence from the text. Possible pairings and answers include:
 - Theseus and Egeus
 - » Theseus is the duke and ruler. He is more powerful because Egeus has to ask him for help.
 - Egeus and Lysander
 - » Egeus has more power because he can keep Lysander from marrying Hermia. Lysander can ask him for something, but Egeus can say no. Lysander has more power because he figures out a way to defy Egeus's wishes.
 - Lysander and Demetrius
 - » Lysander has more power. Hermia loves him, so she will do what he asks, but she won't do what Demetrius asks. Demetrius has more power. He can compel Hermia to marry him because he has convinced Egeus to be on his side.
 - Hermia and Helena
 - » Helena has more power. She knows Hermia's secret and can use it to get what she wants. Hermia has more power. She has the love of the man Helena loves.
 - Quince and Bottom
 - » Quince is the leader of the group, but Bottom is the star and can derail any conversation

SUMMARY: ACT 2, SCENE 1 (a) (15 MIN.)

- Read the first section of the Act 2, Scene 1 summary (page 30) aloud. Tell students to circle the names of the characters as they follow along.

Summary: Act 2, Scene 1a

page 30

Oberon and Titania, the king and queen of the fairies, are in the woods having a huge argument over the custody of a little Indian boy. Their fight is so bad that it is causing incredible chaos in the fairy kingdom, and the only way to fix it is for them to stop arguing. But Oberon wants to punish Titania. He tells his assistant, Puck, who is also called Robin Goodfellow, to go fetch a rare flower, the juice of which, when dropped into someone's eyes, makes that person fall in love with the first thing that he or she sees. He plans on using it on Titania because she refuses to give him that Indian boy.



Discussion Question

Who are the characters in this scene?

- » Oberon and Titania, the fairy king and queen; Puck/Robin Goodfellow

- Display the Oberon, Titania, and Puck character cards.



Discussion Questions

Why are Oberon and Titania fighting?

- » Oberon wants a little boy Titania is caring for.

Where are we now?

- » in the woods outside Athens

- Divide students into pairs. Tell them to finish reading aloud the excerpt (through page 32), with one reading Oberon's lines, and one reading Titania's lines. Tell them this part of the summary comes from Shakespeare's lines.

Summary: Act 2, Scene 1a

pages 30–32

On this night, the king and queen of the fairies meet in a meadow near the woods.

OBERON.

Ill met by moonlight, proud Titania.

TITANIA.

What, jealous Oberon?

OBERON.

Am not I thy lord?

TITANIA.

Then I must be thy lady.

ill met, v. came upon, or encountered, unhappily

Summary: Act 2, Scene 1a

page 32

OBERON.

Why should Titania cross her Oberon?

I do but beg a little **changeling** boy

To be my **henchman**.

TITANIA.

Set your heart at rest:

The fairy land buys not the child of me.

OBERON.

Give me that boy and I will go with thee.

TITANIA.

Not for thy fairy kingdom. Fairies, away.

TITANIA *and her fairies exit.*

changeling, n. lovely, charming child

henchman, n. assistant; attendant

- After students finish reading, have volunteer pairs act out the text.

CHARACTER ORGANIZER (10 MIN.)

- Direct students to Activity Page 6.1 and have them complete the “Character Organizer” for Oberon and Titania only. Tell them they will learn more about Puck later.
- Remind students that the text may not provide detailed answers to all the questions, but they can make an educated guess based on what they do know.

Activity Page 6.1



Reading for Literature
Reading/Viewing Closely

Entering/Emerging

Provide 1:1 support to identify the characters' motivation.

Transitioning/Expanding

Allow students to work in small groups to complete the organizer.

Bridging

Redirect students to pieces of text evidence.

Activity 6.1

Name: _____ Date: _____

Character Organizer

| Character | What does the character want? | What is preventing the character from getting it? |
|-----------|---|---|
| Oberon | Titania's boy for a follower; to make up with Titania; for Titania to do what he tells her to; to win the fight | Titania won't give the boy up. Titania is determined. |
| Titania | to keep her boy; not to do what Oberon tells her to; to win the fight | Oberon wants him. Oberon is stubborn. |

| What will the character do to try to get what he or she wants? | Adjectives that describe this character |
|--|---|
| demand the boy | stubborn, jealous, demanding |
| leave | proud, determined |

DIVIDE THE CHARACTERS (10 MIN.)

- Make three columns on the board.



Discussion Question

Divide the characters we have met so far into three categories. What distinguishes each group?

- » Upper-class Athenians are wealthy members of the court who live in Athens. Workmen are working class, live in Athens, and are in a club together. Fairies are supernatural and live in the woods.

Variation: Shuffle the character cards, then have students draw a card and place it in a column.



Discussion Question

Do you think the characters in these three groups see one another much in ordinary, day-to-day life? Support your answer with information from the text.

- » No. They don't interact in any of the scenes we've read so far. The fairies live in a different place from the upper-class Athenians and the workmen.

- Have students come up with a name for each group. Then label the columns.

MOVE LIKE A CHARACTER (20 MIN.)

- Remind students that they have seen how character traits and action in plays are shown through both a character's words and movements.
- Ask for three to five volunteers. You can have more if space allows; there is no limit to how many fairies can be in the scene.
- Tell students that the class will now direct the volunteer actors in a simple representation of the scene they read earlier.
- Tell students you will call out the actions of the scene, and the actors will stage the scene without words. Then students in the audience will offer opinions about how the actors should move, speak, and/or pose.
- Remind students to make choices based on the text. The adjectives they inferred from the text and recorded in the Character Organizers are a good place to begin.

Variation: To keep the whole class involved, allow two students to make directing suggestions and have the class vote on which one should be used.

- Tell students that they should provide direction for all the characters in the scene, even if only one character speaks or moves.
- Call out the actions of the scenes listed below and have the directors guide the actors.
 - Titania stands in a meadow with her fairies.
 - Oberon enters and greets Titania, saying, “Ill met by moonlight, proud Titania.”
 - Oberon and Titania strike a pose that shows they are arguing.
 - Titania exits with her fairies, saying, “Fairies, away.”
- Repeat the exercise with new students, who will now play the part of the workmen.
 - Quince stands in the rehearsal hall with a few of the workmen.
 - Bottom enters and says, “Name what part I am for.”
 - Bottom, Quince, and the other workmen strike a pose that shows Bottom arguing with Quince.
 - Bottom exits.
- If time allows, repeat with the upper-class Athenians.
 - Theseus stands in the court.
 - Egeus enters with Hermia.
 - Theseus tells Hermia to obey her father or suffer the consequences.



Check for Understanding

Circulate and ask students what was different about how the characters in each group moved, how they spoke to one another, and how they left. As needed, ask questions to prompt thinking (e.g., Did they stand close or far apart? Were they friendly or angry? Formal or informal? Strange or typical?).



Discussion Question

How did the actors move and stand differently in the two video clips—the one of the upper-class Athenians and the one of the workmen—that we watched in previous lessons? What did that show about the characters?

- » The workmen sat on the ground, scrambled around, were more informal and relaxed.

WRITING (20 MIN.)

- Remind students that productions of *A Midsummer Night's Dream* can be very different visually. Point out how different the character cards and the video clips are.
- Tell students that they will describe their version of the fairies in *A Midsummer Night's Dream*. (If you think it is interesting or might inspire them, you can tell them that many college costume-design classes choose *A Midsummer Night's Dream* as a project, because it holds so many fun and interesting possibilities.)
- Ask students how they would dress the fairies if they were directing this scene. Tell students to imagine an average fairy subject, then to imagine what an actor playing this role should look like.
- Direct students to Activity Page 6.2.
- Read the prompt together as a class, then have students write individually.

Challenge

Ask students to name some differences between the character cards and the video clips.

Activity Page 6.2



Writing
Writing

Entering/Emerging

Provide 1:1 support to students while planning and writing.

Transitioning/Expanding

Allow students to work with a partner.

Bridging

Provide support to plan the writing.



Activity 6.2

Name: _____ Date: _____

Writing: What Does a Fairy Look Like?

You can't always judge a book by its cover, but theatrical directors and designers do rely on what people see—clothes, make-up, and hair—to help the audience understand the characters on stage quickly. In *A Midsummer Night's Dream*, Shakespeare's text doesn't include much information about what the characters look like, so there are many ways to interpret the characters visually.

Today, ask yourself: What does a fairy look like?

Write a paragraph describing the physical appearance of Oberon, Titania, or one of their fairy followers. Think about the adjectives you have used to describe them and what you know about them from the summary.

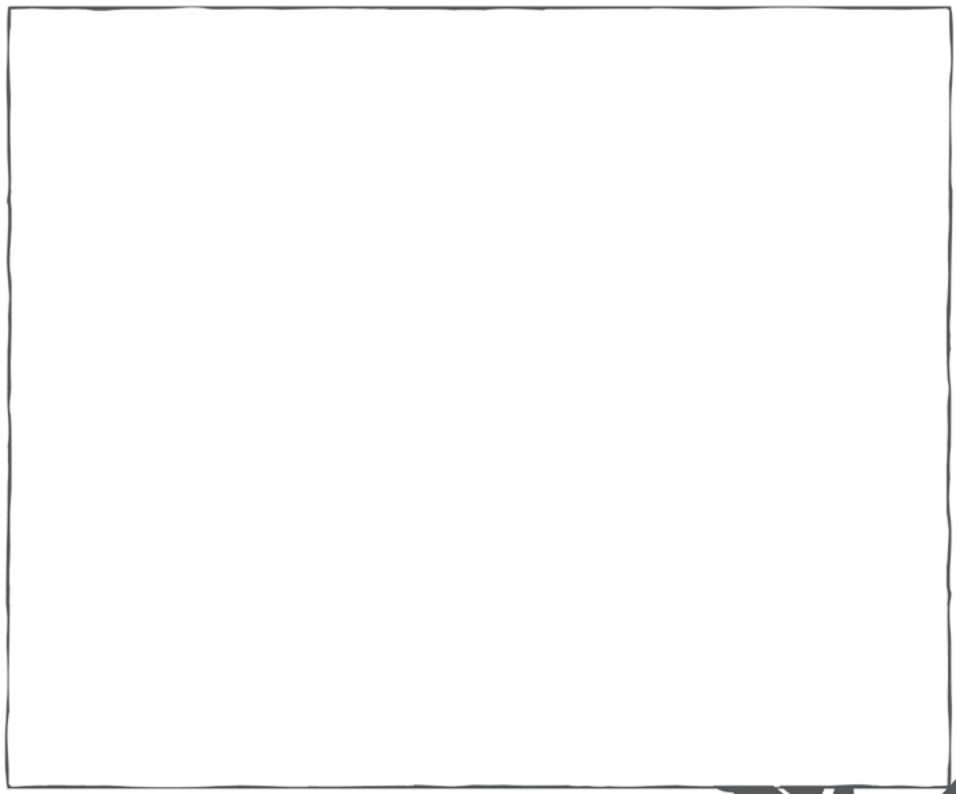
With that character knowledge as your inspiration, think about how you would represent those traits physically. Things to think about:

- What is your character wearing?
- What color are the clothes?
- What about hair?
- Make-up?
- Do your fairies have wings, fur, or pointy ears?
- Is your character carrying anything?

Use details from the play to help think about how these magical creatures might look.



After you have finished writing, draw a picture to illustrate your vision.





If you have time, alternate between having students share their pictures and paragraphs and showing photos of Oberon, Titania, and fairies in productions. (Projection 6.1)



Discussion Question

What do all of these interpretations have in common? What does that tell you about these characters?

- » Answers will vary but may include that they are all strange, they are all magical, and some are dangerous or scary-looking.

End Lesson

Lesson 6: Upper Class, Workmen, and Fairies

Take-Home Material

VISUAL CHARACTERIZATION

- Tell students that for homework they will imagine the look of their upper-class Athenians and workmen, just as they imagined their fairies.
- Direct students to Activity Page 6.3 and have them complete the activity for homework.
- Tell students that as part of the assignment, they should draw—or collage from magazines/pictures printed from the Internet—a possible costume for one character from each group. They should attach the pictures to Activity Page 6.3 and provide two reasons for their choice.
- Remind students that they may want to look at their Character Organizers to see some adjectives they have already assigned to characters.
- As you introduce the homework, model providing a reason for a visual choice. For example: “I chose to give Oberon armor because he is a king and is powerful—he plans to use magic on Titania. He is used to getting his own way (‘give me that boy’).”
- Remind students that “Athenian” does not mean it has to look like ancient Greece and that productions of *A Midsummer Night’s Dream* are set in all sorts of places. Discourage them from replicating the character cards.

Activity Page 6.3



Writing Writing

Entering/Emerging

Provide 1:1 support to choose the characters and complete the first description.

Transitioning/Expanding

Provide small group support to choose the characters.

Bridging

Provide support to plan the writing.



Activity 6.3

Name: _____ Date: _____

Visual Characterization

Upper-Class Athenians

1. Character:

2. Describe costume

3. Why this look?

a. _____

b. _____





Attach or draw pictures:





Activity 6.3

Name: _____ Date: _____

Workmen

1. Character:

2. Describe costume

3. Why this look?

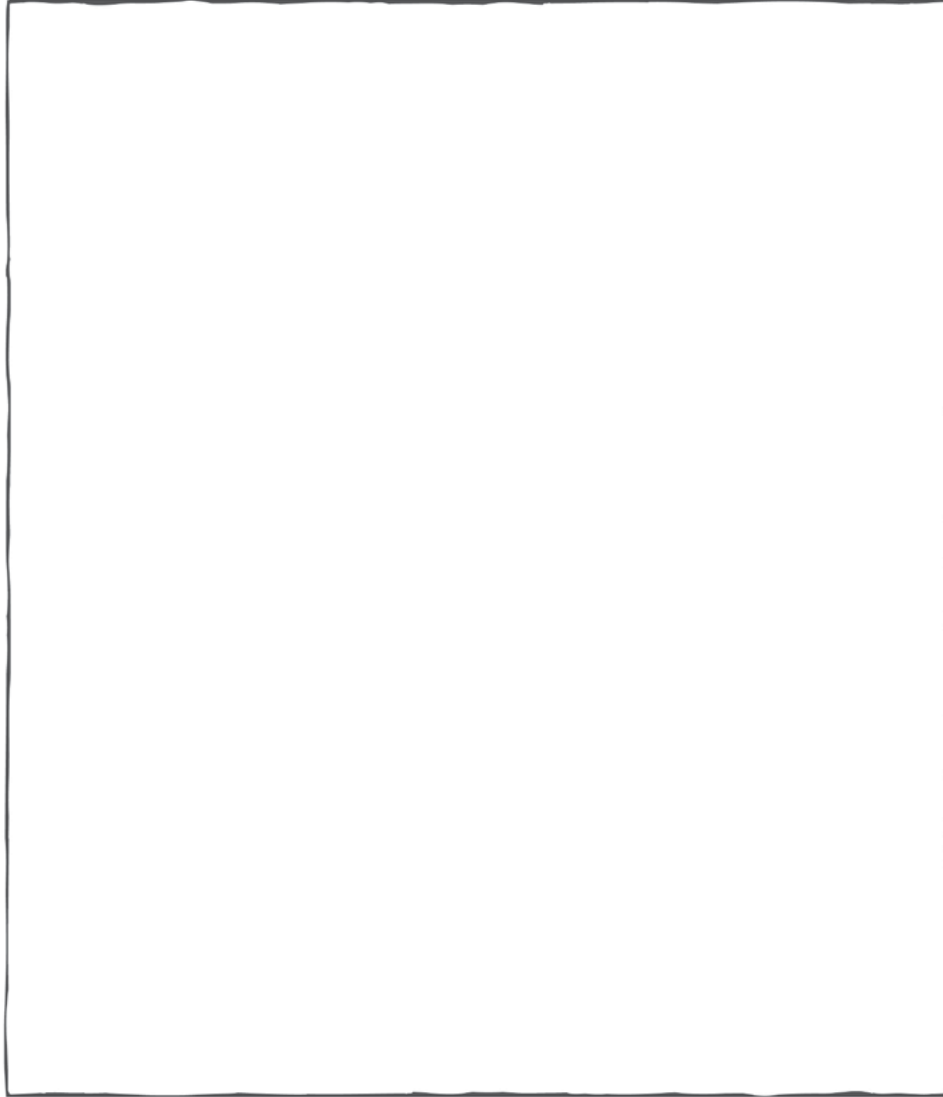
a. _____

b. _____





Attach or draw pictures:



7

Monologue, Dialogue, and Soliloquy

PRIMARY FOCUS OF LESSON

Reading

Students will identify the main ideas of Act 2, Scene 1. [RL.5.10]

Speaking and Listening

Students will present their project from Lesson 6, using evidence from Act 2, Scene 1. [SL.5.4]

FORMATIVE ASSESSMENT

Pair, Share

Characterization Presentation Present and describe pictures and collages using evidence from Act 2, Scene 1. [SL.5.4]

Activity Page 7.2

Understanding Shakespeare's Language Demonstrate comprehension of Act 1, Scene 1. [RL.5.10]

Activity Page 7.3

Writing: Dear Course Smoother Describe the responses of characters to situations. [W.5.3b]

LESSON AT A GLANCE

| | Grouping | Time | Materials |
|-------------------------------------|-------------|---------|---|
| Lesson 7 (90 min.) | | | |
| Take-Home Collection/Extension | Partner | 15 min. | <ul style="list-style-type: none"> <input type="checkbox"/> Space and materials to post, label students' work <input type="checkbox"/> Lines from Act 2, Scene 1 <input type="checkbox"/> Ball or beanbag <input type="checkbox"/> <i>A Midsummer Night's Dream</i> Student Reader <input type="checkbox"/> Activity Pages 7.1 –7.3 <input type="checkbox"/> Dictionary <input type="checkbox"/> Video: Act 2, Scene 1 |
| "Tossing Lines" Game | Whole Group | 10 min. | |
| Reading Excerpt: Act 2, Scene 1 (a) | Whole Group | 25 min. | |
| Shakespeare's Language | Independent | 15 min. | |
| Video Interpretation | Independent | 10 min. | |
| Writing: Dear Course Smoother | Independent | 15 min. | |

LESSON OVERVIEW

In today's lesson, the emphasis returns to understanding Shakespeare's language. Students are introduced to another set of drama-related literary terms (monologue, dialogue, and soliloquy) and asked to identify them on the page. They then apply the key questions they have learned to analyze Act 2, Scene 1. Students also learn an additional key question for reading Shakespeare that will help them eliminate extra details to find the main point. Finally, students write another advice letter using character information to inform their answer.

Act 2, Scene 1 is ideal for introducing the next key question because it includes a great deal of description and detailed story retelling. Be sure to allow and encourage students to enjoy this “extra” poetic language, and emphasize that removing it is just a temporary tool to reveal core meaning, not a suggestion that the details are not important. Once students are confident of the meaning, encourage them to add the details back in.

Reading more about this scene's fairies in Shakespeare's words helps reinforce the fairies' darker side.

ADVANCE PREPARATION

- Prepare slips of paper for “Tossing Lines” game.
- Preview and prepare the Act 2, Scene 1 video clip.
- Optional: Prepare a bulletin or poster board to display students' visual research—with sections for each group of characters (upper-class Athenians, workmen, and fairies)—plus markers/tags to label individual characters.

VOCABULARY

Core Vocabulary

mortal, adj. human; non-magical **(34)**

perchance, adv. maybe **(36)**

round, n. circle dance **(36)**

revels, n. celebrations **(36)**

shun, v. stay away from (36)

chide, v. fight (36)

leviathan, n. sea monster (38)

league, n. about three miles (38)

put a girdle round, v. fly all the way around (38)

Literary Vocabulary

dialogue, conversation in which two or more characters are speaking to one another

monologue, long speech by one character

soliloquy, special type of monologue in which the character is usually alone onstage, talking to himself or herself

Start Lesson

Lesson 7: Monologue, Dialogue, and Soliloquy

Monologue, Dialogue, and Soliloquy



Primary Focus: Students will identify the main ideas of Act 2, Scene 1. [RL.5.10]

Students will present their project from Lesson 6, using evidence from Act 2, Scene 1. [SL.5.4]

TAKE-HOME COLLECTION/EXTENSION (15 MIN.)

- Ask students to share their pictures and collages of the workmen and upper-class Athenians with a partner.
- Bring the group together and discuss what the pictures selected for each character group have in common.
- If you have a bulletin board available, copy or take photos of students' work and post the copies with characters labeled.

Pair, Share



Speaking and Listening
Presenting

Entering/Emerging

Provide 1:1 support as students present. Ask yes/no questions as needed.

Transitioning/Expanding

Provide small group support. Ask questions as needed to expand thinking (How do you know?).

Bridging

Provide support to understand key vocabulary.

“TOSSING LINES” GAME (10 MIN.)

Note: This activity helps students get their mouths and ears used to Shakespeare’s language without making them worry about story and character. It also helps students practice focusing on and listening to their classmates.

- Explain to students that they will read and act out another excerpt from Shakespeare’s play. It will cover the material they read in summary form in Lesson 6 and go a little further into the story. To prepare, they will “toss lines” as they did in Lesson 3.
- Distribute the lines on the following page to students on slips of paper.



I do but beg a little changeling boy

The fairy land buys not the child of me

The next thing then she waking looks upon

Fetch me this herb, and be thou here again

She shall pursue it with the soul of love.

Why should Titania cross her Oberon?

And for her sake I do rear up her boy

And for her sake I will not part with him.

How long within this wood intend you stay?

But she, being mortal, of that boy did die

Give me that boy and I will go with thee.

- Answer any questions about pronunciation.
- Have students form a circle and tell them they are going to toss a ball around. Before they toss it, they should make eye contact with the classmate to whom they are tossing it, say his or her name, and call out their line.
- Have students toss the ball and say their lines.
- Ensure that every student has a chance to say his or her line and toss the ball.

Variation: Distribute fewer lines and divide the class into three or four line-tossing groups that will toss lines simultaneously. This makes the activity go more quickly.

Variation: If your classroom does not lend itself to throwing, have students call out a name, make eye contact, and point to the person to whom they “toss” the line.

Variation: Play several rounds and call out the style—robot voice, big voice, soft voice, etc.

- After all the lines have been tossed at least once, review the rhythm of iambic pentameter by clapping and getting the students to clap with you, then chanting (together) “ta TUM ta TUM ta TUM ta TUM ta TUM,” then “The-course-of-true-love-ne-ver-did-run-smooth.”
- Have each student say the line he or she just tossed by stomping and emphasizing iambic pentameter.
- Ask students if most of the lines are in iambic pentameter. Ask if they think the scene will be in verse or prose.

Variation: Do a final round of tossing the lines, emphasizing iambic pentameter.

- Remind students that in addition to practicing their iambic pentameter, this exercise is warming up the important acting skill of paying attention to fellow actors.
- When the game is over, direct students to Activity Page 7.1, where they should write as many lines from the “tossing” as they can remember. Tell students it does not matter if they have the lines exactly right or if they only remember a few words; an approximation is fine.

Activity Page 7.1



READING EXCERPT: ACT 2, SCENE 1 (a) (25 MIN.)

- Ask students to open their Readers to the start of Act 2, Scene 1 (page 34).



Discussion Questions

What is the setting?

- » The woods outside Athens; we aren't in Athens anymore.

Does the scene look like verse or prose? Write “verse” or “prose” in the margin and give a reason that explains your answer.

- » Verse. The lines are regular and have rhythm. The text looks like poetry, not a paragraph.

- Explain what a monologue, dialogue, and soliloquy are and write the definitions on the board. Have students copy these definitions onto the literary vocabulary page of their Activity Books.

dialogue, conversation in which two or more characters speak to each other

monologue, long speech by one character

soliloquy, special type of monologue in which the character is usually alone onstage, talking to himself or herself

- Tell students that as they read this section of Act 2, Scene 1, they should look for one dialogue, one monologue, and one soliloquy. After identifying one of each kind of speech, students should write the correct label next to each example.

Support

Ask questions, such as *Which involves a conversation? Which involves a speech?* to help students review dialogue, monologue, and soliloquy.



Check for Understanding

Ask students to tell you the difference between dialogue, monologue, and soliloquy.

- Tell students they should also underline any words or phrases they do not understand.

- Once students are fully oriented to the script, have them begin to read by going around the room. Each student should read a sentence, stopping at every end punctuation mark, including periods, question marks, and exclamation points. Point out that the end of a sentence may not be the end of the line, and vice versa.
- Tell students not to worry about acting, pronunciation, or not understanding every word in this pass.

Act 2, Scene 1a

page 34

OBERON, PUCK, TITANIA, and FAIRIES *are in the woods outside Athens.*

OBERON.

Why should Titania cross her Oberon?

I do but beg a little **changeling** boy

To be my **henchman**.

TITANIA.

Set your heart at rest:

The fairy land buys not the child of me.

changeling, n. lovely, charming child

henchman, n. assistant; attendant



Discussion Question

In the text you just read, who is “the child”?

- » the Indian boy that Oberon wants to be his follower

Act 2, Scene 1a

pages 34–36

TITANIA.

His mother was a priestess of my order;
And, in the spiced Indian air, by night,
Full often hath she gossip'd by my side.
But she, being **mortal**, of that boy did die;
And for her sake do I rear up her boy,
And for her sake I will not part with him.

OBERON.

How long within this wood intend you stay?

TITANIA.

Perchance till after Theseus' wedding-day.
If you will patiently dance in our **round**,
And see our moonlight **revels**, go with us;
If not, **shun** me, and I will spare your haunts.

OBERON.

Give me that boy and I will go with thee.

TITANIA.

Not for thy fairy kingdom. Fairies, away!
We shall **chide** downright if I longer stay.

TITANIA *exits with her train.*

mortal, adj. human, non-magical

perchance, adv. maybe

round, n. circle dance

revels, n. celebrations

shun, v. stay away from

chide, v. fight



Discussion Question

Is the exchange we just read a monologue, dialogue, or soliloquy?

- » Dialogue. Titania's speech beginning "set your heart at rest" and continuing with "this mortal was . . ." could be considered a monologue if anyone has identified it as such.

Act 2, Scene 1a

pages 36–38

OBERON.

Well, go thy way; thou shalt not from this grove

Till I torment thee for this injury.

My gentle Puck, come hither. Thou rememb’rest

That very time I saw, but thou couldst not,

Cupid, all arm’d; a certain aim he took

And loos’d his love-shaft smartly from his bow.

It fell upon a little western flower,

Before milk-white, now purple with love’s wound,

And maidens call it love-in-idleness.

Fetch me that flow’r, the herb I showed thee once.

The juice of it on sleeping eyelids laid

Will make or man or woman madly dote

Upon the next live creature that it sees.

Fetch me this herb, and be thou here again

Ere the **leviathan** can swim a **league**.

PUCK.

I’ll **put a girdle round** about the earth

In forty minutes.

PUCK *exits.*

leviathan, n. sea monster

league, n. about three miles

put a girdle round, v. fly all the way around



Discussion Questions

This is the first time we've met Puck. Who do you think he might be? What do we know from context?

- » He works for Oberon. Oberon can tell him to do things.

There was a lot of description and detail in that section. What was the main idea in Oberon's speech?

- » He told Puck to get him a flower.

Is there a monologue, a dialogue, or a soliloquy in this section?

- » Oberon's speech is a monologue.

Act 2, Scene 1a

pages 38–40

OBERON.

Having once this juice,
I'll watch Titania when she is asleep,
And drop the liquor of it in her eyes.
The next thing then she waking looks upon,
Be it on lion, bear, or wolf, or bull,
On meddling monkey, or on busy ape,
She shall pursue it with the soul of love.
And ere I take this charm from off her sight,
As I can take it with another herb,
I'll make her render up her page to me.
But who comes here? I am invisible;
And I will overhear their conference.

DEMETRIUS and **HELENA** enter, and **OBERON** listens.



Discussion Question

Label this speech. How do you know what kind of speech it is?

- » Soliloquy. Oberon is alone onstage.

SHAKESPEARE'S LANGUAGE (15 MIN.)



We are going to look at the scene in short sections and make sure we really understand exactly what is going on.

- Direct students to Activity Page 7.2. Work through the first two selections as a class, then have students complete the last selection individually or in pairs.
- Tell students that today they will add another key question: What extra details can you eliminate to get to the main idea? Tell students that when a longer passage feels complicated, eliminating some words can help you get to the main idea. You can then add the details back in for more information. If students have difficulty finding extra details, tell them lists of adjectives or examples, detailed descriptions, similes, and metaphors are good places to start.
- Tell students they should cross out extra information very lightly—they will still want to be able to read it! They can also put it in parentheses if that is easier.
- Review answers with the class.
- If time remains, have students return to their pairs to work on defining any other words or phrases they have underlined using context or the dictionary. Have them write the definitions in the margins of their Readers in pencil. If you run out of time, have students check their definitions for homework using a dictionary.

Activity Page 7.2



Reading for Literature Reading/Viewing Closely

Entering/Emerging

Provide 1:1 support to students to complete Activity Page 7.2.

Transitioning/Expanding

Allow students to work in small groups to complete Activity Page 7.2.

Bridging

Review the directions to complete Activity Page 7.2.

Name: _____ Date: _____

Understanding Shakespeare's Language

1

His mother was a priestess of my order;
And, in the spiced Indian air, by night,
Full often hath she gossip'd by my side:
But she, being mortal, of that boy did die;
And for her sake do I rear up her boy,
And for her sake I will not part with him.

- a. Who is speaking? Titania
- b. To whom is the character speaking? Oberon
- c. Who or what is the character speaking about? the boy Oberon wants that Titania will not give up
- d. What words or phrases do you not understand? Can you define them in context?
Answers will vary.
- e. What details can you eliminate to get to the main idea? Lightly cross out any information that you don't need to understand the main point of the speech.
- f. Explain the section in your own words. Answers will vary. One interpretation: The child's mother was Titania's friend, so she will not give him away.

2

The juice of it on sleeping eye-lids laid
Will make or man or woman madly dote
Upon the next live creature that it sees.
Fetch me this herb, and be thou here again
Ere the leviathan can swim a league.

- a. Who is speaking? Oberon
- b. To whom is the character speaking? Puck
- c. Who or what is the character speaking about? a magic plant that can put a love spell
on people
- d. What words or phrases do you not understand? Can you define them in context?
Answers will vary.
- e. What details can you eliminate to get to the main idea? Lightly cross out any
information that you don't need to understand the main point of the speech.
- f. Explain the section in your own words. Answers will vary. One interpretation: If you put the
juice of this flower on someone's eyes, they will love the first thing they see. Go get it, fast.

Name: _____ Date: _____

3

Having once this juice,
I'll watch Titania when she is asleep,
And drop the liquor of it in her eyes.
The next thing then she waking looks upon,
Be it on lion, bear, or wolf, or bull,
On meddling monkey, or on busy ape,
She shall pursue it with the soul of love.

a. Who is speaking? Oberon

b. To whom is the character speaking? himself

c. Who or what is the character speaking about? his plan for bewitching Titania

d. What words or phrases do you not understand? Can you define them in context?

Answers will vary.

e. What details can you eliminate to get to the main idea? Lightly cross out any information that you don't need to understand the main point of the speech.

f. Explain the section in your own words. Answers will vary. One interpretation: Oberon is saying, "Once I have this magic juice, I'll find Titania when she is sleeping and drop it in her eyes. When she wakes up, she will fall madly in love with the first creature she sees."

VIDEO INTERPRETATION (10 MIN.)

- Tell students they are about to watch a video clip of Act 2, Scene 1 and that they should pay special attention to the movement. Ask students if the fairies match their vision. What do they think is the same, and what is different?



Play Video: Act 2, Scene 1

- Ask students if they want to add any adjectives to their Oberon/Titania “Character Organizers” now that they have seen this interpretation. Remind students that this interpretation is not any more right than any decisions they made earlier; it is just the way another person imagined the scene.
- If students have additional adjectives, have them add the words to their organizers.



Check for Understanding

Circulate to check students’ graphic organizers. If necessary, for students struggling, ask questions to help them support their descriptions. For example (What did Oberon look like in the scene? How do you think Titania felt in the scene?).

WRITING: DEAR COURSE SMOOTHER (15 MIN.)

- Direct students to Activity Page 7.3. Read the letter together and have students write a one- to two-paragraph response.
- In any time remaining, have students share their answers with one another.
- Consider collecting the “Dear Course Smoother” assignment to review students’ writing.

Note: If time permits, students may practice their keyboarding skills to type their advice columns.

Activity Page 7.3



Writing
Writing

Entering/Emerging

Provide 1:1 support to students while planning and writing.

Transitioning/Expanding

Allow students to work with a partner.

Bridging

Provide support to plan the writing.

Activity 7.3

Name: _____ Date: _____

Writing: Dear Course Smoother

Read Titania's letter to the Course Smoother, then compose a one-to-two-paragraph answer. Use one to two details from the play to help you think about your answer. Underline any parts of your answer that relate to those details from the play.

Dear Course Smoother,

I have a very busy life as the fairy queen, dancing in the forest in the moonlight with my people. My biggest problem is my relationship with the fairy king, Oberon. He is also good at dancing in the forest, but he is rather bossy and likes to have his own way all the time.

Right now we are in a big fight because he really wants one of my pages to be his follower, but the little boy is the child of a dear friend of mine who died, and I feel responsible for him. This is causing a lot of problems in the forest, and our fairy subjects are being forced to choose sides.

I'm also a little nervous that Oberon might try to take revenge.

Should I budge from my principles and give over the little boy, or should I be firm and refuse?

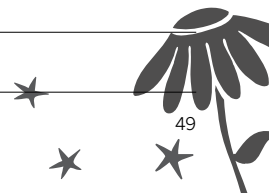
Signed:

Terribly Troubled Titania



Dear Terribly Troubled Titania,

A Midsummer Night's Dream | Activity Book



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Challenge

Ask students to share with a partner the details from the play that they used in crafting their response.

8

Puck

PRIMARY FOCUS OF LESSON

Reading

Students will compare characters in *A Midsummer Night's Dream* using evidence from Act 2, Scene 1. [RL.5.3]

Writing

Students will make inferences to describe a character in modern-day life. [W.5.3]

FORMATIVE ASSESSMENT

Activity Page 8.1

Character Organizer Identify character motivation and use adjectives to describe characters. [RL.5.3]

Activity Page 8.2

Writing: Twenty-First-Century Puck Infer and describe the actions of the character in modern life. [W.5.3]



Writing Studio

If you are using Writing Studio, you may begin Unit 6, Lesson 1 after completing this lesson. If you have not done so already, you may wish to review the Writing Studio materials and their connection to this unit.

LESSON AT A GLANCE

| | Grouping | Time | Materials |
|-------------------------------------|-----------------|-------------|---|
| Lesson 8 (90 min.) | | | |
| Character Warm-Up: Puck | Small Group | 20 min. | <input type="checkbox"/> Sticky notes <input type="checkbox"/> Printed Images of Puck <input type="checkbox"/> Digital Images of Puck <input type="checkbox"/> Projection: Images of Puck <input type="checkbox"/> Activity Pages 8.1 and 8.2 |
| Summary: Act 2, Scene 1 (b) | Independent | 15 min. | |
| Reading Excerpt: Act 2, Scene 1 (b) | Whole Group | 25 min. | |
| Writing: Twenty-First-Century Puck | Independent | 30 min. | |

LESSON OVERVIEW

This lesson continues building on interpreting and understanding a character by focusing on Puck. Students encounter several visual interpretations of Puck, which they will compare and contrast. Using that information and Shakespeare's text as evidence, they write a speech for Puck describing trouble he causes in modern life.

Puck is one of Shakespeare's iconic characters, and students will memorize his famous final speech later in the unit. As students work on describing and interpreting their vision of Puck, you may wish to draw connections to other trickster figures your students have studied in class or encountered in popular culture.

This reading selection is also ideal for appreciating Shakespeare's language. Between the rhyme and the strange, fun vocabulary, this passage helps students celebrate Shakespeare's facility with words.

ADVANCE PREPARATION

- Prepare to display images of Puck from the digital components for this unit.
- Print out images of Puck to distribute to groups.
- Prepare to divide students into groups of five for the warm-up. Each group will require five sticky notes.
- If you choose to have the students work in pairs for the Twenty-First-Century Puck writing assignment, be prepared to assign partners.

VOCABULARY

Core Vocabulary

shrewd, adj. clever (46)

knavish, adj. rascally (46)

quern, n. machine for grinding corn (46)

barm, n. foam on top of a drink (46)

hobgoblin, n. mischievous supernatural creature (46)

beguile, v. bewitch (48)

mirth, n. merriness; laughter (48)

Lesson 8: Puck

Puck



Primary Focus: Students will compare characters in *A Midsummer Night's Dream* using evidence from Act 2, Scene 1. [RL.5.3]

Students will make inferences to describe a character in modern day life. [W.5.3]

CHARACTER WARM-UP: PUCK (20 MIN.)

- Divide students into groups of five.
- Give each group a different image of Puck.
- Give each group five sticky notes. Then give the groups five minutes to write one word or phrase on each sticky note that describes the character in the picture.



Check for Understanding

Circulate and check in as students work. If necessary, prompt students to brainstorm adjectives.

- Come together and have the groups share their sticky notes as you display the image each group was given. Group similar observations together.



Images of Puck (Projection 8.1)

- Ask students what they know about this character based on the similarities in these interpretations. Remind them that many interpretations can be correct as long as they are grounded in the text.
- Tell students that as they read about Puck today, they should try to find text that supports the interpretations of the images they viewed (and that may have inspired the artists).

Support

Review what students know about Puck from the previous lesson.

SUMMARY: ACT 2, SCENE 1(b) (15 MIN.)

Activity Page 8.1



Reading for Literature Reading/Viewing Closely

Entering/Emerging

Provide 1:1 support to identify the characters' motivation.

Transitioning/Expanding

Allow students to work in small groups to complete the organizer.

Bridging

Redirect students to pieces of text evidence.

- Direct students to the summary of Act 2, Scene 1b in the Reader (page 42).
- Tell students to read the narrative adaptation silently and then complete Activity Page 8.1, the Character Organizer for Oberon and Puck.
- Review answers as a class.

Summary: Act 2, Scene 1b

pages 42–44

Now we turn our attention to Puck, or as he is sometimes called, Robin Goodfellow. He plays jokes for Oberon and makes him smile. Puck loves to create mischief. Here are just a few of his mean tricks. Sometimes he goes into a dairy and steals the tasty cream from the milk. Sometimes he interferes with a maid making butter so that no matter how hard she churns, she gets no butter. Other times he makes people's beer go flat and lose its taste, takes away a stool when someone is about to sit down, or spills hot ale on the necks of old ladies when they are about to have a drink.

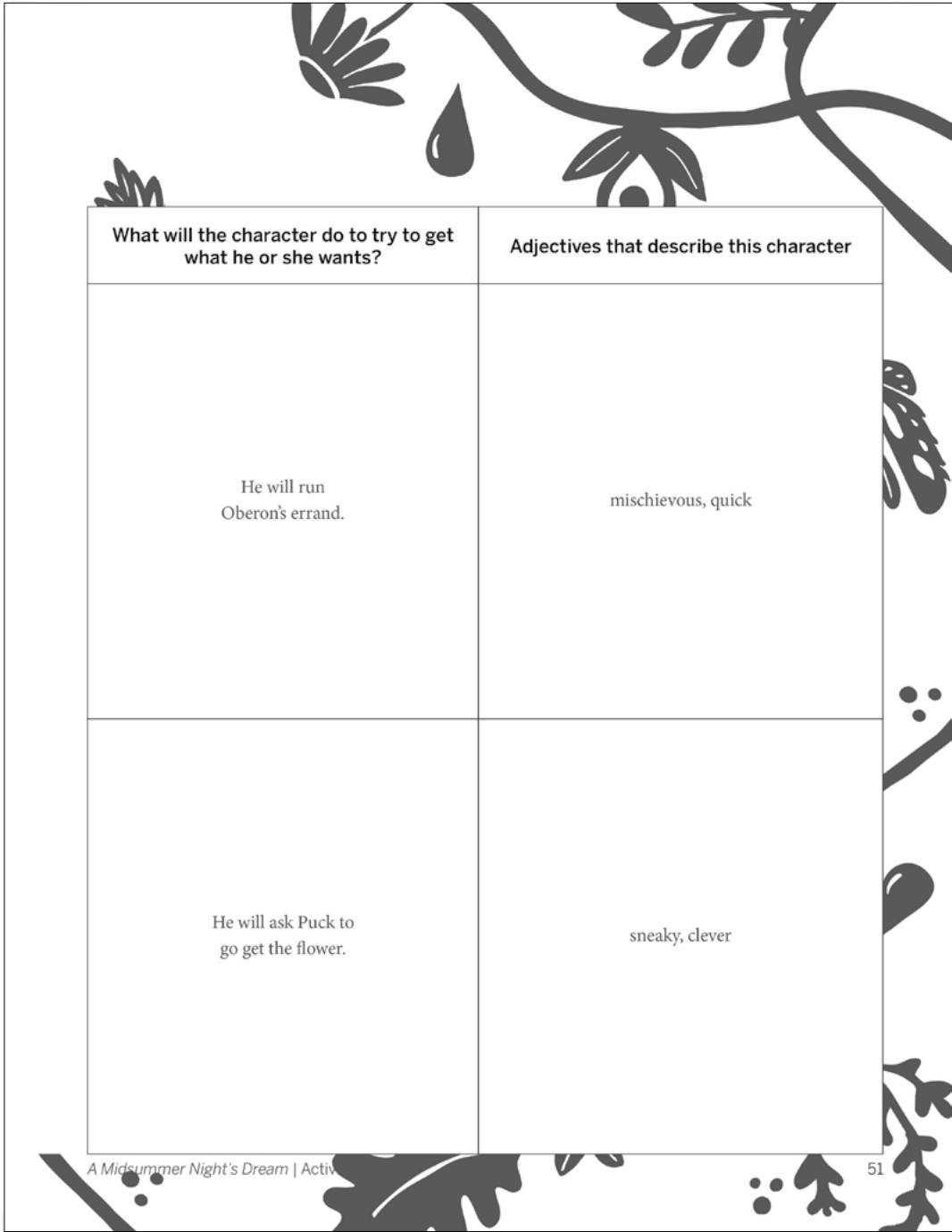
During the argument between Oberon and Titania, this merry wanderer of the night has been watching from the side. After Titania leaves, Oberon calls Puck forward and gives him a mischievous order. He tells him to go to a faraway place where they once saw a purple pansy with magical powers. It is a special flower that unmarried women call "love-in-idleness" because if you squeeze the juice into someone's eyes while they are sleeping, they fall madly in love with the first live creature that they see. He plans to put the juice of that flower in Titania's eyes, so that when she wakes, she will love the first thing she sees. He hopes it will be some animal like a lion, bear, wolf, bull, monkey, or ape. Puck says he will fetch it and return in forty minutes.

Activity 8.1

Name: _____ Date: _____

Character Organizer

| Character | What does the character want? | What is preventing the character from getting it? |
|-----------|-------------------------------------|---|
| Puck | to create havoc, to serve Oberon | nothing |
| Oberon | to get revenge on Titania | He needs a flower to cast a spell. |



| What will the character do to try to get what he or she wants? | Adjectives that describe this character |
|--|---|
| <p>He will run Oberon's errand.</p> | <p>mischievous, quick</p> |
| <p>He will ask Puck to go get the flower.</p> | <p>sneaky, clever</p> |

READING EXCERPT: ACT 2, SCENE 1(b) (25 MIN.)

- Divide the class in half. One half will read the part of Fairy, and the other half will read the part of Puck. Both groups will read chorally.
- Have the groups stand in two lines facing each other.
- Have the groups read their parts chorally and stamp their foot at the end of each line to emphasize the rhyme.

Act 2, Scene 1b

page 46

FAIRY.

Either I mistake your shape and making quite,
Or else you are that **shrewd** and **knaveish** sprite
Call'd Robin Goodfellow. Are not you he
That frights the maidens of the villagery,
Skim milk, and sometimes labor in the **quern**,
And bootless make the breathless housewife churn,
And sometime make the drink to bear no **barm**,
Mislead night-wanderers, laughing at their harm?
Those that **Hobgoblin** call you, and sweet Puck,
You do their work, and they shall have good luck.
Are not you he?

shrewd, adj. clever

knaveish, adj. rascally

quern, n. machine for grinding corn

barm, n. foam on top of a drink

hobgoblin, n. mischievous supernatural creature

PUCK.

Thou speakest aright:

I am that merry wanderer of the night.

I jest to Oberon, and make him smile,

When I a fat and bean-fed horse **beguile**.

The wisest aunt, telling the saddest tale,

Sometime for three-foot stool mistaketh me;

Then slip I from her bum, down topples she,

And ‘tailor’ cries, and falls into a cough;

And then the whole choir hold their hips and laugh,

And increase in their **mirth**, and sneeze, and swear

A merrier hour was never wasted there.

But room, fairy, here comes Oberon.

beguile, v. bewitch

mirth, n. merriness; laughter

- After the first reading, have students sit and reread the excerpt individually, either silently or very quietly to themselves.
- Tell students that as they read, they should number all the actions attributed to Puck.
- Have students underline words and phrases they do not understand.



Check for Understanding

Circulate to discuss unknown words and phrases. Check in with students who have not underlined words and phrases to discuss common misunderstandings.



Discussion Questions

What is different about the poetry in this scene from the other selections we've read?

- » It rhymes.

Complete the sentence: Rhyme makes this scene more _____.

- » Answers will vary but may include "playful" and "magical."

Return to the Character Organizer (Activity Page 8.1). What adjectives would you add to describe Puck now that you've read the excerpt?

- » Answers will vary.

Note: You may give students several minutes to add to the Character Organizer (Activity Page 8.1) before asking some to share their adjectives with the class.



Discussion Questions

What extra details can you eliminate to get to the main idea?

- » Answers will vary.

Explain the section in your own words.

- » The fairy asks if this is Puck and describes his antics. Puck confirms that it is he and tells more stories.

How many pranks can you identify in this passage? (You may list them on the board as students identify them.)

- » 1. frights the maidens of the villagery
- 2. Skim milk—steals the cream from milk
- 3. sometimes labor in the quern—disrupts the corn grinder
- 4. bootless make the breathless housewife churn—keeps butter from forming, no matter how much she churns
- 5. And sometime make the drink to bear no barm—spoils the beer
- 6. Mislead night-wanderers
- 7. horse beguile—bewitches horses
- 8. three-foot stool mistaketh me/Then slip I from her bum, down topples she—slips stools from under people



Discussion Questions

What do the following lines mean?

“Those that Hobgoblin call you, and sweet Puck,
You do their work, and they shall have good luck.”

- » Be nice to Puck, and he will use his power to help you rather than to hurt you.

WRITING: TWENTY-FIRST-CENTURY PUCK (30 MIN.)

- Direct students to Activity Page 8.2. Review the prompt and, as a class, make a list of some of the qualities that define Puck’s mischief, as described in today’s reading.
 - » Answers may include:
 - It’s irritating.
 - It’s frustrating or mysterious.
 - It’s a little mean, but not very dangerous.
 - It’s funny.
- Give students 20 minutes to brainstorm and write.
- When they finish, have students perform their speeches in character. Time permitting, have students not only read their speeches, but also enter and exit the way they think Puck might.

Activity Page 8.2



Writing
Writing

Entering/Emerging

Provide 1:1 support to students while planning and writing.

Transitioning/Expanding

Allow students to work with a partner.

Bridging

Provide support to plan the writing.



Activity 8.2

Name: _____ Date: _____

Writing: Twenty-First-Century Puck

Puck and the fairy include quite a list of mischievous pranks attributed to Puck in Shakespeare’s time: he keeps the butter from forming, turns the ale sour, knocks over stools. These are all problems that people in Shakespeare’s time noticed and blamed on mischievous fairies.

Imagine Puck lived today.

- Where might you see him in contemporary life?
- What sort of trouble might he cause?

Write a speech in which Puck explains some trouble he’s caused in modern life.

The speech should be eight lines long and describe two to four tricks he has played. It does not have to rhyme or use a particular rhythm, but it may do these things if you like. Here is an example:

*When someone’s about to kick a soccer ball
I quickly snatch it away to make him fall.*

1. List your ideas for Puck’s modern mischief here:

Challenge

If students finish with time remaining, ask them to try writing their speech with rhyme. If they have already used rhyme, ask them to try writing the speech in iambic pentameter.

Support

Review what students know about Puck from the previous lesson.

9

Living Character Map

PRIMARY FOCUS OF LESSON

Reading

Students will examine Act 1, Scene 2 and demonstrate their understanding of the text by answering key questions and making inferences about the characters in the play. [RL.5.10]

FORMATIVE ASSESSMENT

Reciting the Word

Reading Excerpt: Act 2, Scene 2 Recite the lines of Act 2, Scene 2 with expression. [SL.5.4]

Activity Page 9.2

Understanding Shakespeare's Language Demonstrate comprehension of Act 2, Scene 2. [RL.5.10]

LESSON AT A GLANCE

| | Grouping | Time | Materials |
|------------------------------------|-------------|---------|---|
| Lesson 9 (90 min.) | | | |
| Warm-Up: Living Character Map | Whole Group | 10 min. | <ul style="list-style-type: none"> ❑ Character cards ❑ Location cards ❑ “Flower” cards ❑ “Arrow of Love” cards ❑ Projections: Shakespeare’s sentences in original and “rewritten” form ❑ Activity Pages 9.1 and 9.2 |
| Summary: Act 2, Scene 2 | Whole Group | 10 min. | |
| Revised Living Character Map | Whole Group | 10 min. | |
| Shakespeare’s Sentences | Partner | 20 min. | |
| Reading Excerpt: Act 2, Scene 2 | Small Group | 30 min. | |
| Understanding Shakespeare’s Speech | Partner | 10 min. | |

LESSON OVERVIEW

At the halfway point in the play, students pause to review the story thus far, particularly the more complicated changing love interests. Students then learn and apply new key questions about reordering words and inserting omitted words to help understand the language of Act 2, Scene 2.

Because the next three scenes involve rapidly shifting loyalties, once the Living Character Map is introduced at the beginning of this lesson, you may want to use character cards spontaneously in reading and discussion activities to recap or demonstrate action. Remind students to read stage directions to help them track who is onstage and who has left, and point out that this rapidly changing “true love” can only happen in the forest.

ADVANCE PREPARATION

- Prepare student pairs for the “Shakespeare’s Sentences” activity.
- Prepare to divide the class into three groups for the second half of the reading activity.
- Prepare to project Shakespeare quotes and “rewrites” of quotes for the “Shakespeare’s Sentences” activity.

VOCABULARY

Core Vocabulary

despised, v. hated (54)

dank, adj. damp and chilly (54)

churl, n. rude person (54)

peril, n. risk (56)

vile, adj. disgusting (58)

keen mockery, n. cruel teasing (60)

good troth, adv. truthfully (62)

good sooth, adv. honestly (62)

disdainful, adj. insulting; cruel (62)

Lesson 9: Living Character Map

Living Character Map



Primary Focus: Students will examine Act 1, Scene 2 and demonstrate their understanding of the text by answering key questions and making inferences about the characters in the play. [RL.5.10]

WARM-UP: LIVING CHARACTER MAP (10 MIN.)

Note: In this activity, students use character cards to recap the story up to this point and record the changing relationships in the “Love Tracker” worksheets of their Activity Books.

- Designate one part of the classroom as Athens and one part as the forest. Have one student stand in each place with the respective location card.
- Distribute character cards. Have students stand in a row in neutral territory and ask the class where characters should be the first time we meet them in the play.
- Distribute “Arrow of Love” cards and ask four students to stand between the students holding the young Athenians’ character cards to show who loves whom.
- Ensure that students understand the difference between Hermia and Helena. The similar names often confuse students.
- The correct placement of the arrows is:
Helena → Demetrius → Hermia → Lysander
- If possible, post the character card “sentences” on the board. Who loves whom changes quickly in the next few scenes.
- Have students record this diagram in their “Love Tracker” in the front of their Activity Books and have them label it “Act 1, Scene 1.”



Discussion Question

At the end of Act 1, who is going to the forest, with whom?

Hermia and Lysander go to the forest.

Helena and Demetrius follow.

The workmen go to the forest to rehearse.

- Have students holding the character cards walk to the forest location as directed.



Discussion Question

In the forest, where have the various fairies gone?

Titania has stormed off so she is not near Oberon.

Puck has gone on an errand for Oberon to find the flower he talked about.

- Have students holding the character cards follow the directions.
- Have the actors put their character cards down where they are so someone else can pick them up after the reading.

SUMMARY: ACT 2, SCENE 2 (10 MIN.)

- Have students read the paragraphs silently to themselves. Then complete the discussion questions that follow as a class.

Summary: Act 2, Scene 2

page 50

While Puck is fetching the flower, Demetrius enters looking for Hermia. But he is followed by Helena, who is in love with him. Oberon sees them and makes himself invisible. Demetrius insists that he doesn't love Helena, but she says that his refusal only makes her love him more. She even tells him that he can treat her like she is a dog. After a long argument Demetrius leaves, followed by Helena.

Summary: Act 2, Scene 2

pages 50–52

Puck returns with the flower and Oberon tells him that he will use it on Titania. But he tells Puck to take some of it and seek out the young Athenians and squeeze the flower's love juice into the young man's eyes so that he will fall in love with the woman.

Meanwhile, Hermia and Lysander have been wandering through the woods heading to Lysander's aunt's house. They are exhausted and have lost their way, so they decide to take a nap. When they fall asleep, Puck shows up and, thinking that these are the Athenians that Oberon told him about, he puts the juice into Lysander's eyes. When Lysander wakes up, the first person he sees is Helena, and he instantly falls in love with her. He leaves Hermia asleep and follows Helena farther into the woods. Hermia awakens and is frightened when she realizes that Lysander has left her alone. She heads off to find him.



Discussion Questions

Would you have predicted Oberon would do this after reading about his fight with Titania? Support your answer with evidence from the text.

- » Answers will vary but may include: His fight with Titania made Oberon seem selfish. This is not a selfish act.

Why does Oberon tell Puck to put the love juice in the young man's eyes?

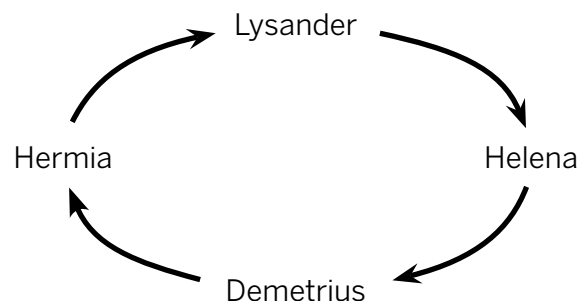
- » So that the young man will fall in love with the woman he is rejecting.

Why does Puck put the juice in Lysander's eyes? Why do you think he was confused?

- » Oberon just told him to bewitch the young man and that he would recognize him by his Athenian clothes. Both Lysander and Demetrius are wearing Athenian clothing.

REVISED LIVING CHARACTER MAP (10 MIN.)

- Ask new actors to go pick up the Hermia, Helena, Lysander, Demetrius, and Puck character cards. Collect the rest of the cards.
- Give two students “Flower” cards and have the audience direct them as to where to stand at the beginning of the action and as the action proceeds. If they are not sure where the flowers go, guide them back to the summary to see that both flowers should start near Puck, then one flower should go to Oberon.
- Have students raise their hands to direct the actors, step by step, through the action from the summary they just read. Ask students to read quotes from the text to support the action.
 - Demetrius enters looking for Hermia.
 - He is followed by Helena.
 - Oberon sees them.
 - Demetrius leaves, followed by Helena.
 - Puck returns with the flower.
 - Oberon tells Puck to take some of it and seek out the young Athenians and squeeze the love juice into the young man’s eyes.
 - Hermia and Lysander have been wandering through the woods.
 - They decide to take a nap.
 - Puck puts the juice into Lysander’s eyes.
 - Lysander wakes up, and the first person he sees is Helena.
 - He instantly falls in love with her.
 - He leaves Hermia asleep and follows Helena farther into the woods.
 - Hermia awakens.
 - She heads off to find Lysander.
- Have four students take the “Arrow of Love” cards. Have the class revise the love sentence and copy it in their “Love Tracker,” labeling it “Act 2, Scene 2.”



SHAKESPEARE'S SENTENCES (20 MIN.)



One of the reasons Shakespeare's language feels different is that he often switches the "normal" way we expect a sentence to read to something different. One way that Shakespeare does this in *A Midsummer Night's Dream* is by changing the placement of subject and verb to verb and subject.



Discussion Question

When you write a sentence, do you usually place the subject before or after the verb?

» Before the verb.



In *A Midsummer Night's Dream* (and other plays), Shakespeare often flips this.



Project these examples or put them on the board. As you go through them, before revealing the "rewritten" versions, invite students to adjust them by placing the subject before the verb. (Projection 9.1)

—Egeus says, "Full of vexation come I"
instead of "I come full of vexation."

—Lysander says, "There, gentle Hermia, may I marry thee,"
instead of "I may marry thee."

—Egeus says, "And what is mine my love shall render him,"
instead of "And my love shall render him what is mine."

—Helena says, "Things base and vile, holding no quantity,
love can transpose to form and dignity," instead of "Love can
transpose things base and vile to form and dignity."

Challenge

Ask students to say a sentence of their own with the verb after the subject, then have them try restating it in Shakespeare's format, with the subject after the verb.



Sometimes Shakespeare leaves out words. This is something we do all the time. Did you ever say to a friend, “text you later?” What you’re really saying is, “I will send you a text message later.” So let’s see how Shakespeare does it.



Project these examples or put them on the board. As you go through them, before revealing the “rewritten” versions, invite students to adjust them. (Projection 9.2)

—Theseus says, “Thrice-blessed they that master so their blood,” instead of “Thrice-blessed are they that master so their blood.”

—Lysander says, “Steal forth thy father’s house tomorrow night,” instead of “Steal forth from thy father’s house tomorrow night.”



Discussion Question

Why do you think Shakespeare does this?

- » to create a nice rhythm
- to emphasize a particular word
- to allow characters to speak a certain way, which might tell us something about their personality or thinking in the moment

Activity Page 9.1



- Direct students to Activity Page 9.1. Review the instructions and have them work in pairs to rewrite sentences from Act 2, Scene 2 as more typical sentences.

Activity 9.1

Name: _____ Date: _____

Shakespeare's Sentences

Rewrite these sentences so that the subjects precede the verbs.

1. *Through the forest have I gone. / But Athenian found I none.*

I have gone through the forest, but I have found no Athenian.

2. *Dress of Athens he doth wear.*

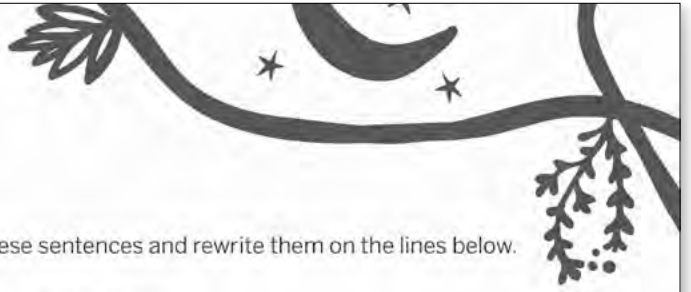
He doth wear dress of Athens.

3. *Happy is Hermia.*

Hermia is happy

Support

If students struggle to identify the subject and verb in each sentence, ask them to think about where the sentence's action is and who or what is performing that action.



Add the missing words to these sentences and rewrite them on the lines below.

4. *I thought you lord of more true gentleness.*

I thought you were a lord of more true gentleness.

5. *The more my prayer, the lesser is my grace.*

The more my prayer asks for, the lesser is the grace that is granted.

The more I say my prayer, the lesser is the grace I receive.





Check for Understanding

Circulate and review students' sentences. If necessary, for struggling students, review the placement of subjects and verbs.

READING EXCERPT: ACT 2, SCENE 2 (30 MIN.)

- Have students look at pages 54–56 of their Readers and underline the act and scene.
- Have students identify whether the scene is in verse or prose and label it accordingly.
- Point out to students that although the scene is in verse, it is not in iambic pentameter.
- Have the class read the first part of the excerpt, Puck's monologue, one sentence per student.
- Remind students that the ends of sentences are marked by periods, question marks, or exclamation points. Point out that the end of a sentence may not be the end of the line, and that while a line may start with a capital letter, it may not be the beginning of a sentence.
- Have students underline words and phrases they do not understand.



Check for Understanding

Circulate to discuss unknown words and phrases. Check in with students who have not underlined words and phrases to discuss common misunderstandings.

Act 2, Scene 2

pages 54–56

PUCK.

Through the forest have I gone.

But Athenian found I none,

On whose eyes I might approve

This flower's force in stirring love.

Night and silence. —Who is here?

Dress of Athens he doth wear.

This is he my master said

Despised the Athenian maid;

And here the maiden, sleeping sound,

On the **dank** and dirty ground.

Churl, upon thy eyes I throw

All the power this charm doth owe.

When thou wakest, let love forbid

Sleep his seat on thy eyelid.

So awake when I am gone;

For I must now to Oberon.

PUCK *exits.*

despised, v. hated

dank, adj. damp and chilly

churl, n. rude person



Discussion Questions

Based on what we read in the summary, whom has Puck just bewitched?

- » Lysander

How would we know that in performance?

- » We'd see Lysander, whom we would recognize.

Who was he supposed to bewitch?

- » Demetrius

Why do you think he got them mixed up?

- » They were wearing the same kind of clothes.

- Work through the key questions for the whole excerpt.



Discussion Questions

Who is speaking?

- » Puck

To whom is the character speaking?

- » the audience/himself

- Remind students that this is called a *soliloquy*.



Discussion Questions

Who or what is the character speaking about?

- » He describes what he is doing and seeing. He describes looking for and finally finding the two sleeping Athenians Oberon told him to find and putting the love charm on the man.

What words or phrases do you not understand? Can you define them in context?

- » Answers will vary.

What extra details can you eliminate to get to the main idea?

- » Answers will vary.



Speaking and
Listening
Presenting

Entering/Emerging

Provide 1:1 support as students recite the lines.

Transitioning/Expanding

Provide small group support, modeling the speech as needed.

Bridging

Model reading with expression.



Discussion Question

Where does switching word order or adding a word make the selection easier to understand? Why do you think Shakespeare might have done that?

- » To help get the rhyme, because Puck is a magical creature and his language might be stranger

- Point out to students that Puck leads with a verb very often in this speech.



Discussion Question

Explain the section in your own words.

- » Puck finds Lysander sleeping on the ground and enchants his eyes with the love flower.

- In preparation for reading the next part of Act 2, Scene 2, divide the class into three groups.
- Assign each group a character (Demetrius, Helena, or Lysander) and read through the excerpt with each group reading its character chorally.

Variation: Divide the class into groups of three to read the rest of the scene, with each student within a group taking a character.

- Encourage students to have fun reading with expression.
- When students have finished, have them complete Activity Page 9.2 (“Understanding Shakespeare’s Speech”) in pairs.

Act 2, Scene 2

pages 56–58

DEMETRIUS and **HELENA** enter, running.

HELENA.

Stay, though thou kill me, sweet Demetrius.

DEMETRIUS.

I charge thee, hence, and do not haunt me thus.

HELENA.

O, wilt thou darkling leave me? Do not so.

DEMETRIUS.

Stay, on thy **peril**: I alone will go.

PUCK exits.

HELENA.

O, I am out of breath in this fond chase!
The more my prayer, the lesser is my grace.
Happy is Hermia, wheresoe'er she lies;
For she hath blessèd and attractive eyes.
How came her eyes so bright? Not with salt tears.
If so, my eyes are oftener wash'd than hers.
No, no, I am as ugly as a bear;
For beasts that meet me run away for fear.
Therefore no marvel though Demetrius
Do, as a monster, fly my presence thus.
But who is here? Lysander! On the ground!
Dead, or asleep? I see no blood, no wound.
Lysander, if you live, good sir, awake.

peril, n. risk

LYSANDER.

And run through fire I will for thy sweet sake.
Transparent Helena! Nature shows art,
That through thy bosom makes me see thy heart.
Where is Demetrius? O, how fit a word
Is that **vile** name to perish on my sword!

HELENA.

Do not say so, Lysander; say not so
What though he love your Hermia? Lord, what though?
Yet Hermia still loves you: then be content.

LYSANDER.

Content with Hermia! No, I do repent
The tedious minutes I with her have spent.
Not Hermia but Helena I love:
Who will not change a raven for a dove?
The will of man is by his reason sway'd;
And reason says you are the worthier maid.

vile, adj. disgusting

Act 2, Scene 2

pages 60–62

HELENA.

Wherefore was I to this **keen mockery** born?

When at your hands did I deserve this scorn?

Is't not enough, is't not enough, young man,

That I did never, no, nor never can,

Deserve a sweet look from Demetrius' eye?

Good troth, you do me wrong, **good sooth**, you do,

In such **disdainful** manner me to woo.

But fare you well. Perforce I must confess

I thought you lord of more true gentleness.

O, that a lady of one man refused

Should of another therefore be abused!

HELENA exits.

LYSANDER.

She sees not Hermia. Hermia, sleep thou there:

And never mayst thou come Lysander near!

For all my powers, address your love and might

To honor Helen and to be her knight!

LYSANDER exits.

keen mockery, n. cruel teasing

good troth, adv. truthfully

good sooth, adv. honestly

disdainful, adj. insulting; cruel

Activity Page 9.2



Reading for Literature Reading/Viewing Closely

Entering/Emerging

Provide 1:1 support to students to find evidence within the text.

Transitioning/Expanding

Allow students to work in small groups.

Bridging

Remind students to use character cards and information from discussion.

UNDERSTANDING SHAKESPEARE'S SPEECH (10 MIN.)

- Direct students to Activity Page 9.2. Tell them the exercise will give them practice answering the key questions, this time in reference to the scene they just read.
- Have students complete the activity in pairs. Alternatively, answer the questions about the first passage together as a class, then have students work in pairs to answer the questions about the next two passages.
- Review the answers to Activity Page 9.2 as a class.
- Ensure that students understand that Helena thinks Lysander is making fun of her by pretending to be in love with her, but Lysander really believes himself to be in love with Helena.

Activity 9.2

Name: _____ Date: _____

Understanding Shakespeare's Language

1

Happy is Hermia, wheresoe'er she lies;
 For she hath blessèd and attractive eyes.
 How came her eyes so bright? Not with salt tears.
 If so, my eyes are oftener wash'd than hers.

a. Who is speaking? Helena

b. To whom is the character speaking? herself

c. Who or what is the character speaking about? her jealousy over Lysander and Demetrius
 preferring Hermia

d. What words or phrases do you not understand? Can you define them in context?
Answers will vary.

e. Where does switching word order or adding a word make the selection easier to
 understand? Hermia is happy; How came her eyes to be so bright?



f. Explain the section in your own words. Helena complains that Hermia is luckier and prettier
than she is and that Hermia cries less often.

2

Wherefore was I to this keen mockery born?
When at your hands did I deserve this scorn?

a. Who is speaking? Helena

b. To whom is the character speaking? Lysander

c. Who or what is the character speaking about? Lysander's sudden love for her

d. What words or phrases do you not understand? Can you define them in context?

Answers will vary.



Activity 9.2

Name: _____ Date: _____

e. Where does switching word order or adding a word make the selection easier to understand? Wherefore was I born to this keen mockery? When did I deserve this scorn at your hands?

f. Explain the section in your own words. Helena asks Lysander why he is teasing her by pretending to be in love with her.

3

Content with Hermia! No, I do repent
The tedious minutes I with her have spent.
Not Hermia but Helena I love:
Who will not change a raven for a dove?

a. Who is speaking? Lysander

b. To whom is the character speaking? Helena

Name: _____ Date: _____

c. Who or what is the character speaking about? his love for Helena

d. What words or phrases do you not understand? Can you define them in context?

Answers will vary.

e. Where does switching word order or adding a word make the selection easier to understand? The tedious minutes I have spent with her; I love Helena, not Hermia; Who wouldn't

exchange a raven for a dove?

f. Explain the section in your own words. Lysander explains how he now loves Helena more than Hermia and doesn't know what was wrong with him before.

10

Order and Rules

PRIMARY FOCUS OF LESSON**Reading**

Students will compare characters in *A Midsummer Night's Dream* using evidence from Act 2, Scene 1. [RL.5.3]

Writing

Students will use descriptive detail to write about the setting of the woods using evidence from Act 3, Scene 1. [W.5.3]

FORMATIVE ASSESSMENT

- Activity Page 10.1** **Writing: Dear Course Smoother** Describe the responses of characters to situations. [W.5.3b]
- Activity Page 10.2** **Character Organizer** Identify character motivation and use adjectives to describe characters. [RL.5.3]
- Activity Page 10.4** **The Woods Outside Athens: A Visitor's Guide**
Describe the setting of the woods. [W.5.3]

LESSON AT A GLANCE

| | Grouping | Time | Materials |
|-----------------------------------|-------------|---------|--|
| Lesson 10 (90 min.) | | | |
| Warm-Up: Setting | Whole Group | 10 min. | <input type="checkbox"/> Activity Pages 10.1–10.4 <input type="checkbox"/> Reader <input type="checkbox"/> Arts-and-crafts supplies necessary for students to construct a donkey’s head for the actor playing Bottom to wear when performing during Lesson 11 (Optional) |
| Writing: Dear Course Smoother | Whole Group | 15 min. | |
| Summary: Act 3, Scene 1 | Independent | 15 min. | |
| Reading Excerpt: Act 3, Scene 1 | Whole Group | 20 min. | |
| Prepare for Performance | Small Group | 15 min. | |
| Writing: The Woods outside Athens | Independent | 15 min. | |
| Take-Home Material | | | |
| Mini-Scene Review | | | |
| Bottom’s Head (Optional) | | | |

LESSON OVERVIEW

This lesson focuses on the contrast between the strict order and rules of the Athenian court in Act 1 and the unpredictable, changing forest of Acts 2, 3, and 4. Students will break down the action in both places, asking and answering such questions as: “Who is in charge and how do they govern?”; “How predictable are things?”; and “How much do groups mix?” They will also apply these differences to formulate persuasive arguments about which characters belong in the forest and which belong in Athens.

Students will also help a confused Athenian coping with life in the forest by writing another character-driven advice column. They then will read a summary of, and an excerpt from, Act 3, Scene 1 and will stage it using staging hints in the text. This scene is the most explicit example of the traditional comic theme of disorder, as strange things happen in the forest.

Act 3, Scene 1 includes three large roles (Bottom, Titania, Puck) and several smaller ones (Quince, Snug, fairies), so students may be assigned characters based on their strengths. Students with smaller speaking parts should be encouraged to take on a larger role in directing.

ADVANCE PREPARATION

- Prepare to divide students into groups and assign parts for rehearsing and performing the passages (“mini-scenes”) indicated. Review this lesson and Lesson 11 before forming the groups.
 - mini-scene 1: three parts (four actors possible, assign two Pucks)
 - mini-scene 2: five parts
 - mini-scene 3: two parts
 - mini-scene 4: two parts
 - mini-scene 5: five parts (seven actors possible, assign three Titantias)
- Feel free to assign a mini-scene to more than one group and/or to assign some students the role of director.

VOCABULARY

Core Vocabulary

bower, n. bed made of flowers and leaves (64)

home-spuns, n. fools from the country (66)

auditor, n. audience (66)

odious, adj. disgusting (66)

savors, v. enjoys (66)

radiant, adj. glowing (68)

knavery, n. prank (68)

translated, adj. transformed (70)

enamored, v. delighted (72)

enthralled, v. fascinated (72)

virtue, n. honor; goodness (72)

wit, n. sense; wisdom (74)

Start Lesson

Lesson 10: Order and Rules

Order and Rules



Primary Focus: Students will compare characters in *A Midsummer Night's Dream* using evidence from Act 2, Scene 1. [RL.5.3]

Students will use descriptive detail to write about the setting of the woods using evidence from Act 3, Scene 1. [W.5.3]



Make two columns on the board with the headings “Athens” and “Forest.”

| Athens | Forest |
|--------|--------|
| | |

Support

Ask students to consult their readers, then list main events from each scene in response to the first discussion question.



Discussion Questions

What events have occurred in the play so far, and in which column should they be?

- » Hermia is told to obey her father or die. (Athens)
- Quince plans play rehearsals. (Athens)
- Oberon and Titania fight. (Forest)
- Puck puts a love potion on Lysander. (Forest)
- Bottom is transformed. (Forest)
- Titania falls in love with Bottom. (Forest)

What do the events in the forest have in common?

- » They involve magic. Things go wrong. Unexpected things happen.

What adjectives might describe Athens and the forest?

- » Athens: strict, orderly
- Forest: magical, unexpected, chaotic, surprising

What happens when people from Athens, such as Helena and Lysander, go into the forest?

- » Lysander is bewitched.
- Helena is confused.
- unexpected, distressing things

Look at the adjectives you used to describe these two settings. Which characters do you think best represent the two settings? Who is most “at home” there? Give a reason from the text to support your choice.

- » Answers may vary. Two possible answers are: Puck for the forest, because he is unexpected and magical; Theseus for Athens, because he enforces laws.

Which of the Athenians do you think might be most at home in the forest? Give a reason from the text to support your choice.

- » Bottom, because he is a little chaotic himself, as shown by his desire to play a lot of different roles

WRITING: DEAR COURSE SMOOTHER (15 MIN.)

- Tell students that the strange happenings in the forest mean the people of Athens need advice more than ever.
- Direct students to Activity Page 10.1 and read the prompt together.
- Have students complete the activity with a one- to two-paragraph response. Remind them to use evidence from the play to support their answers.
- Consider collecting student writing to review and mark with feedback.

Note: If time permits, students may practice their keyboarding skills to type their advice columns.

Activity Page 10.1



Writing Writing

Entering/Emerging

Provide 1:1 support to students while planning and writing.

Transitioning/Expanding

Allow students to work with a partner.

Bridging

Provide support to plan the writing.

Activity 10.1

Name: _____ Date: _____

Writing: Dear Course Smoother

Read this letter and respond with a one-to-two-paragraph letter to Helena. What clues from the text help you think about her questions? Use these details to support your advice. Underline the places in your response that use evidence from the play.

Dear Course Smoother,

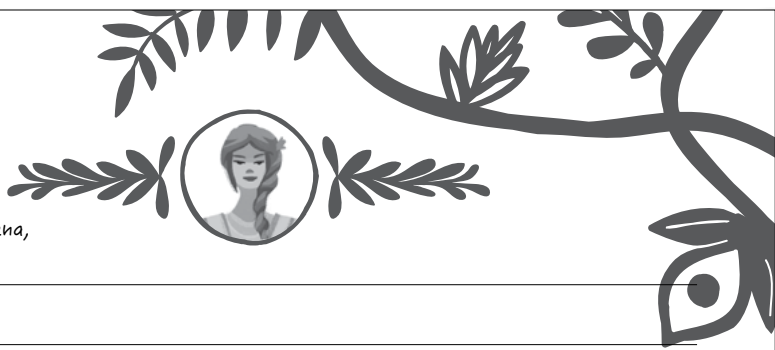
My friends and I are having some love problems. I love a man, Demetrius, who doesn't love me. I'm working on that, but in the meantime, he and I are wandering around in the woods while he chases my good friend Hermia, who has run away here with her true love, Lysander.

To make things more complicated, when I ran into Lysander in the woods, he claimed that he was in love with me! I really don't know why he would say that. I'm afraid he's making fun of me, or maybe the moonlight just makes everyone crazy. Why is he being so mean to me? Or could he be sincere? If he does love me, what should I do? He loves my good friend, who I just betrayed.

I mean, it's a mess—I need a map to keep track of it. What should I do? Should I give up on love and go join a theatrical troupe or a chess club to help me forget men completely? Or turn to some other powerful person for help? Should I stay in this forest where strange things happen, or turn right around and go home to Athens?

Please advise.

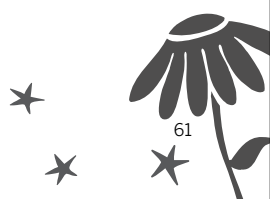
Horried Helena



Dear Horrified Helena,

Lined writing area for a letter.

A Midsummer Night's Dream | Activity Book





Reading for Literature
Reading/Viewing Closely

Entering/Emerging

Provide 1:1 support to identify the characters' motivations.

Transitioning/Expanding

Allow students to work in small groups to complete the organizer.

Bridging

Redirect students to pieces of text evidence.

SUMMARY: ACT 3, SCENE 1 (15 MIN.)

- Have students read the selection individually, then complete the Character Organizer on Activity Page 10.2.

Summary: Act 3, Scene 1

page 64

Titania tells the fairies to sing her to sleep with a lullaby. After she is asleep and the fairies leave, Oberon arrives and pours the juice into her eyes. He says,

‘What thou seest when thou wake,
Do it for thy true love take.’

While Titania is asleep, Peter Quince and his buddies come to the same place to rehearse their scene. Bottom keeps interrupting Quince and suggests ways that they can change the play to make it less scary for the audience. They also try to figure out how they can show moonlight and the wall in the play. They decide to have one of the actors represent each one. The silly rehearsal begins just as Puck enters and decides to watch. When Bottom goes offstage and gets ready to make his entrance, Puck follows him, transforming Bottom’s head into that of an ass. Bottom can’t understand why his friends run away from him, and he begins to sing. His singing wakes up Titania, who, under the influence of the magic flower, falls in love with him and takes him to her **bower**.

bower, n. bed made of flowers and leaves

Activity 10.2

Name: _____ Date: _____

Character Organizer

| Character | Adjectives that describe this character |
|-----------|---|
| Oberon | clever, dishonest, sneaky |
| Titania | loving |
| Bottom | annoying, concerned, confused, animal |

- Review answers as a class. Direct students to identify details in the text to support their answers.



Discussion Questions

Have the characters changed since we last saw them? If yes, how?

- » Answers will vary but may include: Titania is now much less angry and is in love. Bottom is confused about his friends

READING EXCERPT: ACT 3, SCENE 1 (20 MIN.)



Discussion Question

In Lesson 3, we learned that Shakespeare did not write many stage directions in his plays. Why was this?

- » One theory is that he was there for the rehearsal of some of his plays, so he could just tell the actors what to do in person.



Although Shakespeare did not include stage directions in the style we see them in the script, he does imply stage directions within the language of the play. When you stop to find them, these stage directions can be a great key for understanding scenes that might seem complicated on the page because they are full of action. Characters describe actions they witness, actions they are performing, and actions they are instructing others to perform. As we have seen, it can be easier to figure scenes out when the characters are on their feet, and seeing these implied stage directions acted out is one reason.

- Read the Act 3, Scene 1 excerpt (from pages 66–70 of the Reader) aloud as a class. Assign students characters, but keep them seated so that all students can underline unknown words and phrases and circle lines or phrases that imply a stage direction.
- Switch readers periodically so that many students get a chance to read. The section breaks are a good place to do this.

Note: In the Reader passages that follow, implied stage directions are identified in brackets. The mini-scenes used for subsequent activities are numbered and separated by a line.

1 **PUCK.**

What simple **home-spuns** have we swaggering here,
So near the cradle of the fairy queen?
What, a play now! I'll be an **auditor**;
An actor too, perhaps, if I see cause.

[**PUCK** tells us that the mechanicals are onstage, rehearsing.]

QUINCE.

Speak, Pyramus. Thisbe, stand forth.

[We know that **BOTTOM** and **FLUTE** are present, and
FLUTE steps forward.]

BOTTOM, as PYRAMUS.

Thisbe, the flowers of **odious savors** sweet—

QUINCE.

Odors, odors.

home-spuns, n. fools from the country

auditor, n. audience

odious, adj. disgusting

savors, v. enjoys

- Pause and ask students what action moments they marked. How did they know there was action there?

BOTTOM.

—odors savors sweet:

So hath thy breath, my dearest Thisbe dear.

But hark, a voice! Stay thou but here awhile,

And by and by I will to thee appear.

*[Here **BOTTOM** tells **THISBE** to stay and says that he will reappear, which suggests that he (**PYRAMUS**, but also **BOTTOM** in this rehearsal) leaves.]***BOTTOM** exits.

PUCK.

A stranger Pyramus than e'er played here.

2 **FLUTE.**

Must I speak now?

QUINCE.

Ay, marry, must you; for you must understand he goes but to see a noise that he heard, and is to come again.

*[**QUINCE**'s line suggests that **BOTTOM** will re-enter soon.]*

FLUTE, as **THISBE**.

Most **radiant** Pyramus, most lily-white of hue—

*Re-enter **PUCK** and **BOTTOM**, transformed.*

radiant, *adj.* glowing

Act 3, Scene 1

page 68–70

QUINCE.

O monstrous! O strange! We are haunted. Pray, masters!
Fly, masters! Help!

[**QUINCE** and the other workmen are running away.]

PUCK.

I'll follow you.

[**PUCK** exits after them.]

BOTTOM.

Why do they run away? This is a **knavery** of them to make
me afeard.

SNOUT re-enters.

SNOUT.

O Bottom, thou art changed! What do I see on thee?

[**BOTTOM** looks different.]

BOTTOM.

What do you see? You see an asshead of your own, do you?

SNOUT exits.

knavery, n. prank

Act 3, Scene 1

pages 68–70

QUINCE *re-enters.*

QUINCE.

Bless thee, Bottom! Bless thee! Thou art **translated**.

translated, adj. transformed



Check for Understanding

Ask students what action moments they marked. Ask students how they know there was action there. If necessary, for struggling students, continue to stop at the end of each section to review.

Act 3, Scene 1

pages 70–72

3 **BOTTOM.**

I see their knavery: this is to make an ass of me, to fright me, if they could. But I will not stir from this place, do what they can: I will walk up and down here, and I will sing, that they shall hear I am not afraid.

[**BOTTOM** *will walk back and forth and is about to sing.*]

BOTTOM *sings.*

TITANIA.

What angel wakes me from my flowery bed?

[**TITANIA** *had been asleep, and now wakes up.*]

BOTTOM *sings.*

Act 3, Scene 1

pages 72–74

TITANIA.

I pray thee, gentle mortal, sing again:

Mine ear is much **enamor'd** of thy note;

So is mine eye **enthralled** to thy shape;

And thy fair **virtue's** force by force doth move me

On the first view to say, to swear, I love thee.

4 **BOTTOM.**

Methinks, mistress, you should have little reason for that: and yet, to say the truth, reason and love keep little company together now-a-days; the more the pity that some honest neighbors will not make them friends.

Nay, I can joke upon occasion.

TITANIA.

Thou art as wise as thou art beautiful.

BOTTOM.

Not so, neither: but if I had **wit** enough to get out of this wood, I have enough to serve mine own turn.

enamor'd, v. delighted

enthralled, v. fascinated

virtue, n. honor; goodness

wit, n. sense; wisdom

5 **TITANIA.**

Out of this wood do not desire to go:
Thou shalt remain here, whether thou wilt or no.
I am a spirit of no common rate.
The summer still doth tend upon my state,
And I do love thee: therefore, go with me.
I'll give thee fairies to attend on thee,
And I will purge thy mortal grossness so
That thou shalt like an airy spirit go.
Peaseblossom! Cobweb! Moth! And Mustardseed!

[**TITANIA'S** *fairies will appear in response to Titania calling for them.*]

PEASEBLOSSOM.

Ready.

COBWEB.

And I.

MOTH.

And I.

MUSTARDSEED.

And I.

Act 3, Scene 1

pages 76–78

ALL.

Where shall we go?

TITANIA.

Be kind and courteous to this gentleman.
Feed him with apricots and dewberries,
With purple grapes, green figs, and mulberries;
The honey-bags steal from the humble-bees,
And pluck the wings from painted butterflies
To fan the moonbeams from his sleeping eyes.
Nod to him, elves, and do him courtesies.

PEASEBLOSSOM.

Hail, mortal!

*[The fairies greet **BOTTOM**, perhaps physically.]*

COBWEB.

Hail!

MOTH.

Hail!

MUSTARDSEED.

Hail!

Act 3, Scene 1

pages 76–78

TITANIA.

Come, wait upon him; lead him to my bower.

[*The fairies lead **BOTTOM** to **TITANIA**'s bower.*]

PREPARE FOR PERFORMANCE (15 MIN.)

Activity Page 10.3



- Direct students to Activity Page 10.3, which is the entire Lesson 10 passage split into the “mini-scenes” that students will rehearse and perform during Lesson 11.
- Divide students into their Lesson 11 “mini-scene groups” for rehearsing and performing the next day.
- Assign each performance group a mini-scene and each student a role.
- Have students work as a group to go through their excerpt and mark three places they feel need physical action—either movement around the stage or a physical gesture of some sort. These may be spots that have already been marked for action, or they may be words or sentences that seem particularly important.
- Tell students they will apply the key questions to their mini-scenes in the next lesson, but they should remember that they can use these tools right away if they are having trouble understanding something in their excerpts.



Check for Understanding

Ask students to explain their actions and/or gestures. Remind students to think about the adjectives used to describe the characters. Ask struggling students questions as needed (How does the character feel?) to prompt their thinking.

Variation: Distribute five sticky notes to each group and have each group’s members write the names of the characters in their scene on them. Have students read through their mini-scenes and move the sticky notes around the page to indicate when characters move closer to and farther from each other.

Name: _____ Date: _____

Activity 10.3

Performance: Act 3, Scene 1**Mini-Scene 1**

PUCK. What simple home-spuns have we swaggering here,
So near the cradle of the fairy queen?
What, a play now! I'll be an auditor;
An actor, too, perhaps, if I see cause.

QUINCE. Speak, Pyramus. Thisbe, stand forth.

BOTTOM, Thisbe, the flowers of odious savors sweet—
as Pyramus.

QUINCE. Odors, odors.

BOTTOM. —odors savors sweet:
So hath thy breath, my dearest Thisbe dear.
But hark, a voice! Stay thou but here awhile,
And by and by I will to thee appear.

BOTTOM exits.

PUCK. A stranger Pyramus than e'er played here.

**Mini-Scene 2**

FLUTE. Must I speak now?

QUINCE. Ay, marry, must you; for you must understand he goes but to see a noise that
he heard, and is to come again.



Activity 10.3

Name: _____ Date: _____

FLUTE, Most radiant Pyramus, most lily-white of hue—
as Thisbe.

Re-enter PUCK and BOTTOM, transformed.

BOTTOM. If I were fair, Thisbe, I were only thine.

QUINCE. O monstrous! O strange! We are haunted. Pray, masters! Fly, masters! Help!

PUCK. I'll follow you.

BOTTOM. Why do they run away? This is a knavery of them to make me afeard.

SNOUT re-enters.

SNOUT. O Bottom, thou art changed! What do I see on thee?

BOTTOM. What do you see? You see an asshead of your own, do you?

SNOUT exits.

QUINCE re-enters.

QUINCE. Bless thee, Bottom! Bless thee! Thou art translated.



Mini-Scene 3

BOTTOM. I see their knavery: this is to make an ass of me, to fright me, if they could.
But I will not stir from this place, do what they can: I will walk up and
down here, and I will sing, that they shall hear I am not afraid.

BOTTOM sings.



TITANIA. What angel wakes me from my flowery bed?

BOTTOM *sings.*

TITANIA. I pray thee, gentle mortal, sing again:
Mine ear is much enamor'd of thy note;
So is mine eye enthralled to thy shape;
And thy fair virtue's force by force doth move me
On the first view to say, to swear, I love thee.



Mini-Scene 4

BOTTOM. Methinks, mistress, you should have little reason for that: and yet, to say the truth, reason and love keep little company together now-a-days; the more the pity that some honest neighbors will not make them friends. Nay, I can joke upon occasion.

TITANIA. Thou art as wise as thou art beautiful.

BOTTOM. Not so, neither: but if I had wit enough to get out of this wood, I have enough to serve mine own turn.



Mini-Scene 5

TITANIA. Out of this wood do not desire to go:
Thou shalt remain here, whether thou wilt or no.
I am a spirit of no common rate.
The summer still doth tend upon my state,
And I do love thee: therefore, go with me.
I'll give thee fairies to attend on thee,
And I will purge thy mortal grossness so
That thou shalt like an airy spirit go.
Peaseblossom! Cobweb! Moth! And Mustardseed!

PEASEBLOSSOM. Ready.

COBWEB. And I.

MOTH. And I.

MUSTARDSEED. And I.

ALL. Where shall we go?

TITANIA. Be kind and courteous to this gentleman.
Feed him with apricots and dewberries,
With purple grapes, green figs, and mulberries;
The honey-bags steal from the humble-bees,
And pluck the wings from painted butterflies
To fan the moonbeams from his sleeping eyes.
Nod to him, elves, and do him courtesies.



PEASEBLOSSOM. Hail, mortal!

COBWEB. Hail!

MOTH. Hail!

MUSTARDSEED. Hail!

TITANIA. Come, wait upon him; lead him to my bower.





Writing
Writing

Entering/Emerging

Provide 1:1 support to students while planning and writing.

Transitioning/Expanding

Allow students to work with a partner.

Bridging

Provide support to plan the writing.

WRITING: THE WOODS OUTSIDE ATHENS (15 MIN.)

- Direct students to Activity Page 10.4.
- Read the prompt and instructions aloud, and then have students complete the activity.
- Remind them to use evidence from the text in writing their paragraphs.

Activity 10.4

Name: _____ Date: _____

The Woods Outside Athens: A Visitor’s Guide

1. An Athenian is considering going on a vacation to the forest. Based on the experiences the characters have, what kind of a vacation do you think they might have if they traveled in the woods? Think about the adjectives you might use to describe the woods and the adjectives you might use to describe a trip there. Would it be relaxing, adventurous, scary, exciting, luxurious, exotic or something else?

Think of a character and a moment from the play that illustrate the adjectives you chose. On the lines below write the name of the character and describe the moment.

Adjectives:

Character:

Moment:

2. Write a two-paragraph visitor’s guide to the woods outside Athens that includes your adjectives.

In the first paragraph, imagine what the woods outside Athens might look like. Use descriptions in the text as guidelines, but add details. Your forest does not have to be realistic—after all, this is the home of the fairies. What might you see there? What kinds of plants and flowers grow there?

Challenge

Ask students to think about how the characters may see the woods differently, depending on who they are. Have students brainstorm several characters who have different perspectives of the woods and think about how these characters might describe the woods in unique ways.



Paragraph 1:

In the second paragraph, offer a visitor some suggestions for activities and things to look out for. What are the attractions of the woods outside Athens? Why should you go there? What should you be careful of?

Paragraph 2:



Activity 10.4

Name: _____ Date: _____

3. Illustrate your guide or draw a map of the forest.

Lesson 10: Order and Rules

Take-Home Material

MINI-SCENE REVIEW

- Have students review their parts in their mini-scenes, including reading their lines aloud several times.

BOTTOM'S HEAD (OPTIONAL)

- Have students make a “Bottom’s head” mask or costume component for the next lesson’s performance. Remind them that the head needs to be something an actor can wear to show Bottom’s transformation, but that it must not cover the actor’s mouth, as Bottom needs to be able to talk. Encourage students to be creative.



We know that Bottom is “monstrous” and “strange,” but otherwise there are no details about how he looks in this scene. As we know, it’s a very magical forest, so who knows how crazy Puck went?

Variation: This can be a fun supplementary arts-and-crafts activity for recess or art class.

- If you prefer, you may skip this and bring in something simple to represent the donkey head, such as a baseball cap with ears taped to it.

Performing Shakespeare's Work

PRIMARY FOCUS OF LESSON

Reading

Students will identify the main ideas of Act 3, Scene 1. [RL.5.10]

Speaking and Listening

Students will perform scenes from Act 3, Scene 1, using appropriate gestures. [SL.5.4]

FORMATIVE ASSESSMENT

Activity Page 11.1

Understanding Shakespeare's Language

Demonstrate comprehension of Act 3, Scene 1. [RL.5.10]

Performance

Performing Shakespeare's Work Perform mini-scenes from Act 3, Scene 1. [SL.5.4]

Activity Page 11.2

Character Profile Determine character motivation and relationships. [RL.5.2]

LESSON AT A GLANCE

| | Grouping | Time | Materials |
|---------------------------------|-------------|---------|---|
| Lesson 11 (90 min.) | | | |
| Language Warm-Up: Donkey Sounds | Small Group | 5 min. | <ul style="list-style-type: none"> <input type="checkbox"/> Bottom transformation costumes from Lesson 10 <input type="checkbox"/> Activity Pages 10.3 and 11.1 <input type="checkbox"/> Projection (Steps for rehearsal) <input type="checkbox"/> Activity Page 11.2 |
| Shakespeare's Language | Small Group | 20 min. | |
| Rehearsal | Small Group | 20 min. | |
| Performance | Whole Group | 30 min. | |
| Writing | Independent | 15 min. | |

LESSON OVERVIEW

In this lesson, students combine their reading and acting skills to perform a very short selection from Act 3, Scene 1. After sharing their scenes, students will write a profile of one character using both the text and the performance as evidence.

For the first time in the unit, students combine all the elements of a theater performance. Be sure to reinforce that, although everyone is basing his or her choices on the same text, different groups may make different choices. If they are well-supported by text, all these choices are right. Debating the merits of various choices can lead to fruitful discussions, and you should encourage students to defend their decisions. If these arguments are well-supported by the text, tell students it is okay to agree to disagree!

Note: The writing activity may be placed before or after the performances, as you choose.

ADVANCE PREPARATION

- Rehearsal time can feel a little chaotic, so you may want to set some additional standards for behavior in group work, such as staying on task, allowing all students to have a chance to speak, and keeping the volume at a reasonable level.
- You may also want to rearrange the classroom to provide rehearsal spaces and a performance space.
- Be prepared to display, through this lesson's digital projection or writing on the board, the steps for rehearsal.

VOCABULARY

Core Vocabulary

bower, n. bed made of flowers and leaves (64)

home-spuns, n. fools from the country (66)

auditor, n. audience (66)

odious, adj. disgusting (66)

savors, v. enjoys (66)

radiant, adj. glowing (68)

knavery, n. prank (68)

translated, adj. transformed (70)

enamored, v. delighted (72)

enthralled, v. fascinated (72)

virtue, n. honor; goodness (72)

wit, n. sense; wisdom (74)

Start Lesson

Lesson 11: Performing Shakespeare's Work

Performing Shakespeare's Work



Primary Focus: Students will identify the main ideas of Act 3, Scene 1. [RL.5.10]

Students will perform scenes from Act 3, Scene 1, using appropriate gestures. [SL.5.4]

LANGUAGE WARM-UP: DONKEY SOUNDS (5 MIN.)

- Invite students to the front of the classroom in groups and have them put on their Bottom transformation costumes. When they are up front, tell them to warm up by giving a big “Hee-Haw.”
- If students have any particularly original transformation props, interview their creators about their inspiration.

Variation: Have the whole class stand and warm up together.

Variation: Remind students that, shortly after his transformation, Bottom sings in addition to making donkey noises. Ask for song recommendations and invite the class to sing them in the style of Bottom as a donkey. Encourage students to give a reason that links Bottom to the song they suggest.

- You may want to establish some volume restrictions. Consider telling students that Bottom is suffering from minor laryngitis from all his acting exertions and can only sing very softly.
- If shyness is not an issue for your class, have students sing in small groups of two to four.

Challenge

Ask students how they think Bottom would like singing in a group of actors, based on what they have read in the text.

SHAKESPEARE'S LANGUAGE (20 MIN.)

- Tell students that today they will be staging, rehearsing, and performing their mini-scenes in the groups that were assigned in the previous lesson.
- Tell students that performances have many components, but they are all grounded in, and must be supported by, the text. Tell students that they must, therefore, be certain they know what happens in their scenes.
- Direct students to Activity Page 10.3 to reread their mini-scenes in their groups and underline any words or phrases they don't understand.
- Have each group look at its mini-scene and use the key questions on Activity Page 11.1 to analyze it. Encourage students to use their work from the previous lesson to help them.
- Point out that for Activity Page 11.1, because the scenes have more than one character speaking, there will be more than one answer to some of the questions.

Activity Pages 10.3–11.1



Reading for Literature Reading/Viewing Closely

Entering/Emerging

Provide 1:1 support to students to complete Activity Page 11.1.

Transitioning/Expanding

Provide support to small groups to complete Activity Page 11.1.

Bridging

Review the directions to complete Activity Page 11.1.

Name: _____ Date: _____

Activity 11.1

Understanding Shakespeare's Language

Mini-Scene # _____

a. Who is speaking? _____

b. To whom is the character speaking? _____

c. Who or what is the character speaking about?

d. What words or phrases do you not understand? Can you define them in context?

e. What extra details can you eliminate to get to the main idea? Lightly cross out any information that you don't need to understand the main point of the speech.



Activity 11.1

Name: _____ Date: _____

f. Where does switching word order or adding a word make the selection easier to understand? _____

g. What lines or words suggest action? _____

h. Explain the section in your own words. _____

- Come back together as a class and read through Act 3, Scene 1, with each group reading its mini-scene.
- After each mini-scene, have the group that read share the summary it wrote in response to Part H of Activity Page 11.1.
- Tell students that when performing, in addition to knowing exactly what happens in a scene, it is important to know what has already happened to the characters and what the characters are being set up for (in other words, what happens next).
- Tell students they should gather this kind of information by taking notes on the other groups' summaries in the margins of their script.



Check for Understanding

Circulate and check students' notes. If necessary, for struggling students, ask questions (How does the character feel? What does the character want in this scene?) to prompt their thinking.

- By the end of this exercise, all students should have a good sense of what happens in each mini-scene of Act 3, Scene 1. Sample summaries of each mini-scene follow:
 - **Mini-Scene 1:** Puck sees the workmen rehearsing. Quince is correcting Bottom's mistakes. Puck thinks they are an odd group of actors. Bottom exits.
 - **Mini-Scene 2:** The workmen continue rehearsing. Bottom re-enters with an ass's head and scares his friends, who run away.
 - **Mini-Scene 3:** Bottom is annoyed that his friends want to play a joke on him, so he decides to stay and sing. Titania awakens, sees him, and falls in love.
 - **Mini-Scene 4:** Bottom is not sure why Titania is in love with him. He says if he were smarter he might leave the wood.
 - **Mini-Scene 5:** Titania begs Bottom to stay and orders the fairies to wait on him. Bottom greets the fairies nicely. They all return to Titania's bower.

Support

If your students need additional support keeping track of the scenes, you may wish to stop after each one, summarize important information, and allow students to record it in their notes.

REHEARSAL (20 MIN.)

- Remind students that, during the previous lesson, they did some preliminary work in groups about how and where characters move.
- Tell them that today they will continue working on that as they think about how the characters speak and act.



Project, or write on the board, the following steps for rehearsal. (Projection 11.1)

1. Read and walk through the scene using the physical actions you chose in Lesson 10.
2. Sit as a group to discuss the scene.
3. As a group, choose two to four moments (a word or two) where something changes, someone is surprised, or a character reveals something important. These are moments you will emphasize. Mark them lightly in pencil on Activity Page 10.3.
4. As a group, discuss what two or three adjectives you would use to describe the characters in this scene. Think back to the “O” exercise if you get stuck. Record them in the margin in pencil.
5. Stand, read, and walk through the scene again.
6. Discuss ideas for changes and ask students to make notes about these changes in your script.
7. Walk through it again with the changes and additions. You can always go back to an earlier version if you prefer.
8. If you have time, repeat this step until you run out of time.
9. Finally, record the movement of your scene and the adjectives you used on the opposite page in your Reader.



Check for Understanding

Circulate as students work and ask them to discuss ideas for changes or additions. If necessary, ask students questions to prompt their thinking (Are there other important moments you forgot? Are there other movements to add? Do you want to change your adjectives?).

PERFORMANCE (30 MIN.)

- Bring the class together to share student performances.
- Clear a space in the front of the room for actors.
- Tell the class that if they are in the audience, they should listen carefully and applaud when the actors finish.
- When all the scenes are finished, discuss them with students, including asking students to list their favorite moments in the other groups' scenes. What made them memorable?

WRITING (15 MIN.)

Note: This activity can also be placed before the performance.

- Direct students to Activity Page 11.2 and tell them they will now create a profile for the character they played, or, in the case of smaller parts, their character group (for example, fairies, workmen). Students who served only as directors may profile any character in their mini-scene.
- Possible characters for the activity are:
 - Bottom
 - Titania
 - Puck
 - Quince
 - Snug/Flute
 - Fairies
 - Workmen

Performance



Speaking and Listening Presenting

Entering/Emerging

Provide 1:1 support, modeling the scene as each student is performing.

Transitioning/Expanding

Allow students to partner and perform a character together.

Bridging

Provide additional support as students rehearse.

Activity Page 11.2





Reading for Literature
Reading/Viewing Closely

Entering/Emerging

Provide 1:1 support to complete Activity Page 11.2.

Transitioning/Expanding

Allow students to work in small groups to complete Activity Page 11.2.

Bridging

Redirect students to pieces of text evidence.

Variation: You may wish to have students regroup by character so that all the Bottoms are working together, all the Titanias are working together, etc.

- As time allows, have students share something new they learned about their character through performance or while completing the profile.
- Consider collecting Activity Page 11.2 to review students' writing and provide feedback.

Name: _____ Date: _____

Activity 11.2



Character Profile

Character Name: _____

1. What does this character want in this scene? _____

2. What is the most important moment in the scene for this character?

3. Why? How does he or she show this? Your example may be from the text or from your staging choices.

4. How does this character feel about the other characters in the scene?

5. How does he or she show this? Your example may be from the text or from your staging choices.

12

Comedy or Tragedy

PRIMARY FOCUS OF LESSON**Speaking and Listening**

Students will memorize Puck's speech in Act 5, Scene 1 and develop gestures to physicalize key words in the speech. [SL.5.4]

Writing

Students will write a journal entry from the perspective of a character using evidence from Act 3, Scene 2. [W.5.3]

FORMATIVE ASSESSMENT**Puck's Speech**

Learning a Speech by Heart Develop physical gestures and memorize Puck's speech. [SL.5.4]

Activity Page 12.1

Writing: Tragedy or Comedy? Describe how characters feel and predict what will happen to them next. [W.5.3]

LESSON AT A GLANCE

| | Grouping | Time | Materials |
|-----------------------------|-----------------------------|---------|--|
| Lesson 12 (90 min.) | | | |
| Summary: Act 3, Scene 2 | Small Group | 15 min. | <input type="checkbox"/> Character cards <input type="checkbox"/> Puck’s final speech handout <input type="checkbox"/> “Finish the Line” worksheet <input type="checkbox"/> Dictionary <input type="checkbox"/> Activity Pages 12.1–12.2 |
| Living Character Map | Whole Group | 15 min. | |
| Learning a Speech by Heart | Small Group/ Whole Group | 30 min. | |
| Writing: Tragedy or Comedy? | Independent | 30 min. | |
| Take-Home Material | | | |
| Learning by Heart | | | <input type="checkbox"/> Activity Page 12.2 |

LESSON OVERVIEW

In this lesson, students read the Act 3, Scene 2 summary and track the many times “true love” changes in this play. Students learn the definitions of comedy and tragedy. They apply their knowledge of character and these definitions to write from the perspective of one of the young Athenians.

Students also begin learning Puck’s final speech by heart. This speech has been selected for several reasons. It’s one of Shakespeare’s most famous speeches, and the length and regular meter and rhyme make it ideal for memorization. Because students have already done in-depth character work on Puck, they are now well prepared to understand and perform it with some depth. And because Puck’s final speech concludes the play, this also sets up a class-wide finale to the unit.

ADVANCE PREPARATION

- Prepare to divide students into six groups—Oberon, Puck, Demetrius, Hermia, Helena, and Lysander—for summary reading.
- Decide if your class default for “learning by heart” will be the eight-line cut version (A) of the speech, the sixteen-line uncut version (B), or if you will differentiate by having some students learn each.
- Prepare the eight-line and/or sixteen-line speeches and memorization “fill-in-the-blank” activity pages, as applicable to your class, for the “learning by heart” activity.

Note: The version of Puck’s speech included in the Reader in Act 5, Scene 1b is the sixteen-line uncut version.

VOCABULARY

Core Vocabulary

noll, n. head (82)

cur, n. mean dog (84)

fray, n. confusion (86)

Literary Vocabulary

comedy, as applied to Shakespeare's plays, a genre with a happy ending and greater humor and a lighter tone than other genres

tragedy, as applied to Shakespeare's plays, a genre with a sad ending, often many deaths, and a dark, serious tone

Start Lesson

Lesson 12: Comedy or Tragedy

Comedy or Tragedy



Primary Focus: Students will memorize Puck's speech in Act 5, Scene 1 and develop gestures to physicalize key words in the speech. [SL.5.4]

Students will write a journal entry from the perspective of a character using evidence from Act 3, Scene 2. [W.5.3]

SUMMARY: ACT 3, SCENE 2 (15 MIN.)

Note: This reading introduces the story of Act 3, Scene 2 in a slightly different way, by including some of Shakespeare's most famous lines from the scene.

- Divide students into six groups: Oberon, Puck, Helena, Demetrius, Lysander, and Hermia.
- Have each group move to different parts of the classroom with scripts (Readers) in hand. Give one member of each group the group's character card to raise high when the group is speaking.
- Tell students that you are going to read them a story and that when their character speaks, their job is to read the line aloud together with lots of enthusiasm.

Variation: Select a student or two to read the narration.

Variation: One student from each group, holding the character card, can do some very simple staging by entering, exiting, looking happy, or looking angry, while the rest read the lines. You might also read through the selection twice, first without any student movement, then with one or more students moving.

Summary: Act 3, Scene 2

pages 80–82

As this scene begins, Puck returns after putting the love juice into Titania's eyes.

OBERON.

How now, mad spirit?

Oberon asks Puck if Titania has fallen in love with the first creature she saw. Puck says:

PUCK.

My mistress with a monster is in love.

He explains that he saw a bunch of guys trying to act out a scene for a play, and he magically transformed the biggest ham in the group into a donkey. He says:

PUCK.

An ass's **noll** I fixèd on his head.

Oberon is pleased with that news. Suddenly Demetrius and Hermia enter the scene and Oberon asks Puck if he also put the juice in the young Athenian's eyes. Oberon says:

OBERON.

Stand close. This is the same Athenian.

noll, n. head

Summary: Act 3, Scene 2

pages 82–86

Puck looks puzzled and says:

PUCK.

This is the woman, but not this the man.

They watch as Hermia and Demetrius argue. Because of the love juice that Puck put in his eyes, Demetrius is now in love with Hermia. Demetrius says:

DEMETRIUS.

O, why rebuke you him that loves you so?

Hermia thinks that he has killed Lysander. Otherwise, why would Lysander have left her? She says:

HERMIA.

Why would he have stolen away from sleeping Hermia?

She's also frustrated that Demetrius is stalking her. Hermia says:

HERMIA.

Out, dog! Out, **cur!** Thou driv'st me past the bounds of maiden's patience.

She runs away farther into the woods. Demetrius is exhausted after chasing Hermia, so he lies down and falls asleep. Oberon yells at Puck and tells him to go to find Helena and bring her back. Puck says:

cur, n. mean dog

Summary: Act 3, Scene 2

pages 84–86

PUCK.

I go, I go, look how I go.

Oberon then puts the juice in Demetrius's eyes and says:

OBERON.

I'll charm his eyes against she do appear.

Puck returns and says that Helena is on her way. He says:

PUCK.

Shall we their fond pageant see? Lord, what fools these mortals be!

Enter Lysander and Helena. Remember that Puck gave the love juice to Lysander by mistake, and that now he is madly in love with Helena. Lysander swears he loves Helena. Helena says:

HELENA.

O devilish holy **fray**! These vows are Hermia's.

Lysander explains that he no longer loves Hermia. He says:

LYSANDER.

I had no judgment when to her I swore.

fray, n. confusion

Summary: Act 3, Scene 2

pages 86–88

Demetrius wakes up, sees Helena, and immediately falls in love with her. Demetrius says:

DEMETRIUS.

O, how ripe in show thy lips, those kissing cherries,
tempting grow!

And even more romantically says:

DEMETRIUS.

O, let me kiss this princess of pure white, this seal of bliss!

She thinks Lysander and Demetrius are making fun of her and yells at both of them. Helena says:

HELENA.

O spite! O hell! I see you all are bent to set against me for
your merriment.

She reminds them that they both love Hermia. She says:

HELENA.

You both are rivals and love Hermia, and now both rivals to
mock Helena.

Demetrius tells her that he no longer loves Hermia and
tells Lysander:

DEMETRIUS.

Lysander, keep thy Hermia. I will none. If e'er I loved her, all that love is gone.

Suddenly Hermia enters, sees Lysander, and asks him why he left her. She says:

HERMIA.

Why unkindly didst thou leave me so?

He tells her he is now in love with Helena and says:

LYSANDER.

The hate I bear thee made me leave thee so.

She can't believe it. She tries to hug him. He says:

LYSANDER.

Hang off, thou cat, thou burr! Vile thing, let loose, or I will shake thee from me like a serpent.

And then he adds:

LYSANDER.

Be certain, nothing truer, 'tis no jest that I do hate thee and love Helena.

Hermia thinks that her old pal Helena has been sneaky and gotten Lysander to fall in love with her. Hermia turns to Helena and says:

HERMIA.

You juggler, you canker-blossom, you thief of love!

Helena makes fun of Hermia and calls her a puppet and little. Lysander joins in and says to Hermia:

LYSANDER.

Get you gone, you dwarf . . . you bead, you acorn.

Demetrius and Lysander continue to fight over Helena. Demetrius says to Helena:

DEMETRIUS.

I say I love thee more than he can do.

The two men leave to go fight somewhere. Helena and Hermia continue to fight. Helena has had enough and says:

HELENA.

I will not trust you, nor longer stay in your curst company.

She runs away and is chased by an angry Hermia. Oberon yells at Puck for making such a mess of things. He tells Puck to create a fog and get all the lovers to fall asleep in the same place. Then Oberon says he has a different flower that will undo the love juice. He tells Puck:

OBERON.

Crush this herb into Lysander's eye.

Oberon's plan is for all the lovers to wake up at the same time and then each man will fall in love with the right woman. Oberon says:

OBERON.

When they next wake, all this shall seem a dream.

Puck creates a fog, brings them all back together, puts them to sleep, and puts the new herb into Lysander's eyes. Puck leaves them sleeping and says:

PUCK.

Jack shall have Jill; naught shall go ill . . . and all shall be well.

LIVING CHARACTER MAP (15 MIN.)

Love-Sentence Updates

- Have students return to their seats, leaving one representative from each group standing at the front with his or her group's character card.
- Distribute arrow and flower cards to additional students.
- Have the class use the arrows to arrange the young Athenians to reflect their love at the beginning of the play.

Helena → Demetrius → Hermia → Lysander

- Once students have a draft arrangement of the actors at the front, have them double-check against the notes they took in their Activity Book "Love Tracker."



Check for Understanding

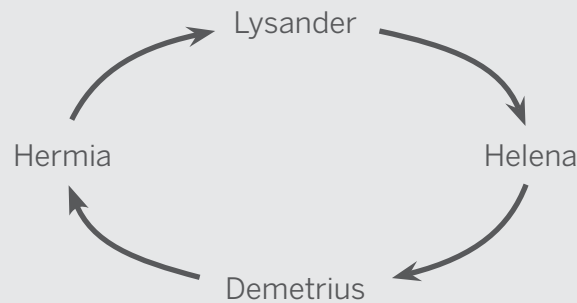
Circulate as students work. Ask students questions to assess their understanding (How do you know Hermia loves Lysander?). As necessary, refer to the text for evidence.



Discussion Questions

In the forest, what has happened to those first lovers? How did it come to happen?

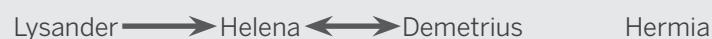
- » Puck bewitched Lysander so that he fell in love with Helena. (Have the students with flower and arrow cards move accordingly: flower to Puck, and then to Lysander.)



- Have students check their work against their “Love Tracker.”

The reading earlier today contained two further developments in love and magic. What is the first one? Draw a star next to the moment in your Reader.

- » Oberon discovered Puck’s mistake and bewitched Demetrius, as he had originally intended.



- Have the class rearrange the arrows again to reflect this. Have students record the development in their Activity Book “Love Tracker” and label it “Act 3, Scene 2.”

And what is the second moment magic is applied to change love?

- » Puck puts the new herb on Lysander.

- Have students put a star next to the moment in their Reader.

Support

Reread Puck's last line before explaining it.



Discussion Questions

Can you predict what the last love diagram will be once the young Athenians wake up?

» Helena ↔ Demetrius Lysander ↔ Hermia

Explain Puck's last line.

» He is saying everything is going to be okay. "Jack shall have Jill" suggests that everyone will find his or her love, but we don't know for sure.

- Tell students that the story of *Jack and Jill* is over 450 years old. There was a comic play titled *Jack and Jill* performed in 1567.



Discussion Questions

Based on what you have read, do you think *A Midsummer Night's Dream* will have a happy ending? What line or lines in the text support your answer? What would make it happy or unhappy?

» Answers will vary.

Ask students to reflect on how often "love" changes in this play. Do you think Shakespeare believes in true love? What evidence do you have from the play?

» Answers will vary.

LEARNING A SPEECH BY HEART (30 MIN.)



To get a better idea of whether the ending is happy, we're going to jump ahead a bit. One of the most famous speeches in *A Midsummer Night's Dream* is Puck's final speech, which ends Act 5 and closes the play.

Note: In this activity, students first physicalize some key words in the speech, which will help them commit the speech to memory. They then speak the speech, adding the physical gestures they have come up with. Finally, they read for meaning and work on committing the speech to memory.



Write the following words on the board:

- weak
 - dream
 - hands
 - slumbered
 - friends
 - mended
 - visions
 - think
- Have students stand in a circle. Tell them that you are going to say the words written on the board. Say the word *weak*.
 - As a class, come up with and agree on a physical gesture for the first word, *weak*.
 - Divide the class into seven groups and assign each group one of the remaining words for which they will devise a gesture.
 - After a few minutes, have each group teach its gesture to the class.
 - Have students open their Readers to Puck's speech in Act 5, Scene 1b, beginning on page 122. Read the speech together aloud and have students add the gestures when they come to relevant words.

Note: You may choose to have students memorize a “cut” version (eight lines) of the speech, or an “uncut” version (sixteen lines). You may also decide to use this as a point of differentiation. The class memorization exercises in the Teacher Guide track to the eight-line version (Option A) and should be achievable without considerable independent work from students or parental support. Learning the sixteen-line version (Option B) can be done using the same activities by increasing the number of lines learned for homework. The Reader prints the full version of the speech, so if you are using the cut version, you may prefer to work from the handout from the beginning.



**If we shadows have offended,
Think but this, and all is mended,
That you have but slumber'd here
While these visions did appear.
And this weak and idle theme,
No more yielding but a dream.
Give me your hands, if we be friends,
And Robin shall restore amends.**



**If we shadows have offended,
Think but this, and all is mended,
That you have but slumber'd here
While these visions did appear.
And this weak and idle theme,
No more yielding but a dream.
Gentles, do not reprehend:
If you pardon, we will mend.
And, as I am an honest Puck,
If we have unearnèd luck
Now to 'scape the serpent's tongue,
We will make amends ere long;
Else the Puck a liar call.
So, good night unto you all.
Give me your hands, if we be friends,
And Robin shall restore amends.**

- Ask students to share their underlined words.
- Make a list of words and ideas that students don't understand. Encourage students to define them from context and to write the definitions in the margin of their Reader or handout. If there are any particularly difficult words, assign a delegation to look them up in a dictionary after class.



Check for Understanding

Circulate to check students' work in the margins of their Reader or handout. For struggling students, assist them in using context clues to define the words they do not understand.

- Tell students that Puck is addressing the audience in this speech. (Since they have not yet read the scene, they don't have that information.)



Discussion Questions

Who are the shadows?

- » Fairies. Puck uses "we," meaning his group, the fairies.

What do you think "give me your hands" means? Remind students that this is an actor onstage.

- » He is asking for applause.

How would you explain the speech in your own words?

- » Answers will vary and may include: Puck is telling the audience that if they found the play offensive, they should pretend it was a dream. He asks for forgiveness, says good night, and asks for applause.

- As a class, chant the lines together.
- Split the class in half. Go through the entire speech aloud with one half reading the first line aloud, the other half reading the second line aloud, etc.
- Distribute the eight-line or sixteen-line "Finish the Line" worksheet.
- Have the whole class read the speech aloud and fill in the last word of each line.
- Invite students to the front of the room to recite as much of the speech as possible without the paper. Tell students that if they get stuck, they may ask the class for help by saying, "Line, please."

Learning a Speech by Heart



Speaking and Listening Presenting

Entering/Emerging

Provide 1:1 support to feed lines, as necessary.

Transitioning/Expanding

Allow students to partner to recite the speech.

Bridging

Provide additional support as students rehearse.



If we shadows _____,
Think but this, and all is _____,
That you have but slumber'd _____
While these visions did _____.
And this weak and idle _____,
No more yielding but a _____.
Give me your hands, if we be _____,
And Robin shall restore _____.



If we shadows have _____,
Think but this, and all is _____,
That you have but slumber'd _____
While these visions did _____.
And this weak and idle _____,
No more yielding but a _____.
Gentles, do not _____:
If you pardon, we will _____.
And, as I am an honest _____,
If we have unearnèd _____
Now to 'scape the serpent's _____,
We will make amends _____;
Else the Puck a liar _____.
So, good night unto you _____.
Give me your hands, if we be _____,
And Robin shall restore _____.

WRITING: TRAGEDY OR COMEDY? (30 MIN.)

- Shakespeare's plays are categorized in several ways. Two categories are comedies and tragedies. Comedies contain more humor than tragedies and usually start with things going badly for the characters, but they have happy endings, often weddings. Tragedies are more serious and have sad endings.
- Direct students to Activity Page 12.1. Read the prompt and tell them they have 10 minutes to write.
- After ten minutes, have students share their paragraph(s) in small groups or with the entire class.

End Lesson

Lesson 12: Comedy or Tragedy

Take-Home Material

LEARNING BY HEART

- For take-home work, have students practice the first four lines of Puck's final speech, but encourage them to go ahead and try for all eight as a challenge. Direct them to Activity Page 12.2 for tips on memorizing.

Variation: Assign memorization of the first eight lines to students who are going to learn all sixteen lines by heart.

Activity Page 12.1



Writing Writing

Entering/Emerging

Provide 1:1 support to students while planning and writing.

Transitioning/Expanding

Allow students to work with a partner.

Bridging

Provide support to plan the writing.

Activity Page 12.2



Tips for Learning by Heart

1. Who is speaking?
2. Read the speech aloud at least ten times.
3. Recite the speech in front of a mirror.
4. Write or type out the speech.
5. Cover the speech with your hand and try to recite it aloud. If you get stuck, uncover it, read it, then cover it and try again.
6. Ask a family member to look at the lines while you try to recite them by heart. If you get stuck, ask for help by saying, "Line, please."

13

Dramatic Indignation and Slapstick Comedy

PRIMARY FOCUS OF LESSON

Reading

Students will identify the main ideas of Act 3, Scene 2. [RL.5.10]

Speaking and Listening

Students will recite Puck's speech from Act 5, Scene 1 in varying tones [SL.5.4]

FORMATIVE ASSESSMENT

- | | |
|--------------------|---|
| Puck's Speech | Warm-Up: Puck's Speech Recite lines of Puck's speech. [SL.5.4] |
| Activity Page 13.1 | Understanding Shakespeare's Language Demonstrate comprehension of Act 3, Scene 2. [RL.5.10] |
| Activity Page 13.2 | Storyboard: Act 3, Scene 2 Demonstrate understanding of character motivation and relationships. [RL.5.2] |

LESSON AT A GLANCE

| | Grouping | Time | Materials |
|--------------------------------------|-------------|---------|--|
| Lesson 13 (90 min.) | | | |
| Warm-Up: Puck's Speech | Whole Group | 15 min. | <input type="checkbox"/> Projections: Puck's final speech <input type="checkbox"/> Activity Pages 13.1–13.3 |
| Reading Excerpt: Act 3, Scene 2 | Small Group | 20 min. | <input type="checkbox"/> Favorite line <input type="checkbox"/> Notecards |
| Understanding Shakespeare's Language | Independent | 10 min. | |
| Storyboard | Independent | 45 min. | |
| Take-Home Material | | | |
| Puck's Speech | | | <input type="checkbox"/> Activity Page 13.3 |

LESSON OVERVIEW

In this lesson, students read and analyze an excerpt from Act 3, Scene 2, paying special attention to strong verbs for performance, and create a director's storyboard of the scene.

Act 3, Scene 2 is notable for combining the anger and high dramatic indignation of the young Athenians' language with slapstick comedy as they make themselves look ridiculous with their increasing levels of frustration. The storyboard exercise allows students to imagine their own production from the perspective of multiple characters.

This lesson gives students more autonomy and ownership of their work, as they will be reading independently in groups and selecting their own passages to analyze with key questions. You may want to be prepared to step in with some additional structure for students who need it.

ADVANCE PREPARATION

- You may want to offer stickers or other small prizes for students who succeed in performing Puck's final speech today.
- Prepare to project Puck's final speech.
- Prepare to divide students into groups of four and to assign a part—Hermia, Helena, Lysander, or Demetrius—to each student.

VOCABULARY

Core Vocabulary

counterfeit, n. false person (96)

statures, n. heights (96)

personage, n. body (96)

maypole, n. tall pole decorated with ribbons and flowers (98)

mock, v. tease in a cruel way (98)

shrewishness, n. nastiness; rowdiness (98)

stealth, n. secretiveness (100)

folly, n. foolishness (100)

- hinders, v.** blocks; stops (100)
- keen, adj.** fierce (102)
- shrewd, adj.** bad-tempered (102)
- vixen, n.** bad-tempered woman (102)
- flout, v.** mistreat (102)
- officious, adj.** overly helpful (102)
- cheek by jowl, adv.** side by side (104)
- fray, n.** confusion (104)

Start Lesson

Lesson 13: Dramatic Indignation and Slapstick Comedy

Dramatic Indignation and Slapstick Comedy



Primary Focus: Students will identify the main ideas of Act 3, Scene 2. [RL.5.10]
 Students will recite Puck’s speech from Act 5, Scene 1 in varying tones. [SL.5.4]

WARM-UP: PUCK’S SPEECH (15 MIN.)

- Ask students if anyone has learned all eight lines of the speech. If so, have students come to the front of the room and perform.
- Remind students reciting the lines that they can ask the class for help if they get stuck by saying, “Line, please.”
- Next, ask all students who are ready to perform the first four lines to come to the front.

Note: If you run out of time, if at all possible, give students who didn’t get a chance to recite in this period a chance to perform for you or another adult during recess, lunch, or other time.

Puck’s Speech



Speaking and Listening Presenting

Entering/Emerging

Provide 1:1 support to provide lines, as necessary.

Transitioning/Expanding

Allow students to partner to recite the speech.

Bridging

Provide additional support as students rehearse.



Project the whole speech and have the class practice reading it together. (Option A) (Projection 13.1)

If we shadows have offended,
Think but this, and all is mended,
That you have but slumber'd here
While these visions did appear.
And this weak and idle theme,
No more yielding but a dream.
Give me your hands, if we be friends,
And Robin shall restore amends.



Project the whole speech and have the class practice reading it together. (Option B) (Projection 13.2)

If we shadows have offended,
Think but this, and all is mended,
That you have but slumber'd here
While these visions did appear.
And this weak and idle theme,
No more yielding but a dream.
Gentles, do not reprehend:
If you pardon, we will mend.
And, as I am an honest Puck,
If we have unearnèd luck
Now to 'scape the serpent's tongue,
We will make amends ere long;
Else the Puck a liar call.
So, good night unto you all.
Give me your hands, if we be friends,
And Robin shall restore amends.

- Once the class seems comfortable with the words, have them recite the whole speech again a few times, varying the delivery (for example, loud, soft, slow, fast, squeaky, deep).
- Divide the class in half and have them recite the second half of the speech as a call and response. One group speaks one line, then the other speaks the other line, and they go back and forth several times. Then switch.
- Turn off the projection and have the class recite the whole speech as a call and response.
- Have the class try reciting the whole speech together.
- Tell students they should learn by heart the second half of the speech for homework.

READING EXCERPT: ACT 3, SCENE 2 (20 MIN.)

- Divide students into groups of four and assign each student a character—Hermia, Helena, Lysander, or Demetrius. Tell them they will read Act 3, Scene 2 in character.
- Tell students that, as they read, they should underline text they don't understand.
- Tell students to also mark places where they think there could be physical action, a time when characters move or do something, in performance. This may be based on information that is stated in or only suggested by the text, as long as they can justify it.
- Tell students that this will help them in a later activity in which they will create storyboard panels (as in a comic book) for a few important moments in the scene.



For example, you can mark a line even though it does not mention movement because you think the character is particularly angry in that moment, and he or she might do something physical to express that anger.

- Remind students that physical actions are not restricted to characters who are speaking. Characters who are listening and reacting might also move or gesture.

Challenge

Ask students to use textual evidence they have read so far about Puck to think about what tone he would use for delivering this speech.

Support

If students are struggling with memorization, review the tips for learning by heart on Activity Page 12.2. Ask students to pick at least one tip they will practice after school or at home.



Check for Understanding

Circulate as students work. Ask students to justify why they marked the places for action. As needed, redirect students to the text to find evidence.

- Tell students to read the scene twice. The first time they should read mainly for meaning, discussing the key questions in their group as needed. The second time they should enjoy channeling their character's feelings and acting. Encourage students to have fun with this reading!

Act 3, Scene 2

page 96

OBERON *has successfully bewitched DEMETRIUS, so he is now in love with HELENA, as is LYSANDER. HERMIA has found the group and begged LYSANDER to explain, unsuccessfully. She turns her attention to HELENA, and the men look on.*

HERMIA.

O me! You juggler! You canker-blossom!
You thief of love! What, have you come by night
And stolen my love's heart from him?

HELENA.

Fine, i'faith!

Fie, fie! you **counterfeit**, you puppet, you!

counterfeit, n. false person

Act 3, Scene 2

pages 96–98

HERMIA.

Puppet? Why so? Ay, that way goes the game.
Now I perceive that she hath made compare
Between our **statures**; she hath urged her height.
And with her **personage**, her tall personage,
Her height, forsooth, she hath prevail'd with him.
And are you grown so high in his esteem,
Because I am so dwarfish and so low?
How low am I, thou painted **maypole**? Speak!
How low am I? I am not yet so low
But that my nails can reach unto thine eyes.

HELENA.

I pray you, though you **mock** me, gentlemen,
Let her not hurt me. I was never curst;
I have no gift at all in **shrewishness**;
I am a right maid for my cowardice.
Let her not strike me. You perhaps may think,
Because she is something lower than myself,
That I can match her.

HERMIA.

Lower! Hark, again.

statures, n. heights

personage, n. body

maypole, n. tall pole decorated with ribbons and flowers

mock, v. tease in a cruel way

shrewishness, n. nastiness; rowdiness

HELENA.

Good Hermia, do not be so bitter with me.
I evermore did love you, Hermia,
Did ever keep your secrets, never wrong'd you;
Save that, in love unto Demetrius,
I told him of your **stealth** unto this wood.
He follow'd you; for love I follow'd him.
But he hath bid me go and threaten'd me
To strike me, spurn me, nay, to kill me, too.
And now, so you will let me quiet go,
To Athens will I bear my **folly** back
And follow you no further: let me go.
You see how simple and how fond I am.

HERMIA.

Why, get you gone. Who is't that **hinders** you?

HELENA.

A foolish heart, that I leave here behind.

HERMIA.

What, with Lysander?

HELENA.

With Demetrius.

stealth, n. secretiveness

folly, n. foolishness

hinders, v. blocks; stops

Act 3, Scene 2

pages 100–102

LYSANDER.

Be not afraid; she shall not harm thee, Helena.

DEMTRIUS.

No, sir, she shall not, though you take her part.

HELENA.

O, when she's angry, she is **keen** and **shrewd**!

She was a **vixen** when she went to school;

And though she be but little, she is fierce.

HERMIA.

'Little' again! Nothing but 'low' and 'little'!

Why will you allow her to **flout** me thus?

Let me come to her.

LYSANDER.

Get you gone, you dwarf;

You bead, you acorn.

keen, adj. fierce

shrewd, adj. bad-tempered

vixen, n. bad-tempered woman

flout, v. mistreat

Act 3, Scene 2

pages 102–104

DEMETRIUS.

You are too **officious**

In her behalf that scorns your services.

Let her alone: speak not of Helena.

Take not her part; for, if thou dost intend

Never so little show of love to her,

Thou shalt pay for't.

LYSANDER.

Now she holds me not;

Now follow, if thou darest, to try whose right,

Of thine or mine, is most in Helena.

DEMETRIUS.

Follow! Nay, I'll go with thee, **cheek by jowl**.

LYSANDER and DEMETRIUS exit.

officious, adj. overly helpful

cheek by jowl, adv. side by side

Act 3, Scene 2

page 104

HERMIA.

You, mistress, all this coil is 'cause of you:

Nay, go not back.

HELENA.

I will not trust you, I,

Nor longer stay in your curst company.

Your hands than mine are quicker for a **fray**,

My legs are longer though, to run away.

HELENA exits.

HERMIA.

I am amazed, and know not what to say.

HERMIA exits.

fray, n. confusion

UNDERSTANDING SHAKESPEARE'S LANGUAGE (10 MIN.)

- Have each student select the four-line section that he or she finds most challenging and individually apply the key questions to those lines. Students should then share their work with their four-member reading group and ask for help from classmates if needed.

Activity Page 13.1



Reading for Literature
Reading/Viewing Closely

Entering/Emerging

Provide 1:1 support for students to complete Activity Page 13.1.

Transitioning/Expanding

Allow students to work in small groups to complete Activity Page 13.1.

Bridging

Review the directions to complete Activity Page 13.1.

Name: _____ Date: _____

Activity 13.1

Understanding Shakespeare's Language

Write your four-line section here:

a. Who is speaking? _____

b. To whom is the character speaking? _____

c. Who or what is the character speaking about? _____

d. What words or phrases do you not understand? Can you define them in context?

e. What extra details can you eliminate to get to the main idea? Lightly cross out any information that you don't need to understand the main point of the speech.



Activity 13.1

Name: _____ Date: _____

f. Where does switching word order or adding a word make the selection easier to understand? _____

g. What lines or words suggest action? _____

h. Explain the section in your own words. _____

STORYBOARD (45 MIN.)

- Explain that a storyboard is a series of illustrations or images used to help visualize what a scene in a movie, play, cartoon, or video game will look like.
- Tell students that, like a comic book, a storyboard does not show every second of action of a scene. Rather, it shows important moments and, perhaps, important dialogue.
- If you don't think your students are familiar with storyboards, consider finding an example of one on the Internet to show the class.



Discussion Questions

What is happening in this scene?

- » Hermia is angry because she thinks Helena stole Lysander. Helena asks the men to protect her from Hermia, then she tries to make peace with Hermia. Lysander and Demetrius jump in to defend Helena and fight each other over her.

What do you think the tone of the scene is? Is it light? Heavy? Humorous? Scary?

- » Answers will vary.

What is the difference between what the characters onstage feel and what Shakespeare wants the audience to feel?

- » Although the characters are very upset, it is a funny scene. Shakespeare wants the audience members to enjoy themselves even though the characters are not enjoying themselves.

- Have students individually select four moments in the scene (“a moment” = one to two lines). Tell them they will be creating a storyboard panel of each of those moments for a stage production.
- Direct students to Activity Page 13.2 and review the instructions.

Variation/Extension: If you have extra time in this lesson or Lesson 14, have students perform some of the storyboards for each other.

Activity Page 13.2



Reading for Literature Reading/Viewing Closely

Entering/Emerging

Provide 1:1 support to complete the storyboard.

Transitioning/Expanding

Allow students to work in small groups to complete the storyboard.

Bridging

Redirect students to the text to find supporting details.



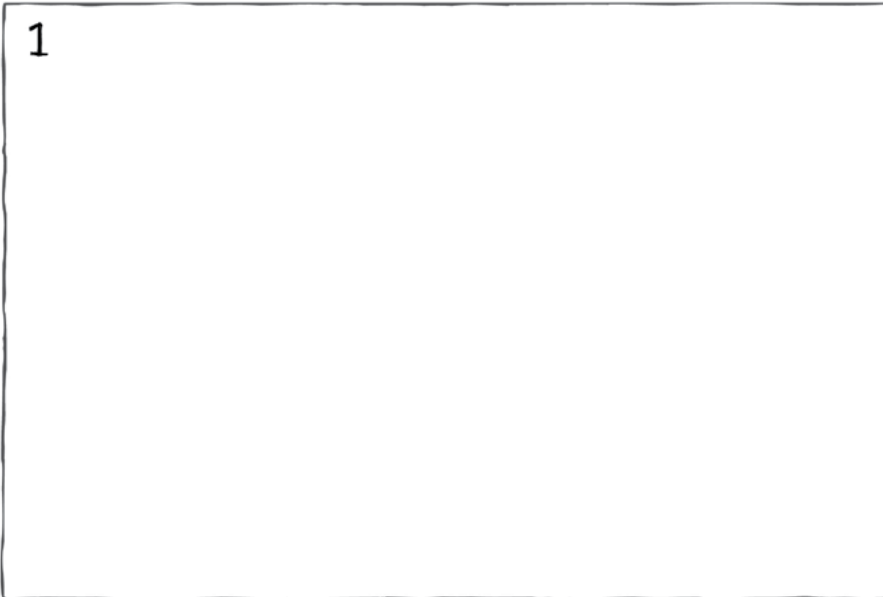
Activity 13.2

Name: _____ Date: _____

Storyboard: Act 3, Scene 2

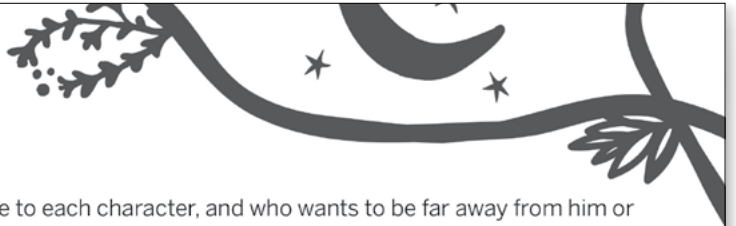
Draw a storyboard panel for each of the four moments you selected.

1



Line or lines you are storyboarding:

Characters: _____



a. Who wants to be close to each character, and who wants to be far away from him or her? Is anyone touching? Are they interacting nicely or not?

b. Where does the character who is speaking look while he or she is speaking?

c. What is his or her expression, and what is he or she doing?

d. Describe how the character talks. Use strong verbs.

e. What is the listener thinking as the character talks?

f. What is he or she doing? Use strong verbs.

g. Is anyone making a gesture or moving while this speech is happening? Explain.



Activity 13.2

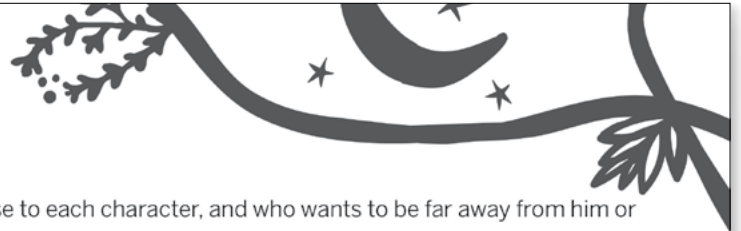
Name: _____ Date: _____

Draw a storyboard panel for each of the four moments you selected.

2

Line or lines you are storyboarding:

Characters: _____



a. Who wants to be close to each character, and who wants to be far away from him or her? Is anyone touching? Are they interacting nicely or not?

b. Where does the character who is speaking look while he or she is speaking?

c. What is his or her expression, and what is he or she doing?

d. Describe how the character talks. Use strong verbs.

e. What is the listener thinking as the character talks?

f. What is he or she doing? Use strong verbs.

g. Is anyone making a gesture or moving while this speech is happening? Explain.



Activity 13.2

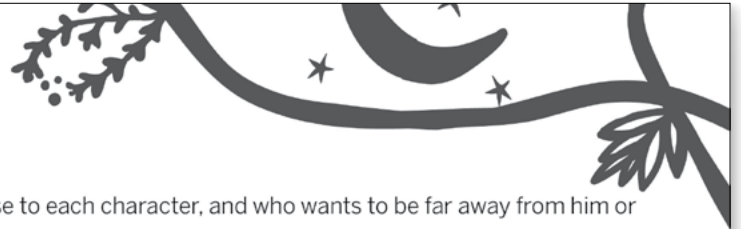
Name: _____ Date: _____

Draw a storyboard panel for each of the four moments you selected.

3

Line or lines you are storyboarding:

Characters: _____



a. Who wants to be close to each character, and who wants to be far away from him or her? Is anyone touching? Are they interacting nicely or not?

b. Where does the character who is speaking look while he or she is speaking?

c. What is his or her expression, and what is he or she doing?

d. Describe how the character talks. Use strong verbs.

e. What is the listener thinking as the character talks?

f. What is he or she doing? Use strong verbs.

g. Is anyone making a gesture or moving while this speech is happening? Explain.



Activity 13.2

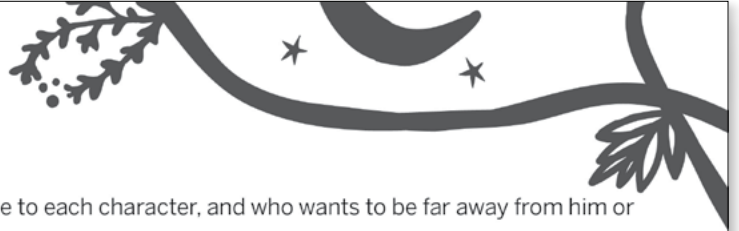
Name: _____ Date: _____

Draw a storyboard panel for each of the four moments you selected.

4

Line or lines you are storyboarding:

Characters: _____



a. Who wants to be close to each character, and who wants to be far away from him or her? Is anyone touching? Are they interacting nicely or not?

b. Where does the character who is speaking look while he or she is speaking?

c. What is his or her expression, and what is he or she doing?

d. Describe how the character talks. Use strong verbs.

e. What is the listener thinking as the character talks?

f. What is he or she doing? Use strong verbs.

g. Is anyone making a gesture or moving while this speech is happening? Explain.

Lesson 13: Dramatic Indignation and Slapstick Comedy

Take-Home Material

PUCK'S SPEECH

- Remind students to finish learning Puck's final speech by heart, using the same techniques as yesterday.
- Tell students that, in Lesson 15, each student will present his or her favorite line to the class.
- Direct students to Activity Page 13.3 and review the questions.
- Tell students to complete Activity Page 13.3 for homework. Tell them that their favorite lines will be a surprise to their classmates, so they should keep the lines secret.
- Students should record this line on Activity Page 13.3 and on a notecard to be collected.

Variation: You may wish to allow/assign students short scenes in groups instead of individual lines if you think they are capable of self-directed rehearsal.

Activity Page 13.3



Student Activity Book



Activity 13.3

Name: _____ Date: _____

Favorite Line

1. What is your favorite line?

2. In what scene does it appear?

3. Who says the line?

4. In your opinion, how does the character say it? (Tone of voice? Volume?) Give a reason from the text that explains your choice.



5. Why does the character say this line?

6. Why is it your favorite?



14

Bottom's Dream

PRIMARY FOCUS OF LESSON

Reading

Students will respond to interview questions from the perspective of the character Bottom. [RL.5.2]

Speaking and Listening

Students will recite Puck's speech from Act 5, Scene 1 with speed and accuracy. [SL.5.4]

FORMATIVE ASSESSMENT

Activity Page 14.1

Writing: Bottom's Ballad Determine character motivation and challenges. [RL.5.2]

Puck's Speech

Puck's Speech, Practice Recite lines of Puck's speech. [SL.5.4]

LESSON AT A GLANCE

| | Grouping | Time | Materials |
|---------------------------------|-------------|---------|---|
| Lesson 14 (90 min.) | | | |
| Interpretation Variation | Whole Group | 15 min. | <input type="checkbox"/> Activity Pages 13.2, 13.3, and 14.1 <input type="checkbox"/> Student notebooks or paper <input type="checkbox"/> Notecards <input type="checkbox"/> Video |
| Summary: Act 4, Scene 1 | Independent | 10 min. | |
| Reading Excerpt: Act 4, Scene 1 | Partner | 20 min. | |
| Writing: Bottom's Ballad | Independent | 30 min. | |
| Puck's Speech, Practice | Whole Group | 15 min. | |
| Take-Home Material | | | |
| Favorite Lines | | | <input type="checkbox"/> Activity Page 13.3 |

LESSON OVERVIEW

Students will read a narrative version of Act 4, Scene 1 and Bottom's speech from the end of the scene. They will then write a ballad from Bottom's perspective about the evening's adventures.

Today's lesson is based on one of the most famous images in *A Midsummer Night's Dream*—Bottom's dream. Taking it as a jumping-off point, students are given a structured, character-driven way to reflect on themes of the entire play.

ADVANCE PREPARATION

- Collect the “favorite lines” homework assigned at the end of the previous lesson.
- Prepare to distribute one notecard to each student at the end of the lesson.

VOCABULARY

Core Vocabulary

expound, v. describe in detail **(108)**

patched fool, n. clown **(108)**

ballad, n. poem or song that tells a story **(110)**

Start Lesson

Lesson 14: Bottom's Dream

Bottom's Dream



Primary Focus: Students will respond to interview questions from the perspective of the character Bottom. **[RL.5.2]**

Students will recite Puck's speech from Act 5, Scene 1 with speed and accuracy. **[SL.5.4]**

INTERPRETATION VARIATION (15 MIN.)

- Ask a student to share one of their storyboard panels from Lesson 13 (Activity Page 13.2). Ask students if any other students chose that moment.
- If applicable, discuss how the students' panels are different.

Activity Page 13.2



- Have more students share panels and, as applicable, compare different interpretations of the same moment.



Video: Act 3, Scene 2. Show students the film adaptation. They should watch closely for the moments in their storyboard.

- Discuss with students how the film compared and contrasted with their storyboard interpretations (for example, both versions depicted Helena and Hermia being angry with each other, but one showed a physical fight, while the other showed a tense conversation).

SUMMARY: ACT 4, SCENE 1 (10 MIN.)

- Have students read the passage silently to themselves and answer the discussion questions in a notebook.

Summary: Act 4, Scene 1

page 106

Meanwhile, back in Titania's bower...

Oberon comes forward with Puck, sees Titania sleeping with Bottom, and feels sorry for her. Now that she has the changeling boy, he removes the spell from her. She is horrified when she sees that she has been in love with a donkey. Oberon tells Puck to remove the donkey head from Bottom but leave him sleeping.



Discussion Questions

How do you think Oberon felt when he saw Titania embracing Bottom with a donkey head?

- » Answers will vary. Oberon set out to play a mean trick on Titania, so he may have been pleased that he succeeded. On the other hand, he removed the spell, so perhaps he felt bad about his mischief.

Based on what we know about Bottom's character, do you think he will be happy or sad to be returned to his normal state? Give a reason from the play to support your answer.

- » Answers will vary.

Puck's Speech



Speaking and Listening Presenting

Entering/Emerging

Provide 1:1 support to provide lines, as necessary.

Transitioning/Expanding

Allow students to partner to recite the speech.

Bridging

Provide additional support as students rehearse.



Check for Understanding

Circulate to check students' work. If necessary, for struggling students, reference the text to support students finding the answers.

READING EXCERPT: ACT 4, SCENE 1 (20 MIN.)

- Have students read Bottom's speech aloud to a partner, then switch so that each pair can read the speech twice.
- Have students underline any confusing words or phrases.

BOTTOM.

[*Awakening*] When my cue comes, call me, and I will answer: my next is, ‘Most fair Pyramus.’ Heigh-ho! Peter Quince! Flute, the bellows-mender! Snout, the tinker! Starveling! God’s my life, stolen hence, and left me asleep! I have had a most rare vision. I have had a dream, past the wit of man to say what dream it was: man is but an ass, if he go about to **expound** this dream. Methought I was—there is no man can tell what. Methought I was—and methought I had—but man is but a **patched fool**, if he will offer to say what methought I had. The eye of man hath not heard, the ear of man hath not seen, man’s hand is not able to taste, his tongue to conceive, nor his heart to report, what my dream was. I will get Peter Quince to write a **ballad** of this dream: it shall be called ‘Bottom’s Dream,’ because it hath no bottom; and I will sing it in the latter end of a play, before the Duke.

BOTTOM *exits.*

expound, v. describe in detail

patched fool, n. clown

ballad, n. poem or song that tells a story

Support

Ask questions, such as *How do you think _____ feels? Why do you think _____?* to help students understand the passage.

- Have students work in their reading pairs to answer the key questions verbally and define unknown words from context. Remind them that the key questions are listed at the beginning of their Activity Book.



Check for Understanding

Circulate and check with each pair. Ask students to explain the answers to the key questions.

- Bring the class back together for discussion.



Discussion Questions

“The eye of man hath not heard, the ear of man hath not seen, man’s hand is not able to taste, his tongue to conceive, nor his heart to report, what my dream was.” What is strange about that sentence?

- » Bottom has all the senses and body parts mixed up

Correct Bottom’s mixed-up senses and body parts.

- » The eye of man hath not seen, the ear of man hath not heard, etc.

- Tell students that here Bottom is misquoting a passage from the Bible and that Shakespeare’s audiences would have appreciated the joke of Bottom mixing up the words.



Discussion Question

What happens onstage during this excerpt?

- » Bottom wakes up, as if he were just offstage. He calls out to his friends. As he wakes up, he remembers, or he thinks he remembers, having a very strange dream. (We can infer this is the dream of being loved by Titania and having a donkey head.) It’s an extraordinary dream, and he thinks telling everyone about it will really add to the performance. He’s going to ask Peter Quince to write it for him, and he’ll perform it after their play.

WRITING: BOTTOM'S BALLAD (30 MIN.)

- Read and review the Activity Page 14.1 prompt with students.

Variations to Activity Page 14.1:

- Instead of doing an imaginary interview, the teacher can play the part of Bottom and be interviewed by the class.
 - Ask students to brainstorm additional questions for Bottom.
- Have students share their ballads.
- Discuss differences in interpretation. Did students whose ballads are very different focus on different moments/lines in the text? Or did they just read the same lines differently?

Activity Page 14.1



Reading for Literature Reading/Viewing Closely

Entering/Emerging

Provide 1:1 support to answer the interview questions.

Transitioning/Expanding

Allow students to work in small groups to complete the interview.

Bridging

Redirect students to the text where they can find support for the answers.

Writing: Bottom's Ballad

A ballad is a poem or song that tells a story.
Here are some examples of ballads:

from "The Ballad of Billy the Kid," lyrics by Billy Joel

*From a town known as Wheeling, West Virginia
Rode a boy with a six gun in his hands
And his daring life of crime
Made him a legend in his time
East and west of the Rio Grande*

from "The Ballad of Davy Crockett," lyrics by Thomas Blackburn

*Born on a mountaintop in Tennessee
Greenest state in the Land of the Free
Raised in the woods so's he knew every tree
Kilt him a bear when he was only three.
Davy, Davy Crockett, king of the wild frontier...*

Bottom wants to perform a ballad of his dream, but he needs your help. First you should imagine an interview with Bottom to hear his perspective on his amazing night.

Answer the following questions from Bottom's point of view. Include examples from the text to support your answer. Then write Bottom a ballad that reflects his story.

Your ballad does not need to rhyme or be set to music, but it may do these things. It's up to you (and Bottom).

Questions for Bottom:

1. What is your greatest want in life?



2. What did you expect when you went into the forest?

3. What happened to you there?

4. If you could go back in time, would you still go into the forest?

5. Were you sorry to wake up from your dream?

Activity 14.1

Name: _____ Date: _____

6. What has changed because of your dream? What has stayed the same?

7. What musical style best represents your dream? Is it rock and roll? A folk song? A rap? A poem without any music? Why? What adjectives apply to both your dream and the musical style?



Challenge

Ask students to brainstorm what Shakespeare's audience might have said as a cheer.

Puck's Speech



Speaking and Listening Presenting

Entering/Emerging

Provide 1:1 support to provide lines, as necessary.

Transitioning/Expanding

Allow students to partner to recite the speech.

Bridging

Provide additional support as students rehearse.

PUCK'S SPEECH, PRACTICE (15 MIN.)

- Ask a volunteer to come to the front of the room and recite the speech.
- Students may ask the class for help if they get stuck.
- Split the class in half and have teams compete to see who can recite Puck's speech faster. With scripts in hand, have each group take turns reciting the speech. The teacher will be the timekeeper. Cheers go to the winning side.
- Ask for volunteers who believe they can recite the eight lines the fastest from memory. Tell them that, according to the Folger Shakespeare Library, the world record is 10 seconds.
- As students compete, name one student "timekeeper" and one student "script keeper." The script keeper should ensure that the contestant says all the words.
- Do this as many times as needed until a winner is declared or time runs out.

Lesson 14: Bottom's Dream

Take-Home Material

FAVORITE LINES

- Give each student a notecard.
- Tell students that, as homework, they should write their favorite line from their Lesson 13 homework (Activity Page 13.3) on the notecard, then practice presenting it.
- Have them also practice reciting Puck's final speech from memory. Remind them that they will be reciting the speech during the next (final) lesson.

Activity Page 13.3



15

Celebrating the Work

PRIMARY FOCUS OF LESSON

Speaking and Listening

Students will perform Shakespeare's work independently and in small groups. [SL.5.4]

FORMATIVE ASSESSMENT

Performance

Who Am I? Favorite Lines Perform lines using gestures and conveying emotions. [SL.5.4]

Group Performance, Option A: Activity Page 15.1

Writing Summarize lines from four acts and present the scenes as a group. [RL.5.2; SL.5.4]

Group Performance, Option B: Pantomime

Pyramus and Thisbe Pantomime Create and perform a pantomime. [SL.5.4]

LESSON AT A GLANCE

| | Grouping | Time | Materials |
|---------------------------------|-------------|---------|--|
| Lesson 15 (90 min.) | | | |
| Who Am I? Favorite Lines | Whole Group | 30 min. | <input type="checkbox"/> Character cards (optional) <input type="checkbox"/> Option A: Activity Page 15.1 |
| Group Performance | Small Group | 40 min. | <input type="checkbox"/> Video: Act 5, Scene 1 (optional) |
| Summary: Finishing up the Story | Independent | 20 min. | |

LESSON OVERVIEW

Today's lesson celebrates the successful completion of the unit by reviewing the entire play. Students warm up by sharing their favorite moments and playing a line identification game. They then split into groups to create final scenes for performance, drawing from either their favorite lines or the play within the play in Act 5, Scene 1, at your discretion. Finally the class reads the narrative that finishes the story of the play and watches the play within a play on video.

The play within the play works best with a broad sense of humor. If students are performing it (and if you have extra time, you may want to include more of it than appears here), encourage students to be as dramatic as possible. Remind students that dramatic overacting is not limited to being loud—encourage them to think of all kinds of exaggeration.

ADVANCE PREPARATION

- Decide which option your class will pursue for the group performance.
- Review students' favorite line and scene choices, and make note of where in the play they occur.
- If students have selected their favorite lines disproportionately from one or two scenes, consider asking a few students to select an extra line from an underrepresented scene to use for the performance component.
- Prepare to show the video of the "play within a play." (Act 5, Scene 1)

VOCABULARY

Core Vocabulary

Note: The core vocabulary is drawn from reading Act 5, Scene 1a, which is also included in Group Performance Option B.

lime, n. limestone (a type of stone used for building) **(118)**

rough-cast, n. cement **(118)**

chink, n. a crack **(118)**

tomb, n. a monument over a grave **(118)**

grisly, adj. horrible **(120)**

mantle, n. a cape **(120)**

tarrying, v. remaining **(120)**

Start Lesson

Lesson 15: Celebrating the Work

Celebrating the Work



Primary Focus: Students will perform Shakespeare's work individually and in small groups. [SL.5.4]

WHO AM I? FAVORITE LINES (30 MIN.)

- Go around the room asking students to stand and perform the favorite lines they prepared in the take-home assignment from the previous lesson.
- Point out how great the language sounds. Model positive feedback and invite other students to chime in.

Note: Your positive feedback might include telling students how, in choosing particular tones of voice or gestures, they really reminded you of the character they were playing. You might congratulate students on original interpretations, telling them they helped you think about a character in a new way. You may also congratulate students on strongly conveying emotions and making complicated language clear and understandable.

Performance



Speaking and Listening Presenting

Entering/Emerging

Allow students to use their written notes.

Transitioning/Expanding

Allow students to partner with someone with the same line.

Bridging

Prompt students with key words or gestures.

As students share their lines, audience members should guess which character they think the line belongs to. You may have them guess by raising hands, shouting out answers, or lining up behind a character card.

Variation: Have students write down all their guesses as they go, then review the answers together at the end.

- If multiple suggestions arise, discuss what made students think the line belonged to a particular character. Ask students to look at the line in detail: what words or suggested actions support their choice?

GROUP PERFORMANCE (40 MIN.)

Variation: If you choose Option B, you may want to skip ahead and read the first part of Summary: Act 4, Scene 2 and Act 5, Scene 1 together as a class before beginning the group performance activity.

Option A—*A Midsummer Night’s Dream*, Four Acts Reviewed

- After the warm-up, divide students into groups based on the scene their favorite line came from.
- Groups should not consist of more than five or six students. If many students have selected lines from the same scene, create two groups for that scene.
- Explain that each group is responsible for telling the story of its scene in a performance. Instruct students to prepare as follows:
 - First, they should briefly summarize the entire scene in no more than 10 sentences. They should record these sentences in their Activity Books on Activity Page 15.1.
 - Then they should insert their favorite lines into the summary chronologically. Have students refer to the summary of Act 3, Scene 2 (page 80) for a model that combines a summary with lines from the scene.
 - Finally, they should develop and present a “freeze-frame” depicting each group member’s favorite line.

Activity Page 15.1



Support

Have students review the purpose of a summary, to identify the main points of something, prior to drafting.



Reading for Literature Reading/Viewing Closely

Entering/Emerging

Provide 1:1 support to students to complete Activity Page 15.1.

Transitioning/Expanding

Provide support to small groups to complete Activity Page 15.1.

Bridging

Review the directions to complete Activity Page 15.1.



Copy those sentences below, then insert your group's favorite lines after the sentence that mostly closely matches where in the scene that line appears.

Example:

Summary sentence: *Puck changes Bottom's head into an ass's head.* _____

Favorite line: *"O Bottom, thou art translated!"* _____

Summary sentence: *Titania wakes up and sees the transformed Bottom.* _____

Favorite line: *"I pray thee, gentle mortal, sing again."* _____

After you have organized your favorite lines within your original summary, develop a "freeze frame" pose for each line.

Summary sentence: _____

Favorite line: _____

Summary sentence: _____

Activity 15.1

Name: _____ Date: _____

Favorite line: _____

Summary sentence: _____

Favorite line: _____

Summary sentence: _____

Favorite line: _____

Summary sentence: _____



Favorite line: _____

Summary sentence: _____

Favorite line: _____

Summary sentence: _____

Favorite line: _____

Summary sentence: _____

Activity 15.1

Name: _____ Date: _____

Favorite line: _____

Summary sentence: _____

Favorite line: _____

Summary sentence: _____

Favorite line: _____





- Have groups present their scenes in the order in which they appear in the play.
- Within their scenes, groups should read their summaries with the favorite lines inserted. After each favorite line, they should perform their “freeze-frame” pose.
- For scenes that are not being “performed,” briefly summarize what happens using character cards for visual aids.

Option B—Pyramus and Thisbe Pantomime

Note: This option is more time consuming because it requires reading and preparing new Shakespeare text. It may cause your class to run long, so do not choose this option if you are on a tight schedule—it is important not to skip the final activity, “Finishing Up the Story.”

- If students have not yet read the Summary: Act 4, Scene 2 and Act 5, Scene 1a, remind them that in Act 1, Bottom, Quince, and friends are preparing the play “The most lamentable comedy and most cruel death of Pyramus and Thisbe” to perform for the Duke’s wedding reception. The excerpt they will now read is the prologue, or introduction, to that play within the play.



The story of Pyramus and Thisbe is the story of two ill-fated lovers. It is a part of Roman mythology written by a poet named Ovid. Shakespeare also based his play *Romeo and Juliet* on this story, and his audience would have been familiar with this story.

- Explain that students will read the prologue and analyze it as a class.
- Explain that pantomime is a traditional term for a scene in a play where actors perform all the actions without speaking. Basically, it is a narrative version of charades.
- After reading the prologue, students will divide into groups to create pantomimes that reflect the story of the play, “The most lamentable comedy and most cruel death of Pyramus and Thisbe,” as described in the prologue.
- Tell students that the characters in the play are not exactly the same as the characters Quince discussed in Act 1, Scene 2. Perhaps the workmen decided to make some changes in rehearsal.
- Begin by reading the excerpt from Act 5, Scene 1a together as a class, one sentence at a time. Break at the indicated points to add instructions and discuss.

QUINCE.

Gentles, perchance you wonder at this show
But wonder on, till truth make all things plain.
This man is Pyramus, if you would know;
This beauteous lady Thisbe is certain.
This man, with **lime** and **rough-cast**, doth present
Wall, that vile Wall which did these lovers sunder;
And through Wall's **chink**, poor souls, they are content
To whisper. At the which let no man wonder.
This man, with lantern, dog, and bush of thorn,
Presenteth Moonshine; for, if you will know,
By moonshine did these lovers think no scorn
To meet at yonder **tomb**, there, there to woo.

lime, n. limestone (a type of stone used for building)

rough-cast, n. cement

chink, n. crack

tomb, n. monument over a grave



Discussion Questions

List the characters in the play within the play so far.

- » Pyramus, Thisbe, Wall, Moonshine

Who is Pyramus? (If students need a hint, remind them that they learned about Pyramus in Act 1, Scene 2.)

- » Pyramus is a young man in love.

Who is Thisbe?

- » the woman Pyramus loves

Who is Wall?

- » a wall

Note: Students may need to have it reinforced that the workmen have a person playing a wall. As a follow-up, ask students why they think a wall is included. Why would the workmen have made that choice? Why would Shakespeare have the workmen make that choice?



Discussion Question

Who is Moonshine?

- » the light of the moon

- Point out that at this stage in the prologue, we know that Pyramus and Thisbe are going to meet at the tomb.
- Tell students to listen for plot points as they read the next excerpt.

QUINCE.

This **grisly** beast, which Lion hight by name,
The trusty Thisbe, coming first by night,
Did scare away, or rather did affright;
And, as she fled, her **mantle** she did fall,
Which Lion vile with bloody mouth did stain.
Anon comes Pyramus, sweet youth and tall,
And finds his trusty Thisbe's mantle slain:
Whereat, with blade, with bloody blameful blade,
He bravely broach'd his boiling bloody breast;
And Thisbe, **tarrying** in mulberry shade,
His dagger drew, and died. For all the rest,
Let Lion, Moonshine, Wall, and lovers twain
At large discourse, while here they do remain.

grisly, adj. horrible

mantle, n. cape

tarrying, v. remaining

- Divide students into groups of five or six and assign each student a character: Pyramus, Thisbe, Lion, Moonshine, or Wall.
- Tell them to use the margin of the Reader to list plot points in the play within the play. Have them then work in their groups to create a pantomime of the story.

- Plot points are:
 - Thisbe goes to the tomb to meet Pyramus.
 - Lion frightens Thisbe.
 - Thisbe runs away and drops her mantle.
 - Lion gets blood on her mantle.
 - Pyramus arrives at the tomb and sees the bloody mantle.
 - Thinking his love is dead, Pyramus kills himself with his sword.
 - Thisbe returns and finds Pyramus dead.
 - She draws his dagger and dies.
- As students rehearse, circulate and review groups' plot points.
Variation: You can assign roles after approving the plot points.

SUMMARY: FINISHING UP THE STORY (20 MIN.)

- As a class, read the narrative, with each student taking a sentence.

Summary: Act 4, Scene 2 and Act 5, Scene 1a page 112

- The fog that Puck created has cleared, but the four lovers are still asleep in the woods.
- To celebrate May Day, Theseus, Hippolyta, and Hermia's father, Egeus, arrive there with a hunting party and find the sleeping lovers.
- They wake the lovers with loud horns and shouts.
- Lysander tries to explain what has happened.
- Egeus tells Theseus to punish Lysander for eloping with Hermia.

Summary: Act 4, Scene 2 and Act 5, Scene 1a pages 112–116

- Demetrius explains that he no longer loves Hermia but instead loves Helena, though he is not sure how that happened.
- Egeus is not happy with this, but Theseus uses his power to override Egeus's wishes.
- Theseus tells the lovers to come with him to be married.
- The lovers are left alone and wonder if they are still dreaming.
- They decide that they are awake, and they follow Theseus to Athens.
- Meanwhile, Quince and the other workmen are very worried about Bottom's transformation and disappearance.
- They reminisce about his great skill as a performer.
- Everyone thinks it is very sad that he won't be able to perform the play for the wedding.
- Bottom walks in.
- Everyone is very glad to see him!
- Bottom urges his friends to get their things together so they can go perform at the court.
- The Athenians all arrive at the court for a party.

Challenge

Ask students who offer advice to the characters to cite evidence from the play thus far that helps them know why it is good advice.



Speaking and Listening
Presenting

Entering/Emerging

Provide 1:1 support to students as they perform.

Transitioning/Expanding

Allow students to partner with someone.

Bridging

Provide additional support in the rehearsal.

Summary: Act 4, Scene 2 and Act 5, Scene 1a

page 112

- One of Theseus's staff members presents him with a list of entertainments to choose from.
- He chooses "A tedious brief scene of young Pyramus and his love Thisbe"—Bottom, Quince and their friends' play.

Option A



Video: Show the Act 5, Scene 1 play within a play.

- Tell students that they may boo, hiss, applaud, or shout advice at the characters if they wish, just as the groundlings might have.
- To avoid too much noise and chaos, you may choose to allow only a small group of students to talk back to the play at any one time—you can do it row by row or distribute some sort of token that students may keep or share. One such token might be a bag of nuts, the preferred snack of groundlings everywhere.

Option B

- Have groups perform their pantomimes.

Options A and B

- Continue reading.

Summary: Act 4, Scene 2 and Act 5, Scene 1a

page 116

- The play is a strange and funny spectacle, but everyone enjoys it.
- Still, when Bottom offers to perform an epilogue or a dance, Theseus says perhaps it is time for bed.
- The newlyweds go off to sleep.
- The fairies wander the halls of the palace, blessing the mortals' marriages and lives together.
- Puck has the final words: "If we shadows . . ."

- Invite students to stand and recite, chorally and from memory, Puck's final speech.
- Applaud your students!

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Contributors

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Carolyn Pinkerton
Scott Ritchie
Kelina Summers

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Contributors to Earlier Versions of These Materials

Susan B. Albaugh, Kazuko Ashizawa, Kim Berrall, Ang Blanchette, Nancy Braier, Maggie Buchanan, Paula Coyner, Kathryn M. Cummings, Michelle De Groot, Michael Donegan, Diana Espinal, Mary E. Forbes, Michael L. Ford, Sue Fulton, Carolyn Gosse, Dorrit Green, Liza Greene, Ted Hirsch, Danielle Knecht, James K. Lee, Matt Leech, Diane Henry Leipzig, Robin Luecke, Martha G. Mack, Liana Mahoney, Isabel McLean, Steve Morrison, Juliane K. Munson, Elizabeth B. Rasmussen, Ellen Sadler, Rachael L. Shaw, Sivan B. Sherman, Diane Auger Smith, Laura Tortorelli, Khara Turnbull, Miriam E. Vidaver, Michelle L. Warner, Catherine S. Whittington, Jeannette A. Williams.

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