

SREB

SREB Readiness Courses  
*Transitioning to college and careers*

# Literacy Ready

English Unit 3 . Literary Analysis and  
Developing an Argumentative Essay

Southern  
Regional  
Education  
Board

592 Tenth Street, NW  
Atlanta, GA 30318  
(404) 875-9211

[www.sreb.org](http://www.sreb.org)



## Unit 3

# Table of Contents

Course Overview and Pacing Guide.....	2
Lesson 1: What’s in a Dream? .....	6
Lesson 2: Close Reading of Complex Text.....	20
Lesson 3: Text Analysis and Literacy Criticism.....	41
Lesson 4: Designing a Plan for the Final Essay .....	76
Lesson 5: Act IV and Independent Research.....	109
Lesson 6: Completing the Play and Developing the Final Essay.....	126
References .....	163

## Unit 3

# Course Overview

### Overview and Rationale:

This English unit will focus on literary analysis and the reading of assorted texts to develop an argumentative essay. The anchor text for this Unit will be *A Midsummer Night's Dream*, by William Shakespeare. A play by Shakespeare is often a required reading for a senior English course in British Literature or a generic English IV Course. A Unit on a Shakespearean play may well satisfy a senior English requirement. Students will focus on strategies for close reading of complex texts and the use of two-column notes to read and annotate both the play and other texts. Emphasis will be placed on gathering evidence from both the play and other texts to support an argument in the final written assignment. The prompt for this unit is:

How is Shakespeare's representation of 'dreams' in the play, *A Midsummer Night's Dream*, represented in historical and modern theories? After reading William Shakespeare's *A Midsummer Night's Dream*, and reading/researching informational texts exploring the purpose and meaning of dreams, write an argumentative essay in which you argue how the influence of dreams on the characters in the play is supported through historical and modern dream theory. Support your position with evidence from the text/s. Be sure to include citations for your evidence.

Students will be guided through the writing process beginning with the establishment of a claim for the argument, and include correct citations for the evidence used in the essay. The success of the readiness units lies in the classwork with student and teacher interaction to practice and use each literacy strategy for students to become more independent readers and thinkers. You may find that this process may take more time to complete assignments and read the texts than in other English classes, but, in the long run, students assigned to this course will benefit from the time to practice and reinforce the skills they will need to be successful in post-secondary settings.

## Week 1

---

### Lesson 1: What's in a Dream?

1. Students will be introduced to the unit.
2. Students will recall and record dreams that they have had and compare them to questions about “What dreams do you have?” for the future.
3. Students will review contemporary websites that interpret dream images.
4. Students will be introduced to the close reading strategy of analyzing sentence structure for understanding text and then complete a close reading of Aristotle’s views about dreams.
5. Students will review the components of the unit’s essay prompt and complete a Quick Write on the meaning of the prompt.
6. Students will review the indicators of the essay scoring rubric and construct a chart of the meaning of the descriptor for a proficient performance.

## Week 2

---

### Lesson 2: Close Reading of Complex Text

1. Students will participate in a discussion about Shakespearean plays that they have read in school or seen to discuss their understanding of the language.
2. Students will view and take notes on introductory videos of the plot of *A Midsummer Night's Dream*.
3. Students will engage in group, paired and independent reading of Act I, Scene i of the play and use annotation strategies that are modeled.
4. Students will use a two-column note taking format to annotate the text of the play.
5. Students will trace the use of the word, “dream” in the scene.
6. Students will read and annotate “Dream Analysis,” by Sigmund Freud and respond to guided discussion questions.
7. Students will complete a T-Chart comparing the notion of dreams by Aristotle and Freud.
8. Students will construct a graphic organizer that connects references to dreams in Act I, Scene i to the theories of Aristotle and Freud.

## Week 3

---

### Lesson 3: Text Analysis and Literary Criticism

1. Students will be introduced to the workmen, characters in Act I, Scene ii.
2. Students will read and annotate Act I, Scene ii of the play, summarize the scene and answer questions in their Academic Notebook.
3. Students will complete a vocabulary activity based on assigned and student-selected words from the texts and complete a group word sort to categorize their words.

4. Students will read and annotate a scholarly article about the workmen in the play.
5. Students will review the process for writing a rhetorical précis and write a précis for the opening paragraphs of the scholarly article.
6. Students will take a short quiz on Act II of the play.
7. Students will read and annotate an article of literary analysis.

## Week 4

---

### Lesson 4: Designing a Plan for the Final Essay

1. Students will return to the final essay prompt and develop a graphic organizer to plan their essay.
2. Students will read and annotate Act III of the play and continue to trace the “lovers.”
3. Students will answer the discussion questions for Act II in their Academic Notebooks and share their answers through class discussion.
4. Students will complete the vocabulary activity and complete a new word sort.
5. Students will a twenty-first century social media entry that traces the feelings of one or more characters based on the action of the play so far.
6. Students will continue reading and annotating a scholarly article and summarize the paragraphs read.

### Lesson 5: Act IV and Independent Research

1. Students will read and annotate Act IV of the play.
2. Students will take a quiz on Act IV.

## Week 5

---

### Lesson 5: Act IV and Independent Research

3. Students will review criteria and processed for effective and credible Internet research.
4. Students will conduct independent, on-line research for their final essays.

### Lesson 6: Completing the Play and Developing the Final Essay

1. Students will read and annotate Act V of the play and answer guided questions about the plot and characters during this act.
2. Students will develop a short, 3-5 paragraph essay on dreams, based on the play, informational texts and independent research.
3. Students will engage in a peer review of their 3-5 paragraph essays by creating a T-Chart of their partner’s examples of dreams and the author’s supporting evidence.
4. Students will edit their essays based on the finding from their editors.
5. Students will use sticky notes to identify one good example with evidence from their essays and post them on a set of labeled charts
6. Students will work in groups to read the examples with evidence, add to the details, or move the examples to another chart.

## Week 6

---

### Lesson 6: Completing the Play and Developing the Final Essay the author's supporting evidence

7. Students will review the completed examples and identify other examples that may fit the thesis of their essays and add details to their planning charts.
8. Students will review the prompt again and generate a new chart of dream representation, dream symbols and examples of characters and their dreams.
9. Students will review the “Classical Argument Structure” for writing an argumentative essay and helpful websites for constructing a draft of the essay.
10. Students will create a Literary Argument Essay Outline in their Academic Notebooks.
11. Students will write a draft of their essays.
12. Students will review MLA guidelines for developing a “Works Cited” page.
13. Students will conduct a peer review of the essay drafts using a Revision Checklist.
14. Students will conduct a second peer review of the essay using an Editing Checklist.
15. Students will revise the drafts of their essays
16. Students will use the Essay Scoring Rubric to check their essays for the major elements to be graded.
17. Students will submit a final draft of their essays, revision and editing checklists, and the original draft for scoring.

## Lesson 1

# What's in a Dream?

### Overview and Rationale:

---

Review the unit overview provided for the students in the Academic Notebook. In addition to working on strategies to read complex texts, students will be making connections between the actions of the characters and the plot of the play with what has been written about dreams over the years. The final assignment will be an argumentative essay. All the lesson activities along the way are intended to help students to learn the skills they will need to be successful on the final assignment. Along the way, students will receive credit through a series of assessments that will reward and reinforce their effort and performance. A good deal of the work will be completed in class so that students can ask questions about the work and so that the teacher can help students along the way. As students become more comfortable in their abilities, students will be asked to complete more of the work independently. At any time during the unit, depending on how you assess the students' capabilities of doing things on their own, you can continue to guide and scaffold their work, or give them more opportunities to be independent. You can even pull back and be more supportive if you find that the students are not as ready as you thought to work by themselves. This combination of effort and willingness to complete assignments is, in part, why many of the students are enrolled in this course. This course is rigorous, but requires your patience and diligence to improve the students' literacy skills, both in reading and writing.

### Outcomes for Lesson 1

---

1. Students will brainstorm based on personal experiences and share them with others.
2. Students will read texts to compare and contrast the content.
3. Students will use close reading strategies to comprehend a complex text.
4. Students will understand the written assignment and the rubric to assess the final product.

# College and Career Readiness Standards (CCRS)

## English Language Arts Standards: Reading Informational Text

---

- 2 Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.
- 3 Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.
- 4 Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text.
- 6 Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness or beauty of the text.
- 7 Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words to address a question or solve a problem.
- 10 By the end of grade 11-12, read and comprehend literary nonfiction in the grades 11-12 text complexity band proficiently, with scaffolding as needed at the high end of the range.

## English Language Arts Standards: Writing

---

- 1 Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
- 9 Draw evidence from literary or informational texts to support analysis, reflection, and research.
- 10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

## English Language Arts Standards: Speaking and Listening

---

- 1 Initiate and participate effectively in a range of collaborative discussions (one-on-one in groups, and in teacher-led) with diverse partners of grade 11-12 topics, texts and issues, building on others' ideas and expressing their own clearly and persuasively.



LDC

Skills and Ability List

### Skills Cluster 1: Preparing for the Task

---

#### 1. Task Engagement

Ability to connect the task and new learning to existing knowledge, skills, experiences, interests and concerns.

#### 2. Task Analysis

Ability to understand and explain the task's prompt and rubric.

### Skills Cluster 2: Reading Process

---

#### 1. Close Reading

Ability to examine a complex text and identify critical details and information.

#### 2. Active Reading

Ability to identify the central point and main supporting elements of a text.

#### 3. Essential Vocabulary

Ability to identify and master terms essential to understanding a text.

#### 4. Note Taking

Ability to select important facts and passages for use in one's own writing.

### Skills Cluster 4: Writing Process

---

#### 1. Planning

Ability to develop a line of thought and text structure appropriate to an argumentation task.

#### Materials:

- Academic Notebooks
- Whiteboard or document camera
- Chart paper, markers
- Aristotle, "On Prophesying by Dreams,"  
<http://classics.mit.edu/Aristotle/dreams.html>
- Dream Interpretations website,  
<http://www.dreammoods.com/dreamdictionary/w.htm>
- Dream Moods website,  
<http://www.dreammoods.com/dreamdictionary/w.htm>

**Timeframe:** 250 minutes

#### Targeted Vocabulary:

- civination
- cognate
- tokens

Activity One

“What’s in a Dream?”

**College and Career Readiness Standards – ELA Writing: 10; Speaking and Listening: 1**

**Gateway Activity and Introduction to the Prompt**

**Turn to Lesson 1, Activity 1 in your academic notebooks. We all have had dreams when we sleep. And, even though we can’t remember them when we wake up, dreams influence us. Think about the idea of dreams and individually answer the three questions in your Academic Notebook. Be ready to share what you wrote.**

Ask several students to share their answers to each question. Remind students that they will be asked to comment and respond to things that they hear. To engage more students, ask other students to respond to what each student reports. You can also ask other students to compare two different students’ responses to the same question. Next, discuss what differences students heard when discussing their dreams when they sleep, from the dreams they have for the future. What, if anything connects the two types of ‘dreams?’

**Assessment**

**Outcome 1:**

Students will brainstorm based on personal experiences and share them with others.

Evaluation Rubric			
Student answers all three questions with details in Academic Notebook	No	Somewhat	Very
Student actively participation by sharing a response, responding to others, or to teacher questions	No	Somewhat	Very
<b>Total Points</b>	<b>6</b>		

**Activity Two**

**“Compare and Contrast Details from Two Texts”**

**College and Career Readiness Standards – ELA Informational Text: 3, 7; Speaking and Listening: 1**

**Now that we have talked about your dreams, let’s see what popular current websites are telling us about what dreams represent. Turn to page 5 in your Academic Notebooks.** Divide the students into five groups, and assign each group one of the topics: water, being lost, mother, father and horses. In the Academic Notebook, students will find an explanation of what these images symbolize in a dream from two different websites: “Dream Moods” and “Dream Interpretations.” The url for each appears next to the topic in the text. In their groups, students should read the interpretation from both sites and chart similarities and differences in what the sites say this item represents. Similarities should be written in the intersecting section of the diagram and differences in the outer portions of the diagram. When they have finished, students need to make a judgment or conclusion about the information from both sites, and write their conclusion on the “So What?” line underneath the diagram. The statement could be how the interpretations are different or the same. For example, “One website spends a lot of time talking about the death of one’s father while the other doesn’t mention it at all.” Students could comment or conclude on the information, such as, “The dreams can’t mean these things. Trying to interpret dreams is just silly.”

Monitor the group work and the completion of the Venn Diagram. Identify which students are participating and remind others that all their work and discussion counts as part of their assessment for the unit. When finished, have each group report out the similarities and differences for their assigned dream symbol and their conclusions. Record their details on chart paper and post them around the room for use later. Remind students that they will be reading *A Midsummer Night’s Dream* where dreams are a major part of the action and a key to understanding the play.

**Assessment**

**Outcome 2:**

Students will read texts to compare and contrast the content.

<b>Evaluation Rubric</b>			
Student actively participates in group discussion of assigned dream	No	Somewhat	Very
Student completes the Venn Diagram in the Academic Notebook	No	Somewhat	Very
Student participates in the sharing of group findings and follow-up discussion	No	Somewhat	Very
<b>Total Points</b>	<b>9</b>		

Activity Three

“Expert Analysis of Dreams:” Close Reading of Complex Historical Text

**College and Career Readiness Standards – ELA Informational Text: 2, 3, 4, 10; Writing: 10**

In this activity, we are going to read about how the Greek philosopher, Aristotle discussed the issue of using dreams to predict the future in his work, “On Propheying By Dreams.” Although written in 350 BC, the works of Aristotle were some of the classical literature that was read during Shakespeare’s time, more than 1900 years later. Because the work is a translation of ancient writings, the style is very different from the kinds of things we may read today. But if you go on to college, you may have to take courses which will require you to read and understand difficult texts which can be frustrating if you must read them on your own. In this activity, we are going to read sections of the text together using a few strategies to help you understand what you read. To help you, many of the texts in the unit are in your Academic Notebook in a two-column format with the text on the left side and a place for side-by-side notes on the right. As you read, take notes in your Academic Notebook using the strategies that we will explore along the way. Locate the Text we will read on page 13 in your Academic Notebook. Let’s read the first sentence together.

Display the following sentence on a whiteboard, document camera or prepare a PowerPoint slide to display on a whiteboard. Mark up the sentence as you go through the steps below.

As to the divination which takes place in sleep, and is said to be based on dreams, we cannot lightly either dismiss it with contempt or give it implicit confidence.

1. Note that “divination” is already underlined in the text and defined for the students as, “use of signs to predict future events.” This may be the focus of the first sentence, but it is not the subject of the sentence. One of the first things usually asked of students in grammar is to find the ‘subject’ of the sentence, a noun or a pronoun, that is the ‘actor’ in the sentence. In complex text, especially in first person discourse, the subject of the sentence generally refers to the reader of the document, but finding the subject will provide no insight to the topic being discussed in this sentence. But, let’s find the subject anyway. Who can identify the subject of this sentence? (*we*). Underline “we” once.
2. In grammar, once we find the subject of the sentence, we say, “we what?” to locate the “predicate,” or action verbs or what ‘we’ are doing. Let’s do that. “We what?” Guide students to identify “cannot,” “dismiss,” and “give” as the verbs that answer the question, “we what?” Underline these verbs twice. Note: students may also suggest, “takes,” “is” and “said” as also verbs. Acknowledge these as verbs and check them off in the sentence to address later. However, these verbs are not answers to the “we what?” question.

3. **So, we have, “we cannot dismiss or give.” “Dismiss or Give What?” (*it*). What is “it?” (*divination*). Dismiss divination how? (*with contempt*). Give it what? (*implicit confidence*). Discuss the meanings of contempt, implicit and confidence.**
4. **Circle “either” and “or” in the sentence. When you see them together in a sentence, what do they mean? (*a choice, one or the other*). So, we cannot dismiss divination (*the using of signs to predict the future*) either lightly as unworthy or accept them with confidence.**
5. **What kind of “divination” is Aristotle going to discuss? Circle the phrase in the sentence that tells you, and draw an arrow back to “divination.” (*takes place in sleep and based on dreams*).**
6. **Make sure you have these symbols and connections on this sentence in your academic notebooks. In the right column, write what this sentence means. Be prepared to share.** Take time to check that the students have annotated the sentence and written a note on what the sentence means. Call on several students to share what they wrote.
7. **You can use this method of breaking down the sentences to gain an understanding of the meaning of complex texts. Let’s write this as a formula or process to follow if you get stuck understanding what you are reading:**
  - Find the subject of the sentence (noun or pronoun)
  - Ask “ \_\_\_ (subject) what?” (predicate, verb)
  - Ask “ \_\_\_ (subject) + \_\_\_ (verb) what? (object of the action)

**This should give you a base strategy to get closer to the meaning of the sentence. There are other strategies to remember such as the ones we also used:**

- Finding what happens after the “either...or” words
- Circling descriptive words and drawing an arrow back to modifiers
- Identifying words that you do not know and finding out what they mean.  
We will work more with vocabulary later.

**Let’s use these steps to read the second sentence. This may seem like a slow, and time consuming process. But, it provides you with tools to get through difficult readings instead of just giving up. We will work on these strategies together until you can do them on your own. Work with a partner to annotate the second sentence using these steps. Here is one more hint - this sentence is broken up into three segments set off by a semi-colon (;). Break each segment down as if each were a separate sentence.**

The fact that all persons, or many, suppose dreams to possess a special significance, tends to inspire us with belief in it [such divination], as founded on the testimony of experience;

**Subject: “fact”    Verb: “tends” (to inspire)    What: “belief in it”    “it” = “divination”**

Now, find the word, “that.” This is a trigger word that leads to clarify what the “fact” is in this sentence. What is it? (dreams possess a special significance). So, what is the translation? (The fact that people believe that dreams have a special significance makes us believe that they can be used as predictions of future events). Next:

and indeed that divination in dreams should, as regards some subjects, be genuine, is not incredible, for it has a show of reason;

**Subject: “divination in dreams” Verb: “should be” What: “genuine”**

There is more to this segment. If you feel that you don't have enough information from this, ask a “Why” question: Why should divination in dreams be genuine, that is, real? (it has a show of reason – it's a reasonable thing to think). Now the last part:

from which one might form a like opinion also respecting all other dreams.

**Subject: “one” Verb: “might form” What: “a like opinion respecting all other dreams” What does it mean? (One can form the same opinion about all their dreams.)**

Now put all three parts together and tell me what the sentence says (Since people feel that dreams have a special meaning; it is reasonable to think that this is true for all dreams.) Translation: So many people believe that dreams are predictions of the future, that they have this opinion about all dreams. Now, we can't rewrite every sentence that we read – it would take forever. But, now, we have two sentences as a chunk of the opening to Aristotle's discussion of dreams. We can combine what the 2 sentences mean into one thought. Work with your partner to write a one-sentence translation for the first 2 sentences. Get several pairs to share their sentences. Answers will vary but if you get the gist of the sentences, move on. **(We cannot automatically believe or disbelieve that dreams predict the future, because so many people believe it's true based on some experience and then assume that all dreams are predictions.)** Once a person has a dream, and it comes true, he/she believes all dreams are predictions of the future.

**With your partner, read, annotate and write what the rest of section one means.** Give students time to struggle with the reading and annotation and visit the pairs to reinforce the steps in the process. Have several students report out their annotations for the sentences and what they mean. Be high in your praise of students who use the process effectively and of those students who identify the meaning. Return to the step-by-step process with struggling (or reluctant) students and engage them in the work. Student translations will vary but they should derive the following: **(Without a cause for these predictions, we can't believe them. It is also ridiculous to think that the predictions come from God, because he doesn't send them to the best and wisest people, but to every common person.)** Discuss Aristotle's notion that the predictions can't be from God if he sends them to lower class people.

Depending on time left for this class, assign section 2 to students to begin in class and complete for homework, or to complete section 2 entirely for homework. If you feel that the students are still struggling, save the reading until the next class and allow students to work together again under your direction. It is important to help as many students as you can to use the strategies to understand the text, before expecting independence right away.

**Aristotle Section 2: If we take God out of the equation, there are no other causes for dreams to predict the future. For people to predict the future based on dreams of faraway places is beyond explanation. These kinds of dreams must be causes, symbols of the events, or coincidences or a combination of these things. Cause means one thing that makes another thing happen (Moon in front of sun = eclipse). "Token" means a representation of something (symbol) (moon moving in front of the sun represents an eclipse.) Coincidence is something that just happens when something else is occurring (taking a walk during an eclipse). Coincidences have no rules, so are dreams causes or symbols of things happening in our bodies? "Scientific Physicians" tell us to pay attention to our dreams and a reasonable belief for philosophers.**

**Aristotle Section 3: Things that happen inside our bodies generally go unnoticed in the daytime. This is different when we are asleep, when the slightest thing is perceived as a major event (a slight ringing in the ear = thunder and lightning in a dream). When we wake up, what we dreamed seemed real.**

**Aristotle Section 4: It may be possible that things we dream do cause things to happen when we are awake. We could dream about things we did and how we felt about them. The dream may be based on what we have done or the dream could cause use to do the thing we dreamed about. If so, dreams could cause or be symbols of those actions.**

**Aristotle Section 5: Most dreams about the "future," especially the detailed ones about faraway places are only coincidences, even if they do happen later. So, dreams are not causes of actions or symbols of actions, but just coincidences.**

When appropriate, have the students read and annotate the remaining sections. When finished, have students write a short summary at the bottom of the notes section. Review the summaries and help students to agree on a general understanding of the meaning of the passage. **(Many people believe that dreams foretell the future. Aristotle believes that dreams are not predictions sent by God and they are not the causes or symbols of future events. At most, they are coincidences brought about by what people do or think about doing during their waking hours.)**

Teachers: Hold this thought. Aristotle's notion of dreaming will become important when students begin to read the play and begin to examine what certain characters do who are influenced by a dream.

Teacher Resource: Below is an annotated text of the Aristotle work:

### On Propheying by Dreams

By Aristotle

Written 350 B.C.E

Translated by J. I. Beare

<p><b>Part 1</b></p> <p>(1) As to the divination which takes place in sleep, and is said to be based on dreams, we cannot lightly either dismiss it with contempt or give it implicit confidence. The fact that all persons, or many, suppose dreams to possess a special significance, tends to inspire us with belief in it [such divination], as founded on the testimony of experience; and indeed that divination in dreams should, as regards some subjects, be genuine, is not incredible, for it has a show of reason; from which one might form a like opinion also respecting all other dreams. Yet the fact of our seeing no probable cause to account for such divination tends to inspire us with distrust. For, in addition to its further unreasonableness, it is absurd to combine the idea that the sender of such dreams should be God with the fact that those to whom he sends them are not the best and wisest, but merely commonplace persons.</p>	<p><b>divination - use of signs to predict future events</b></p> <p>(1) Prediction, based on dreams can't be dismissed or acknowledged. Most everybody tries to place significance on a dream as proof that it is true. Sometimes it is true, so people think that it is a fact. But we are not sure that dreams predict the future, because we see no cause for it to happen. We also should not think that these dreams come from God, since he sends dreams to everyone, even commonplace people.</p>
<p>(2) If, however, we abstract from the causality of God, none of the other causes assigned appears probable. For that certain persons should have foresight in dreams concerning things destined to take place at the <u>Pillars of Hercules</u>, or on the banks of the Borysthenes, seems to be something to discover the explanation of which surpasses the wit of man. Well then, the dreams in question must be regarded either as causes, or as tokens, of the events, or else as coincidences; either as all, or some, of these, or as one only. I use the word 'cause' in the sense in which the moon is [the cause] of an eclipse of the sun, or in which fatigue is [a cause] of fever; 'token' [in the sense in which] the entrance of a star [into the shadow] is a token of the eclipse, or [in which] roughness of the tongue [is a token] of fever; while by 'coincidence' I mean, for example, the occurrence of an eclipse of the sun while some one is taking a walk; for the walking is neither a token nor a cause of the eclipse, nor the eclipse [a cause or token] of the walking. For this reason, no coincidence takes place according to a universal or general rule. Are we then to say that some dreams are causes, others tokens, e.g. of events taking place in the bodily organism? At all events, even scientific physicians tell us that one should pay diligent attention to dreams, and to hold this view is reasonable also for those who are not practitioners, but speculative philosophers.</p>	<p><b>Pillars of Hercules – Straits of Gibraltar; Borysthenes – river at the mouth of the Black Sea</b></p> <p>(2) If we put God to one side for a moment, we cannot find any other cause for dreams. But to interpret dreams of being in far off places is beyond explanation. These dreams must be either causes of events, symbols of them, or just a coincidence.</p> <p>Cause = a thing that makes something else happen (the moon causes the eclipse of the sun. e.g.). But, coincidences do not have a cause. Therefore, there are no coincidences. Even so, "scientists" tell us to pay attention to our dreams.</p>



<p>(3) For the movements which occur in the daytime [within the body] are, unless very great and violent, lost sight of in contrast with the waking movements, which are more impressive. In sleep the opposite takes place, for then even trifling movements seem considerable. This is plain in what often happens during sleep; for example, dreamers fancy that they are affected by thunder and lightning, when in fact there are only faint ringings in their ears; or that they are enjoying honey or other sweet savours, when only a tiny drop of phlegm is flowing down [the oesophagus]; or that they are walking through fire, and feeling intense heat, when there is only a slight warmth affecting certain parts of the body. When they are awakened, these things appear to them in their true character. But since the beginnings of all events are small, so, it is clear, are those also of the diseases or other affections about to occur in our bodies. In conclusion, it is manifest that these beginnings must be more evident in sleeping than in waking moments.</p>	<p>(3) Movements and events in the daytime seem big, but at night, while asleep, the smallest of sensations seem very large. For example, faint ringings in the ear could represent thunder and lightning while dreaming. But, the beginnings of all events are small such as how diseases and infections start, these beginnings are larger in dreams.</p>
<p>(4) Nay, indeed, it is not improbable that some of the presentations which come before the mind in sleep may even be causes of the actions <u>cognate</u> to each of them. For as when we are about to act [in waking hours], or are engaged in any course of action, or have already performed certain actions, we often find ourselves concerned with these actions, or performing them, in a vivid dream; the cause whereof is that the dream-movement has had a way paved for it from the original movements set up in the daytime; exactly so, but conversely, it must happen that the movements set up first in sleep should also prove to be starting-points of actions to be performed in the daytime, since the recurrence by day of the thought of these actions also has had its way paved for it in the images before the mind at night. Thus then it is quite conceivable that some dreams may be tokens and causes [of future events].</p>	<p><b>cognate – alike, the same as</b></p> <p>(4) It is not unlikely that some of these things that occur in our mind may be the cause of similar things when we are awake. When we do, or have done things while we are awake, we often find ourselves concerned about what we did or doing them in a dream. The dream has a basis in what happens in the daytime. Therefore, the dreams may be symbols or causes of future events.</p>
<p>(5) Most [so-called prophetic] dreams are, however, to be classed as mere coincidences, especially all such as are extravagant, and those in the fulfilment of which the dreamers have no initiative, such as in the case of a sea-fight, or of things taking place far away. As regards these it is natural that the fact should stand as it does whenever a person, on mentioning something, finds the very thing mentioned come to pass. Why, indeed, should this not happen also in sleep? The probability is, rather, that many such things should happen. As, then, one's mentioning a particular person is neither token nor cause of this person's presenting himself, so, in the parallel instance, the dream is, to him who has seen it, neither token nor cause of its [so-called] fulfilment, but a mere coincidence. Hence the fact that many dreams have no 'fulfilment', for coincidence do not occur according to any universal or general law.</p>	<p>(5) Dreams as predictions are coincidences, especially elaborate ones of faraway places. It is natural when a person says something, it happens later. So, why wouldn't it happen in a dream? In conclusion, it is likely that these things will happen, so a dream is neither a cause or a symbol to be fulfilled, but only a coincidence</p>

**Summary of the reading and comments:**

What Aristotle says about dreams: Most people want to believe that dreams either are predictions of the future or are symbols, but we do not know a cause for the dreams. We should not think that dreams come from God, because all creatures, even the lowest, have dreams. Aristotle dismisses dreams as coincidences that merely relate to things we do or think about during waking hours. Even so, scientists tell us to pay attention to them.

**Assessment**

**Outcome 3:**

Students will use close reading strategies to comprehend a complex text.

Evaluation Rubric			
Student enters annotations into the Academic Notebook based on teacher model	No	Somewhat	Very
Student annotates Sections 1 and 2 of the text with teacher guidance	No	Somewhat	Very
Student annotates Sections 3-5 with accuracy and follows the annotation guidelines	No	Somewhat	Very
Student completes an accurate summary of the text in the annotation guide	No	Somewhat	Very
<b>Total Points</b>	<b>12</b>		

**Activity Four**

**“Exploring the Prompt”**

**College and Career Readiness Standards – ELA Writing: 1; Speaking and Listening: 1**

In this activity, you introduce the students to the prompt for the final writing assignment. Ask students to turn to Lesson 1, Activity 4 in their Academic Notebooks on page 16. Explain that this final essay will count for 25 percent of their grade for the unit. Along the way, they will be learning strategies on how to read appropriate texts, collect evidence and prepare a final draft. Students will earn points along the way that will account for the other 75 percent of their grade. Ask students to read the prompt silently to themselves and then complete the Quick Write activity in the Academic Notebook. Allow about five minutes for the reading and the Quick Write. Ask students to share items they have identified. Make a class list of the items. Make sure that the class list includes all the components of the prompt, such as: read and annotate the play, read and annotate other texts, connect how the play treats dreams vs in the other texts, components of an argumentative essay, use of evidence to support claims, understand and find competing views, and how to cite evidence in the essay. Students may identify other valid items. Be sure to include them on the list. Ask students to add any new items to their own list that have been added during the discussion.

**Prompt:** How is Shakespeare’s representation of ‘dreams’ in the play, *A Midsummer Night’s Dream*, represented in historical and modern theories? After reading William Shakespeare’s *A Midsummer Night’s Dream*, and reading/researching Informational texts

exploring the purpose and meaning of dreams, write an argumentative essay in which you argue how the influence of dreams on the characters in the play is supported through historical and modern dream theory. Support your position with evidence from the text/s. Be sure to acknowledge competing views, and include citations for your evidence.

Next, ask students to look at the scoring rubric for assessing the essay found on page 18 in the Academic Notebook. Divide the students into five groups and assign one of the scoring elements to each group, excluding the first one, "Controlling Idea." Ask each group to rewrite the statement for a score of "4" for their assigned element as it specifically relates to this assignment. Model how this might look if you rewrote the descriptor for "Controlling Idea." You can do this as a "talk aloud" by describing what you would do, or as a whole-group activity taking suggestions from the students. A sample rewritten for "Controlling Idea" statement might be: **Establishes a specific claim about Shakespeare's play and what other sources say about dreams.** Clearly explain the items to be discussed. Other variations are acceptable if they include a claim to connect the play with details from other texts about dreams, *and* that the items to be discussed are listed. Ask students if they know and understand what is meant by a "claim." Establish a definition through discussion. You may wish to add this as an item to the list of things that students will need to do that was completed earlier in this activity. Remind students to ask about words they do not understand in either the title of the scoring element or in the descriptor. Look for other items to be added to the student list of things to do.

Students should rewrite their assigned descriptor on a half-sheet of chart paper and share it with the class. Help the class to shape or adjust the statements as needed for clearer understanding of the descriptors. Collect and save these descriptors to use later when working on one of the scoring elements or when you begin the revising and editing process.

Finally, ask students to turn to the planner in the Academic Notebook on page 19. Ask them to enter today's date in the appropriate space. Give students a tentative due date for submitting the final copy of their essays and have them write it in the space provided. Ask students to note some of the tasks on this page that they must do to complete the assignment on time. Explain that they will be returning to this page several times during the unit to develop a time line of their work to finish the assignment on time. Discuss any other items that are on your posted list that should be added to this list and ask students to add them.

## Assessment

### Outcome 4:

Students will understand the written assignment and the rubric to assess the final product.

Evaluation Rubric			
Student completes the Quick Write and shares details with the class	No	Somewhat	Very
Student participates in the group activity, develops and shares a rewritten element from the scoring rubric	No	Somewhat	Very
<b>Total Points</b>	<b>6</b>		

**Teacher  
Checklist**

Use this list to ensure that you have completed all of the lesson components. I . . .

1. Introduced the unit including the explanation of the focus for the unit and the use of assessments along the way.
2. Asked students to complete the activities for Lesson 1 in their academic note books.
3. Modeled the close reading strategies of a complex text and guided students through the reading.
4. Monitored the students' annotation of the text in the Academic Notebook.
5. Introduced the writing prompt, and guided students to understand what to do to be successful.
6. Reviewed the scoring rubric and provided opportunities for students to rewrite each scoring element from the perspective of the assignment.
7. Assessed individual student participation and performance by assigning points to each student based on the rubrics for each lesson outcome (33 total points possible).

## Lesson 2

# Close Reading of Complex Text

### Overview and Rationale:

---

In this Lesson, students will be introduced to the main text for the unit, William Shakespeare's, *A Midsummer Night's Dream*. Students will be given an overview of the play and its language followed by the close reading of Act I Scene i. Students will be introduced to the two-column reading log for the play with text on the left side and annotation space on the right side. After segments of the play, students will have a reading log section to enter a summary of the text and identify important questions and points from the reading. An additional text on the theory of dreams will be introduced and students will conduct a paired reading and annotating session, followed by a comparison to the previous reading of Aristotle. Students will then be asked to write a short reflection on the use of the word "dream" thus far in the play as it relates to the 2 informational texts.

### Outcomes for Lesson 1

---

1. Students will view video clips and take notes.
2. Students will use close reading strategies to comprehend a complex text.
3. Students will identify and understand target vocabulary.
4. Students will summarize text.
5. Students will read and annotate a complex informational text.
6. Students will make comparisons between informational texts and/or between informational texts and literary text.

# College and Career Readiness Standards (CCRS)

## English Language Arts Standards: Reading Literature

---

- 1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
- 2 Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
- 3 Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
- 4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)
- 5 Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
- 7 Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)
- 10 By the end of grade 11-12, read and comprehend literature, including stories, dramas, and poems, in the grades 11-12 text complexity band proficiently, with scaffolding as needed at the high end of the range.

## English Language Arts Standards: Reading Informational Text

---

- 2 Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.
- 3 Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.
- 4 Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text.
- 6 Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness or beauty of the text.

- 7 Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words to address a question or solve a problem.
- 10 By the end of grade 11-12, read and comprehend literary nonfiction in the grades 11-12 text complexity band proficiently, with scaffolding as needed at the high end of the range.

LDC

Skills and Ability List

### Skills Cluster 2: Reading Process

#### 1. Close Reading

Ability to examine a complex text and identify critical details and information.

#### 2. Active Reading

Ability to identify the central point and main supporting elements of a text.

#### 3. Essential Vocabulary

Ability to identify and master terms essential to understanding a text.

#### 4. Note Taking

Ability to select important facts and passages for use in one's own writing.

#### Materials:

- Academic Notebooks
- Chart paper, markers
- *A Midsummer Night's Dream, William Shakespeare Overview* video clips  
<http://nj.pbslearningmedia.org/resource/shak15.ela.lit.plot/the-many-plots-of-a-midsummer-nights-dream-shakespeare-uncovered/>
- Dream Analysis Article: <http://www.simplypsychology.org/Sigmund-Freud.html>
- Whiteboard or document camera

**Timeframe:** 250 minutes

#### Targeted Vocabulary:

iambic pentameter

manifest

exeunt

solemnities

latent

## Activity One

## Overview of the Play

### College and Career Readiness Standards – ELA Literature: 7; ELA Informational Text: 3, 7

**In this activity, we are going to make an overview of Shakespeare’s comedy, *A Midsummer Night’s Dream*. How many of you have been assigned to read a play by Shakespeare in another class? Note the number. How many have seen a Shakespearean play performed? Note the number. What plays have you done in other classes? List the names. Identify those named that are tragedies. In these plays the main character(s) faces some great problem and, through some flaw in their own character, die as a result.** If any identified are comedies, identify them and ask students to tell what they remember about these plays.

**Did you have trouble reading these plays? Why?** List reasons. Answers may vary, but should include: difficult language, couldn’t understand the words, it is written differently, lack of interest, it’s written in poetry — don’t like poetry, it was boring, and even — I couldn’t relate to it. **These are good reasons why you would not enjoy reading Shakespeare. Many of you who hope to go on to some form of post-secondary learning may need to take a composition course which may require a reading of Shakespeare. We hope that this unit can give you some skills or strategies to use to help you to translate the difficult language, understand what is happening and why. You will also have to research literary criticism of his works which can also be difficult. Together, we will try to unlock these puzzles and help you to read these types of texts on your own.**

Sometimes, it is helpful to get you started with some visual understanding and explanation about what you are about to read. This will help you gain a deeper understanding when you read the actual text of the play. I am going to show you a series of short video clips about the opening of the play so you can get a sense of the plot, characters, and the rhythm of the language. As you view each segment, complete the notes in your Academic Notebook beginning on page 21.

*Teacher Note: These clips run consecutively from the same site:*

<http://nj.pbslearningmedia.org/resource/shak15.ela.lit.plot/the-many-plots-of-a-midsummer-nights-dream-shakespeare-uncovered/>

*Show each clip separately and allow students time for taking the notes in their Academic Notebooks.*

Clip 1 “*Midsummer Night’s Dream* Overview” (1:12) – briefly reviews the many different plots that are woven into the play

Clip 2 “The Lovers’ Plan part 1” (2:20) - sets up the conflict that Hermia must marry Demetrius

Clip 3 “The Lovers’ Plan part 2” (3:19) – the plot of Hermia and Lysander to run away

These 3 clips will run consecutively. Stop after each one and allow students time to take the notes. You can then start the next one.

Show Clip 1 and ask students to take notes in their Academic Notebooks. **At the bottom of the page, you are asked to write three questions that you would like answered**



**based on the information you have so far. These can be questions about the characters, about how the story unfolds, or something you want to find out about the story, based on the little bit of information you have so far.** After students have had a chance to complete the activity, you may wish to review their answers and make a list of questions that students have written, as focus points to address as you read the play.

## Assessment

### Outcome 1:

Students will view video clips and take notes.

Evaluation Rubric			
Student views and takes notes on video clips	No	Somewhat	Very
Student identifies and shares 3 questions about the play based on clips	No	Somewhat	Very
<b>Total Points</b>	<b>6</b>		

## Activity Two

### Close Reading of Text

#### College and Career Readiness Standards – ELA Literature: 1, 2, 3, 4, 5, 10

Ask students to turn to page 23 in their Academic Notebooks. **Today, we will begin to read *A Midsummer Night's Dream*. Remember the information that you recorded from the video clips, because it will help you to understand what is happening as we read. Read the instructions in your Academic Notebook for this activity.** Discuss the elements of the instructions:

1. The importance of taking notes whether you read together as a group, in pairs, groups or individually.
2. Circle and annotate the meaning of the word, “dream” every time it appears in the play.
3. Draw arrows to represent who loves whom at this point in the play. Have them do this now and return to it after the reading of Act I, scene i, to see if there are any changes.

Ask students to turn to the page with the list of characters and identify and review characters that were mentioned in the video clips: Theseus, Hippolyta, Egeus, Hermia, Demetrius, Lysander and Helena. Ask students what they remember or have in their notes about these characters so far.

**As we read the play you will notice the difference in the language and speech of the characters based on how Shakespeare wrote during this time. Most of the time, he writes in a form called, “blank verse,” which does not rhyme, but follows a particular rhythm. A line of blank verse usually contains ten syllables: five (penta) pairs (feet or iambs) of two syllables each called, “iambic pentameter.” When read, the first syllable of each pair is not accented or stressed while the second syllable in the pair is accented or stressed.**

Write this example on the board:

And for/ her sake/ do I/ rear up/ her boy,/  
And for/ her sake/ I will/ not part/ with him./

Place an accent mark over the second word in each word, and a small “u” over each first syllable (like the short vowel sound indicator in phonics) and read the two lines aloud to demonstrate how it sounds. Blank verse is defined as “unrhymed, iambic pentameter.” Recognizing this rhythm may help students to understand the lines, but the need to read aloud in this way is not required. Beginning with “blank verse,” start a word wall chart for each literary term that you introduce. Add “iambic pentameter” as well. Add other terms as they are introduced, then add the selected vocabulary that students identify as part of the vocabulary word sort activity that will begin in Lesson 3.

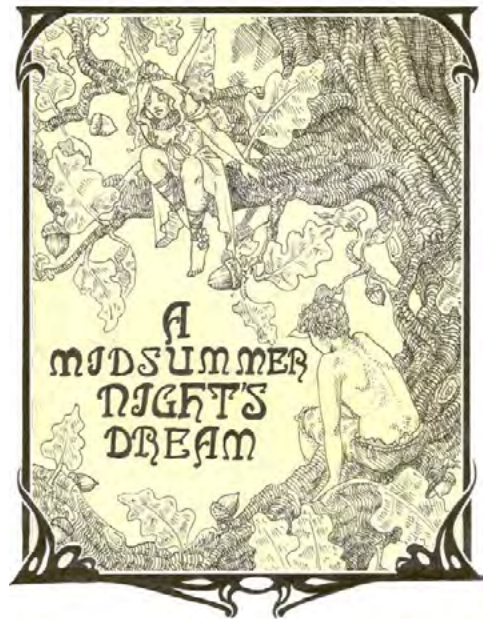
Begin the close reading of Act I, scene i. The annotated text below is a suggested path. You may wish to insert your own comments and points along the way. Monitor students to ensure they are mirroring your “read aloud” of the first scene and adding the notes. Your modeling of the reading and annotating is crucial to their using the strategy later. Stop at regular intervals to ask questions about how students interpret what is said or what is being said by the characters.

### A Midsummer Night's Dream

For this play, you will have a focus and guided questions to help guide you. You also will highlight and annotate the text and work with vocabulary. As you read the play, focus on how emotions, however irrational, color perception. Shakespeare is writing about how fantasy and imagination influence how we see the world, and how we see and behave toward each other. Pay attention to the use of the word, “dream,” throughout the play

At the end of the unit, you will write a literary analysis essay in which you will answer the question below.

**Prompt:** How is Shakespeare’s representation of ‘dreams’ in the play, *A Midsummer Night’s Dream*, represented in historical and modern theories? After reading William Shakespeare’s *A Midsummer Night’s Dream*, and reading/ researching Informational texts exploring the purpose and meaning of dreams, write an argumentative essay in which you argue how the influence of dreams on the characters in the play is supported through historical and modern dream theory. Support your position with evidence from the text/s. Be sure to acknowledge competing views, and include citations for your evidence.



*Swift as a shadow, short as any dream;  
Brief as the lightning in the  
collied night.*

*A Midsummer Night's Dream, 1. 1*

### **Cast of Characters and Overview of the Play**

Theseus, *Duke of Athens*

Egeus, *father to Hermia*

Lysander, *Demetrius, in love with Hermia*

Philostrate, *master of the revels to Theseus*

Quince, *a carpenter*

Snug, *a joiner*

Bottom, *a weaver*

Flute, *a bellows-mender*

Snout, *a tinker*

Starveling, *a tailor*

Hippolyta, *queen of the Amazons, betrothed to Theseus*

Hermia, *daughter to Egeus, in love with Lysander*

Helena, *in love with Demetrius*

Oberon, *king of the fairies*

Titania, *queen of the fairies*

Puck, *or Robin Goodfellow*

Pease Blossom, Cobweb, Moth, Mustardseed, *fairies*

Other fairies attending their King and Queen; and attendants on Theseus and Hippolyta

**Scene: Athens, and a wood nearby**

**ACT I**

**SCENE I. Athens. The palace of THESEUS.**

*Enter THESEUS, HIPPOLYTA, PHILOSTRATE, and Attendants*

**THESEUS**

Now, fair Hippolyta, our nuptial hour  
Draws on apace; four happy days bring in  
Another moon: but, O, methinks, how slow  
This old moon wanes! she lingers my desires,  
Like to a step-dame or a dowager  
Long withering out a young man revenue.

**HIPPOLYTA**

Four days will quickly steep themselves in night;  
Four nights will quickly dream away the time;  
And then the moon, like to a silver bow  
New-bent in heaven, shall behold the night  
Of our solemnities.

**THESEUS**

Go, Philostrate,  
Stir up the Athenian youth to merriments;  
Awake the pert and nimble spirit of mirth;  
Turn melancholy forth to funerals;  
The pale companion is not for our pomp.

*Exit PHILOSTRATE*

Hippolyta, I woo'd thee with my sword,  
And won thy love, doing thee injuries;  
But I will wed thee in another key,  
With pomp, with triumph and with revelling.

*Enter EGEUS, HERMIA, LYSANDER, and DEMETRIUS*

**EGEUS**

Happy be Theseus, our renowned duke!

**THESEUS**

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

**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;  
Thou, thou, Lysander, thou hast given her rhymes,  
And interchanged love-tokens with my child:

Our wedding is 4 days away. The time moves slowly, like waiting for a rich relative to die so you can inherit her money.

The day will turn to night and the nights will pass quickly through our dreams (dreams go fast). Then the new moon will be here, the night of our wedding.

**Solemnities** – intended to mean festivities, but this is not a “happy” word that may mean “solemn observance or a formality. Does Hippolyta really ‘love’ Theseus?

Theseus sends Philostrate to ask the people of Athens to prepare entertainments for the wedding reception. Theseus defeated Hippolyta and her Amazon warriors in battle, but will marry her with much ceremony and partying

Egeus is concerned about his daughter, Hermia. He has given his consent for Demetrius to marry Hermia. He feels Lysander has charmed his daughter with poetry, gifts, songs, flowers and messages and stolen her heart. Hermia won't marry Demetrius, so I ask you to invoke the law of Athens that says I can give her to any man I want, and if she refuses, she is to be put to death.

Thou hast by moonlight at her window sung,  
With feigning voice verses of feigning love,  
And stolen the impression of her fantasy  
With bracelets of thy hair, rings, gawds, conceits,  
Knacks, trifles, nosegays, sweetmeats, messengers  
Of strong prevailment in unhardened youth:  
With cunning hast thou filched my daughter's heart,  
Turn'd her obedience, which is due to me,  
To stubborn harshness: and, my gracious duke,  
Be it so she; will not here before your grace  
Consent to marry with Demetrius,  
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  
Immediately provided in that case.

**THESEUS**

What say you, Hermia? be advised fair maid:  
To you your father should be as a god;  
One that composed your beauties, yea, and one  
To whom you are but as a form in wax  
By him imprinted and within his power  
To leave the figure or disfigure it.  
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.

**HERMIA**

I would my father look'd but with my eyes.

**THESEUS**

Rather your eyes must with his judgment look.

**HERMIA**

I do entreat your grace to pardon me.  
I know not by what power I am made bold,  
Nor how it may concern my modesty,  
In such a presence here to plead my thoughts;  
But I beseech your grace that I may know  
The worst that may befall me in this case,  
If I refuse to wed Demetrius.

Hermia, your father should be respected like a god. He has the right to mold you into any image he wants. Demetrius is a worthy man.

Demetrius is the better man because your father approves of him.

I wish my father could see him with my eyes.

Your eyes should see what he sees.

What's the worst punishment if I refuse to marry Demetrius?

**THESEUS**

Either to die the death or to abjure  
For ever the society of men.  
Therefore, fair Hermia, question your desires;  
Know of your youth, examine well your blood,  
Whether, if you yield not to your father's choice,  
You can endure the livery of a nun,  
For aye to be in shady cloister mew'd,  
To live a barren sister all your life,  
Chanting faint hymns to the cold fruitless moon.  
Thrice-blessed they that master so their blood,  
To undergo such maiden pilgrimage;  
But earthlier happy is the rose distill'd,  
Than that which withering on the virgin thorn  
Grows, lives and dies in single blessedness.

**HERMIA**

So will I grow, so live, so die, my lord,  
Ere I will my virgin patent up  
Unto his lordship, whose unwished yoke  
My soul consents not to give sovereignty.

**THESEUS**

Take time to pause; and, by the next new moon--  
The sealing-day betwixt my love and me,  
For everlasting bond of fellowship--  
Upon that day either prepare to die  
For disobedience to your father's will,  
Or else to wed Demetrius, as he would;  
Or on Diana's altar to protest  
For aye austerity and single life.

**DEMETRIUS**

Relent, sweet Hermia: and, Lysander, yield  
Thy crazed title to my certain right.

**LYSANDER**

You have her father's love, Demetrius;  
Let me have Hermia's: do you marry him.

**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, as well derived as he,  
As well possess'd; my love is more than his;  
My fortunes every way as fairly rank'd,  
If not with vantage, as Demetrius';

Die or become a nun.

Think carefully about what a nun's life would be like. Those who select this path are blessed people, but there a lot of women who are happier who did not choose this path.

I'd rather become a nun than give myself to someone I do not want.

Think about this choice. You have until the New Moon (my wedding day) to decide whether to die or marry Demetrius, or live out your life as a nun.

Hermia, give up your love of Lysander; Lysander give up your demand for what is rightfully mine.

Her father loves you, why don't you marry him?

Yes, he has my love and what is mine, I give to him; Hermia is mine and by that right, I give her to Demeterius.

I come from a family just as good as his and just as well off if not better. What's important is that I love Hermia. Demetrius has been fooling around with Helena and Helena loves

And, which is more than all these boasts can be,  
I am beloved of beautiful Hermia:  
Why should not I then prosecute my right?  
Demetrius, I'll avouch it to his head,  
Made love to Nedar's daughter, Helena,  
And won her soul; and she, sweet lady, dotes,  
Devoutly dotes, dotes in idolatry,  
Upon this spotted and inconstant man.

**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,  
I have some private schooling for you both.  
For you, fair Hermia, look you arm yourself  
To fit your fancies to your father's will;  
Or else the law of Athens yields you up--  
Which by no means we may extenuate--  
To death, or to a vow of single life.  
Come, my Hippolyta: what cheer, my love?  
Demetrius and Egeus, go along:  
I must employ you in some business  
Against our nuptial and confer with you  
Of something nearly that concerns yourselves.

**EGEUS**

With duty and desire we follow you.

*Exeunt all but LYSANDER and HERMIA*

**LYSANDER**

How now, my love! why is your cheek so pale?  
How chance the roses there do fade so fast?

**HERMIA**

Belike for want of rain, which I could well  
Beteem them from the tempest of my eyes.

**LYSANDER**

Ay me! for aught that I could ever read,  
Could ever hear by tale or history,  
The course of true love never did run smooth;  
But, either it was different in blood,--

**HERMIA**

O cross! too high to be enthrall'd to low.

**LYSANDER**

Or else misgraffed in respect of years,--

him madly.

I have heard about this but had forgotten it during the wedding planning. Egeus, let's discuss this further.

Hermia, either obey your father or face the law of Athens.

Let's go. I have business for you about my wedding.

**Exeunt** – plural of exit; used when more than one character leaves the stage.

Hermia, you look so pale, like a faded rose.

Not for lack of rain from all the crying I've been doing.

For once, I wish I could read a story where the course of love went smoothly... Either it's a problem with what class you're in...

One lover is high born, the other is low class. Or the difference in their ages is too great. Too old to be engaged to someone too young.

**HERMIA**

O spite! too old to be engaged to young.

**LYSANDER**

Or else it stood upon the choice of friends,--

**HERMIA**

O hell! to choose love by another's eyes.

**LYSANDER**

Or, if there were a sympathy in choice,  
War, death, or sickness did lay siege to it,  
Making it momentary as a sound,  
Swift as a shadow, short as any dream;  
Brief as the lightning in the collied night,  
That, in a spleen, unfolds both heaven and earth,  
And ere a man hath power to say 'Behold!'  
The jaws of darkness do devour it up:  
So quick bright things come to confusion.

**HERMIA**

If then true lovers have been ever cross'd,  
It stands as an edict in destiny:  
Then let us teach our trial patience,  
Because it is a customary cross,  
As due to love as thoughts and dreams and sighs,  
Wishes and tears, poor fancy's followers.

**LYSANDER**

A good persuasion: therefore, hear me, Hermia.  
I have a widow aunt, a dowager  
Of great revenue, and she hath no child:  
From Athens is her house remote seven leagues;  
And she respects me as her only son.  
There, gentle Hermia, may I marry thee;  
And to that place the sharp Athenian law  
Cannot pursue us. If thou lovest me then,  
Steal forth thy father's house to-morrow night;  
And in the wood, a league without the town,  
Where I did meet thee once with Helena,  
To do observance to a morn of May,  
There will I stay for thee.

**HERMIA**

My good Lysander!  
I swear to thee, by Cupid's strongest bow,  
By his best arrow with the golden head,  
By the simplicity of Venus' doves,  
By that which knitteth souls and prospers loves,  
And by that fire which burn'd the Carthage queen,

Or to have a lover chosen for you

Someone else's eyes chooses your mate.

Or, if the choice is good, it is disrupted by  
war, illness or death.

Love is momentary like a dream; as someone  
finds it, something prevents it.

If these are troubles that lovers must endure,  
then it is our destiny to endure these things  
like dreams (plans for the future), sighs,  
wishes, and tears.

**THE PLAN**

Lysander has a wealthy aunt who lives  
far away from Athens and not subject to  
Athenian law. She loves me like a son. There,  
we can be married.

Meet me in the woods tomorrow night at the  
place where I saw you and Helena celebrate  
May Day.

I swear that I will be there.



When the false Troyan under sail was seen,  
By all the vows that ever men have broke,  
In number more than ever women spoke,  
In that same place thou hast appointed me,  
To-morrow truly will I meet with thee.

**LYSANDER**

Keep promise, love. Look, here comes Helena.

*Enter HELENA*

**HERMIA**

God speed fair Helena! whither away?

**HELENA**

Call you me fair? that fair again unsay.  
Demetrius loves your fair: O happy fair!  
Your eyes are lode-stars; and your tongue's sweet air  
More tuneable than lark to shepherd's ear,  
When wheat is green, when hawthorn buds appear.  
Sickness is catching: O, were favour so,  
Yours would I catch, fair Hermia, ere I go;  
My ear should catch your voice, my eye your eye,  
My tongue should catch your tongue's sweet melody.  
Were the world mine, Demetrius being bated,  
The rest I'd give to be to you translated.  
O, teach me how you look, and with what art  
You sway the motion of Demetrius' heart.

**HERMIA**

I frown upon him, yet he loves me still.

**HELENA**

O that your frowns would teach my smiles such skill!

**HERMIA**

I give him curses, yet he gives me love.

**HELENA**

O that my prayers could such affection move!

**HERMIA**

The more I hate, the more he follows me.

**HELENA**

The more I love, the more he hateth me.

**HERMIA**

His folly, Helena, is no fault of mine.

**HELENA**

None, but your beauty: would that fault were mine!

**HERMIA**

Take comfort: he no more shall see my face;

Where are you going so fast, fair Helena?

Don't call me "fair." Demetrius loves the "fair" that you have – beautiful eyes, sweet voice.

Sickness is catching. I wish I could catch your "fair" have your voice and eyes to catch Demetrius and I would give the rest of the world to you.

Teach me what you did to win Demetrius' heart.

I frown at him, but he still loves me.

I wish your frowns could teach me to smile.

I curse him and still he loves me.

I wish my prayers would move his love.

The more I hate him, the more he follows me.

The more I love him, the more he hates me.

Demetrius's foolishness; not my fault.

No fault except your beauty, I wish I had that fault.

Don't worry. He won't see me again.

Lysander and myself will fly this place.  
Before the time I did Lysander see,  
Seem'd Athens as a paradise to me:  
O, then, what graces in my love do dwell,  
That he hath turn'd a heaven unto a hell!

**LYSANDER**

Helen, to you our minds we will unfold:  
To-morrow night, when Phoebe doth behold  
Her silver visage in the watery glass,  
Decking with liquid pearl the bladed grass,  
A time that lovers' flights doth still conceal,  
Through Athens' gates have we devised to steal.

**HERMIA**

And in the wood, where often you and I  
Upon faint primrose-beds were wont to lie,  
Emptying our bosoms of their counsel sweet,  
There my Lysander and myself shall meet;  
And thence from Athens turn away our eyes,  
To seek new friends and stranger companies.  
Farewell, sweet playfellow: pray thou for us;  
And good luck grant thee thy Demetrius!  
Keep word, Lysander: we must starve our sight  
From lovers' food till morrow deep midnight.

**LYSANDER**

I will, my Hermia.

*Exit HERMIA*

Helena, adieu:  
As you on him, Demetrius dote on you!  
*Exit*

**HELENA**

How happy some o'er other some can be!  
Through Athens I am thought as fair as she.  
But what of that? Demetrius thinks not so;  
He will not know what all but he do know:  
And as he errs, doting on Hermia's eyes,  
So I, admiring of his qualities:  
Things base and vile, folding no quantity,  
Love can transpose to form and dignity:  
Love looks not with the eyes, but with the mind;  
And therefore is wing'd Cupid painted blind:  
Nor hath Love's mind of any judgement taste;  
Wings and no eyes figure unheedy haste:  
And therefore is Love said to be a child,  
Because in choice he is so oft beguiled.

Lysander and I are leaving. Before I met Lysander, Athens was like a paradise. Now in love, the heaven has turned into hell.

Tells THE PLAN. Tomorrow night we plan to run away from Athens.

We will meet in the woods in the spot where we used to meet, then flee Athens forever.

Good Luck with Demetrius! Lysander, we should not see each other until we meet in the woods tomorrow night.

As you love Demetrius, I hope he will love you.

**{Envious of their love.}**

I'm thought to be as beautiful as Hermia, but Demetrius doesn't think so.

Love doesn't see with eyes, but with the mind; that's why Cupid is blind in pictures. Love's mind has no judgment – it is childlike for its foolish choices

<p>As waggish boys in game themselves forswear, So the boy Love is perjured every where: For ere Demetrius look'd on Hermia's eyne, He hail'd down oaths that he was only mine; And when this hail some heat from Hermia felt, So he dissolved, and showers of oaths did melt. I will go tell him of fair Hermia's flight: Then to the wood will he to-morrow night Pursue her; and for this intelligence If I have thanks, it is a dear expense: But herein mean I to enrich my pain, To have his sight thither and back again.</p> <p><i>Exit</i></p>	<p>Before Demetrius met Hermia, he pledged his love to me. But, when he met her all his love melted.</p>
---	--

When you have finished the “read aloud” and discussion of the text, have students pair up and review the notes that they have taken. They should add any missing pieces to their own notes. Monitor this discussion to note that the students have taken notes and that they are complete. Then ask the students to individually summarize Act I, scene i, in their academic notebooks. Next, have them locate and explain how characters use the word, “dream” in this scene. If time permits, have a discussion over the interpretations of the use of the word, “dream” in the scene, or use this discussion to open the next class. Have students review the “Follow the Love” graphic organizer on page 23 of the Academic Notebook to make sure their “love arrows” are pointing in the right direction.

## Assessment

### Outcomes:

2. Students will use close reading strategies to comprehend a complex text.
3. Students will identify and understand target vocabulary.
4. Students will summarize text.

Evaluation Rubric			
Student follows the “read along of the text and enters notes in the Academic Notebook	No	Somewhat	Very
Student participates in the paired review of the notes and makes additions to his/her own notes	No	Somewhat	Very
Student summarizes the scene in reasonable prose	No	Somewhat	Very
Student speculates on the use of the word, “Dream” and participates in the discussion	No	Somewhat	Very
<b>Total Points</b>	<b>12</b>		

### Activity Three

### Examining Informational Text for Comparison

#### College and Career Readiness Standards – ELA Reading Informational Text: 2, 3, 4, 6, 10

**After reading the opening scene of the play, let's look at another author's theory on dreams, the famous psychoanalyst, Sigmund Freud. Freud lived from the late nineteenth century until the early twentieth century, dying in 1939. He is considered the father of modern psychotherapy and many analysts have used Freud's work for psychoanalysis up to modern times. Freud was the first to develop a theory about dreams that applied to treating patients with psychological disorders. Today, we are going to read an article that describes Freud's theory on dreams and then compare it to the text from Aristotle. With a partner, read and annotate together. We'll check your annotations together and then move to the activity to compare the two texts.** While the students are working, monitor the conversations of the pairs and aid students who are having trouble with the reading. One technique for struggling readers is to have the pairs alternate the reading of a sentence aloud while the other listens and takes notes. Then the student with the notes shares and the first student adds to them.

FROM THE STUDENT ACADEMIC NOTEBOOK p.33

#### **Dream Analysis**

Freud (1900) considered dreams to be the royal road to the unconscious as it is in dreams that the ego's defenses are lowered so that some of the repressed material comes through to awareness, albeit in distorted form. Dreams perform important functions for the unconscious mind and serve as valuable clues to how the unconscious mind operates.

On 24 July 1895, Freud had his own dream that was to form the basis of his theory. He had been worried about a patient, Irma, who was not doing as well in treatment as he had hoped. Freud in fact blamed himself for this, and was feeling guilty.

Freud dreamed that he met Irma at a party and examined her. He then saw a chemical formula for a drug that another doctor had given Irma flash before his eyes and realized that her condition was caused by a dirty syringe used by the other doctor. Freud's guilt was thus relieved.

Freud interpreted this dream as wish-fulfillment. He had wished that Irma's poor condition was not his fault and the dream had fulfilled this wish by informing him that another doctor was at fault. Based on this dream, Freud (1900) went on to propose that a major function of dreams was the fulfillment of wishes.

Freud distinguished between the manifest content of a dream (what the dreamer remembers) and the latent content, the symbolic meaning of the dream (i.e. the underlying wish). The manifest content is often based on the events of the day.

The process whereby the underlying wish is translated into the manifest content is called dream-work. The purpose of dream work is to transform the forbidden wish into a non-threatening form, thus reducing anxiety and allowing us to continue sleeping. Dream work involves the process of condensation, displacement, and secondary elaboration.

The process of condensation is the joining of two or more ideas/images into one. For example, a dream about a man may be a dream about both one's father and one's lover. A dream about a house might be the condensation of worries about security as well as worries about one's appearance to the rest of the world.

Displacement takes place when we transform the person or object we are really concerned about to someone else. For example, one of Freud's patients was extremely resentful of his sister-in-law and used to refer to her as a dog, dreamed of strangling a small white dog. Freud interpreted this as representing his wish to kill his sister-in-law. If the patient would have really dreamed of killing his sister-in-law, he would have felt guilty. The unconscious mind transformed her into a dog to protect him.

Secondary elaboration occurs when the unconscious mind strings together wish-fulfilling images in a logical order of events, further obscuring the latent content. According to Freud this is why the manifest content of dreams can be in the form of believable events.

In Freud's later work on dreams he explored the possibility of universal symbols in dreams. Some of these were sexual in nature, including poles, guns and swords representing the penis and horse riding and dancing representing sexual intercourse.

However, Freud was cautious about symbols and stated that general symbols are more personal rather than universal. A person cannot interpret what the manifest content of a dream symbolized without knowing about the person's circumstances

<http://www.simplypsychology.org/Sigmund-Freud.html>

Guiding Questions when reviewing the notes:

Ask students to identify where in the selection they can find the answer to the question as practice for identifying text evidence.

1. How did Freud's own dream help him to form his theory?  
**(paragraphs 2-4 – Freud's own dream helped to remove his guilt that his patient (Irma) was not improving. The dream was an example of wish fulfillment.**
2. What are the two types of content of dreams and what do they mean? **(paragraph 5)**  
**Manifest Content – what a dreamer remembers about the dream**  
**Latent Content – the symbolic meaning of a dream**
3. What is the process in a dreamer's brain that translates an underlying wish into manifest content?  
**(paragraph 6) dream-work**
4. Why is dream-work an important process for a person?  
**(paragraph 6) Dream-work translates a forbidden wish into a non-threatening form which reduces anxiety and allows the dreamer to remain asleep.**
5. What do these terms mean?  
**Condensation (paragraph 7): joining 2 or more images into 1**  
**Displacement: (paragraph 8): transforming the person or object we are concerned about into someone else**  
**Secondary Elaboration (paragraph 9): the unconscious mind strings together the images into a logical order of events, making the dream believable**

6. What does Freud say about “symbols” in dreams?  
**(paragraph 10) things seen in dreams may represent other things, sometimes sexual symbols**
7. Why does Freud think that symbols may not be universal to all dreams?  
**(paragraph 11) the symbols may be more personal depending on a person’s own background and situation. So, a horse in one person’s dream may symbolize something to them, but mean something else in another person’s dream.**

After a thorough discussion of the text and a review and examination of the students’ notes, ask them to turn to the T-Chart on page 35 of their Academic Notebooks. **In the left column, write items that you found about what Aristotle said about dreams in his “On Propheying Dreams.” In the right column, next to the same number, write an item that suggests the same idea in the article about Freud’s theory. Continue to list items that are different in each theory, but leave the corresponding space empty in the other column. Make sure you list all the points made in each article. At the bottom of the T-Chart write a summary of how the two theories are similar and a second summary on how the two theories are different.**

On this assignment, allow the students to work with a partner other than the partner they shared for the reading and annotation. This way, students will have a broader perspective and notes from the Freud reading to discuss similarities and differences. You can choose whether students should write their summaries individually or with their partners, but both students must enter a summary in the Academic Notebook, page 36.

## Assessment

### Outcomes

2. Students will use close reading strategies to comprehend a complex text.
3. Students will identify and understand target vocabulary.
4. Students will summarize text.
5. Students will read and annotate a complex informational text.
6. Students will make comparisons between informational texts and/or between informational texts and literary text.

Evaluation Rubric			
Student annotates information with partner in the Academic Notebook, including target vocabulary	No	Somewhat	Very
Student shares notes and amends notes as needed based on discussion	No	Somewhat	Very
Student summarizes similarities in theories in reasonable prose	No	Somewhat	Very
Student summarizes differences in theories in reasonable prose	No	Somewhat	Very
<b>Total Points</b>	<b>12</b>		

Activity Four

Connecting Informational Text to Literature

**College and Career Readiness Standards – ELA Reading Literature: 4, 7; ELA Reading Informational Text: 2, 7, 10**

**You have now read the opening to the play in which the word, “dream” is mentioned more than once and you have read two philosophies on dreaming. Read the quotes below and explain how (or not) one or both theories are connected to what the reference in the play means. For, example:**

*FROM THE STUDENT ACADEMIC NOTEBOOK p. 37*

**Instructions:** See if you can connect information learned from dream theory from Aristotle and Freud back to the references to dreams made in Act I, scene i of the play. Listed below are the three quotations, who said it, and the page number in your Academic Notebook where you can find the quote. Reread each quote, review your notes about the character’s meaning. In the space provided, write a connection between one or both theories that relates to what the character said. For example:

Quotation	Aristotle	Freud
<b>Hippolyta:</b> Four nights will quickly <span style="border: 1px solid black; padding: 2px;">dream</span> away the time; p. ___	none	Because the dreams go quickly, this is an example of it keeps us dream-work because it helps keep us asleep and makes the night go fast.

This, is not a wholly accurate interpretation, but it shows an understanding of what the word means in the quote and an understanding of one of the points made in Freud’s theory. You will receive credit for making connections based on a good understanding of what you have read so far. There are no wrong answers, just a penalty for not trying. If you can connect details from both theories to a quote with a reasonable explanation, you will receive double credit.

## Assessment

### Outcome

6. Students will make comparisons between informational texts and/or between informational texts

Evaluation Rubric			
Student accurately identifies the meaning of text quotation 1	No	Somewhat	Very
Student makes a meaningful connection of one theory to quotation 1	No	Somewhat	Very
Student accurately identifies the meaning of text quotation 2	No	Somewhat	Very
Student makes a meaningful connection of one theory to quotation 2	No	Somewhat	Very
Student accurately identifies the meaning of text quotation 3	No	Somewhat	Very
Student makes a meaningful connection of one theory to quotation 3	No	Somewhat	Very
Extra: Student makes a second meaningful connection to quotation 1	No	Somewhat	Very
Extra: Student makes a second meaningful connection to quotation 1	No	Somewhat	Very
Extra: Student makes a second meaningful connection to quotation 1	No	Somewhat	Very
<b>Total Points: required maximum</b>	<b>18</b>		
<b>Extra Credit Points</b>	<b>9</b>		



**Teacher  
Checklist**

Use this list to ensure that you have completed all of the lesson components. I . . .

- 1. Played the video clips to provide an overview of the play and monitored student note taking.
- 2. Introduced the close reading activity to students
- 3. Modeled the close reading of Act I Scene i of the play, and monitored student note taking
- 4. Introduced Sigmund Freud, provided background and monitored the students' annotation of the text in the Academic Notebook.
- 5. Led a discussion of the text on dream analysis using the guided questions.
- 6. Monitored students as they prepared a comparison of the dream theories of Aristotle and Freud.
- 7. Introduced the activity to connect lines from the play to the dream theories
- 8. Assessed individual student participation and performance by assigning points to each student based on the rubrics for each lesson outcome (48 total points possible, not including extra credit).

## Lesson 3

# Text Analysis and Literary Criticism

### Overview and Rationale:

---

In this lesson, students will probe deeper into the text of *A Midsummer Night's Dream*, to track plot and character details. Students will write a summary of Act I and Act II. Students will also read critiques of the play and write a rhetorical précis. Although rhetorical précis was introduced in ELA Unit 1 of this course, the format is reviewed in this lesson. If you did not teach ELA Unit one, you may wish to use the activities from the unit for more detailed instruction. Students write a précis based on reading a literacy critique. Other précis may be assigned later in the unit. As the reading of the play progresses, suggest to students that any time that they see characters sleeping and the use of the love-in-idleness juice in play, that these characters are in a trance or a “dream-like state.” Students should consider the characters’ actions as “dreaming.”

### Outcomes for Lesson 3

---

1. Students will use close reading strategies to comprehend a complex text.
2. Students will identify and define vocabulary and literary terms from texts.
3. Students will write a précis of an informational text.
4. Students will read a complex text independently.

# College and Career Readiness Standards (CCRS)

## English Language Arts Standards: Reading Literature

---

- 1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
- 2 Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
- 3 Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
- 4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)
- 5 Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
- 7 Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)
- 10 By the end of grade 11-12, read and comprehend literature, including stories, dramas, and poems, in the grades 11-12 text complexity band proficiently, with scaffolding as needed at the high end of the range.

## English Language Arts Standards: Reading Informational Text

---

- 1 Cite strong and thorough evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
- 2 Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.
- 4 Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text.
- 6 Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness or beauty of the text.

- 7 Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words to address a question or solve a problem.
- 10 By the end of grade 11-12, read and comprehend literary nonfiction in the grades 11-12 text complexity band proficiently, with scaffolding as needed at the high end of the range.

### English Language Arts Standards: Writing

---

- 1 Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
- 9 Draw evidence from literary or informational texts to support analysis, reflection, and research.
- 10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

### English Language Arts Standards: Speaking and Listening

---

- 1 Initiate and participate effectively in a range of collaborative discussions (one-on-one in groups, and in teacher-led) with diverse partners of grade 11-12 topics, texts and issues, building on others' ideas and expressing their own clearly and persuasively.

LDC

Skills and Ability List

### Skill Cluster 2: Reading Process

---

#### 1. Close Reading

Ability to examine a complex text and identify critical details and information.

#### 2. Active Reading

Ability to identify the central point and main supporting elements of a text.

#### 3. Essential Vocabulary

Ability to identify and master terms essential to understanding a text.

#### 4. Note Taking

Ability to select important facts and passages for use in one's own writing.

### Skills Cluster 4: Writing Process

---

#### 1. Planning

Ability to develop a line of thought and text structure appropriate to an argumentation task.

#### 2. Rhetorical Précis Writing

Ability to write a rhetorical précis following a specific format.

**Materials:**

- *A Midsummer Night's Dream*, Act I, Scene ii, Act II
- PowerPoint on Rhetorical Précis in Teacher Resources:  
[www.sreb.org/readiness-courses-literacy-math](http://www.sreb.org/readiness-courses-literacy-math)
- Callow, Simon, "Mechanicals in *A Midsummer Night's Dream*," <https://www.bl.uk/shakespeare/articles/mechanicals-in-a-midsummer-nights-dream>
- Smith, Emma, "Dream Illusion and Doubling in *A Midsummer Night's Dream*," <https://www.bl.uk/shakespeare/articles/dream-illusion-and-doubling-in-a-midsummer-nights-dream>
- Whiteboard or document camera
- Chart paper, markers, index cards, tape

**Timeframe:** 250 minutes

**Targeted Vocabulary:**

nuptial	dowager	vexation
abjure	solemnities	exeunt
cloister	edict	vile
beguiled	lofty	visage
entreat	dogged	free verse
manifest	latent	blank verse
iambic pentameter	comic relief	

Activity One

“Rude Mechanicals” in the Text

**College and Career Readiness Standards – ELA Literature: 2, 3, 7**

Today, we are returning to our main text, *A Midsummer Night’s Dream*, to continue to read and gather plot information as well as to look for dream references. The characters you will meet in the next scene are the principal comedians of the play, a collection of common workmen, who have decided to put on a play for the duke’s wedding feast. Using these characters, Shakespeare pokes fun at his own profession and provides “comic relief” within a play that is already a comedy. **Who can tell me what “comic relief” means?** (an amusing scene, incident, or speech introduced into serious or tragic elements, as in a play, in order to provide temporary relief from tension, or to intensify the dramatic action) **Can anyone think of an example of comic relief from something you have read or seen in a play, movie or TV show?** (Answers will vary. Acknowledge examples that fit the definition.). **These workmen are the clowns of the play. They make fun of acting, and their low intelligence was amusing to the class of people who attended plays at the time. Later, we will read what literary critics say about these characters and their contribution to the play. Turn to page 40 in your Academic Notebooks and let’s begin to read Act I, Scene ii.**

Depending on how well the students were able to read and annotate scene i, decide how much you will guide the reading of this scene. The reading and understanding of the text should be easier for students because it is not in blank verse (as in scene i), but rather a form called, free verse.

**Notice that the speech of the workmen in this scene is not in the rhythmic blank verse that we read in Scene i. Instead, the form is more like conversation and should be easier to read. This form is called, “free verse.” Free verse is an open form of poetry. It does not use consistent meter patterns, rhyme, or any other musical pattern. Thus, it tends to follow the rhythm of natural speech. Shakespeare uses this more common form of speech when the workmen speak because they represent an uneducated class (unlike the duke and the other Athenians), who are incapable of speaking in the more lofty, blank verse. Add “free verse” to your word wall.**

**Check your list of characters for the play for the workmen. Their names are listed along with their professions. Let’s check their meaning:**

**Quince – Carpenter**

**Bottom – Weaver**

**Snout – Tinker**

**Snug – Joiner**

**Starveling – Tailor**

**Flute – Bellows Maker**

Review the professions and identify their meaning:

Tinker – a tinsmith who makes pots, pans and utensils

Joiner – a woodworker who makes fine furniture by joining wood together

Bellows Maker – a bellows is a device used for blowing air into a fire to increase the flame or heat; a bellows maker would make these devices out of leather and wood

The other professions should be known to students.

Begin to read the scene with the students to set the scene and activate annotation. Then release the reading to student pairs to finish the short scene on their own. Monitor the student reading and annotation to provide support and on-task behavior.

**SCENE II. Athens. QUINCE'S house.**

*Enter QUINCE, SNUG, BOTTOM, FLUTE, SNOUT, and STARVELING*

**QUINCE**

Is all our company here?

**BOTTOM**

You were best to call them generally, man by man, according to the scrip.

**QUINCE**

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

**BOTTOM**

First, good Peter Quince, say what the play treats on, then read the names of the actors, and so grow to a point.

**QUINCE**

Marry, our play is, The most lamentable comedy, and most cruel death of Pyramus and Thisby.

**BOTTOM**

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

**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.

**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, I will condole in some measure. To the rest: yet my chief humour is for a tyrant: I could play Ercles rarely, or a part to tear a cat in, to make all split.

Call each man's name according to his part in the play.

Here is a list of the names of the best men to perform a play at the duke's wedding.

Tell us what the play is, and then the actors to build the suspense

**{regrettable**

**a lamentable comedy – means a tragedy “Pyramus and Thisby:” Thisbe is a beautiful Babylonian woman who is loved by Pyramus. Her parents object to the marriage. The lovers agree to sneak away and meet at Ninus’ (King of Assyria) tomb. Thisbe arrives first, sees a lion that has just killed an ox. She runs off, dropping her scarf which the lion grabs with his bloody mouth. Pyramus finds it and thinks Thisbe is dead and kills himself. Thisbe returns, finds a dead Pyramus and kills herself.}**

Bottom will play Pyramus

I will act the part to bring tears to the audience's eyes. The rest of the time I will play it like a tyrant, raging and yelling.

The raging rocks  
And shivering shocks  
Shall break the locks  
Of prison gates;  
And Phibbus' car  
Shall shine from far  
And make and mar  
The foolish Fates.

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

**QUINCE**

Francis Flute, the bellows-mender.

**FLUTE**

Here, Peter Quince.

**QUINCE**

Flute, you must take Thisby on you.

**FLUTE**

What is Thisby? a wandering knight?

**QUINCE**

It is the lady that Pyramus must love.

**FLUTE**

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

**QUINCE**

That's all one: you shall play it in a mask, and  
you may speak as small as you will.

**BOTTOM**

An I may hide my face, let me play Thisby too, I'll  
speak in a monstrous little voice. 'Thisne,  
Thisne;' 'Ah, Pyramus, lover dear! thy Thisby dear,  
and lady dear!'

**QUINCE**

No, no; you must play Pyramus: and, Flute, you Thisby.

**BOTTOM**

Well, proceed.

**QUINCE**

Robin Starveling, the tailor.

**STARVELING**

Here, Peter Quince.

**QUINCE**

Robin Starveling, you must play Thisby's mother.

Tom Snout, the tinker.

**SNOUT**

Here, Peter Quince.

**QUINCE**

You, Pyramus' father: myself, Thisby's father:

**Change to rhyme. Bottom is emoting**

**Apollo's chariot – the sun**

Hercules

Flute plays Thisby

Please, not a woman. I'm growing a beard.

**In Shakespeare's time there were no  
female actors.**

I'll hide my face and play Thisby too.

**Bottoms mimics 2 voices**

The rest of the parts are given out.



Snug, the joiner; you, 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**

You may do it extempore, for it is nothing but roaring.

**BOTTOM**

Let me play the lion too: I will roar, that I will do any man's heart good to hear me; I will roar, that I will make the duke say 'Let him roar again, let him roar again.'

**QUINCE**

An you should do it too terribly, you would fright the duchess and the ladies, that they would shriek; and that were enough to hang us all.

**ALL**

That would hang us, every mother's son.

**BOTTOM**

I grant you, friends, if that you should fright the ladies out of their wits, they would have no more discretion but to hang us: but I will aggravate my voice so that I will roar you as gently as any sucking dove; I will roar you an 'twere any nightingale.

**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.

**BOTTOM**

Well, I will undertake it. What beard were I best to play it in?

**QUINCE**

Why, what you will.

**BOTTOM**

I will discharge it in either your straw-colour beard, your orange-tawny beard, your purple-in-grain beard, or your French-crown-colour beard, your perfect yellow.

**QUINCE**

Some of your French crowns have no hair at all, and then you will play bare-faced. But, masters, here are your parts: and I am to entreat you, request you and desire you, to con them by to-morrow night; and meet me in the palace wood, a mile without the town, by moonlight; there will we rehearse, for if

**{Snug is a little slow. He wants the lion's part written out.}**

It's only roaring.

Let me play the lion too. I'll roar so well that the duke will want me to roar some more.

No, you'll be too scary to the women, and they will hang us

True, my roar would be frightful. But I can do the softest roar like a bird.

No. You are Pyramus. Pyramus is proper and sweet – a gentleman. You need to play Pyramus.

Okay, what kind of beard will I wear?

Whatever.

Lists various colors

**French crown color – a gold-colored coin**

**Play on words some crowns (kings) are bald**

We will meet in the woods tomorrow night to rehearse. That way we can rehearse in

<p>we meet in the city, we shall be dogged with company, and our devices known. In the meantime I will draw a bill of properties, such as our play wants. I pray you, fail me not.</p> <p><b>BOTTOM</b> We will meet; and there we may rehearse most obscenely and courageously. Take pains; be perfect: adieu.</p> <p><b>QUINCE</b> At the duke's oak we meet.</p> <p><b>BOTTOM</b> Enough; hold or cut bow-strings.</p> <p><i>Exeunt</i></p>	<p>private and our ideas will not be stolen. Meanwhile, I will make a list of props. Don't fail me.</p> <p>Be there or else! <b>{Cutting the strings of the bows of archers or violinists would be a terrible thing to happen to them.}</b></p>
--	---

When you have finished Scene ii, assign the questions in the Academic Notebook, beginning on page 44. Review the answers afterward using notes from above, and assess their participation in the entire activity.

### Assessment

#### Outcome 1:

Students will use close reading strategies to comprehend a complex text.

Evaluation Rubric			
Student participates in close reading and annotation	No	Somewhat	Very
Student completes discussion questions and participates in discussion of the scene	No	Somewhat	Very
<b>Total Points</b>	<b>6</b>		

### Activity Two

### Vocabulary

#### College and Career Readiness Standards – ELA Literature: 4; ELA Informational Text: 4

Turn to page 47 in your Academic Notebooks. In this unit, we will continue to use the vocabulary strategies to identify the most important vocabulary words from texts and literary terms that are introduced in the unit. Choose **ONE** of the words from the list in the box below and **ONE** unfamiliar word from Act I. For each of your words, complete the chart below. Remember to use the context of the word (the sentence in which it is found) to help you understand the dictionary definition.

FROM THE STUDENT ACADEMIC NOTEBOOK p. 50

### Vocabulary from Act I and literary terms

#### Directions:

Choose ONE of the words from the list in the box below and ONE unfamiliar word from Act I. For each of your words, complete the chart below. Remember to use the context of the word (the sentence in which it is found) to help you understand the dictionary definition.

Choice words and the page numbers on which they can be found:

nuptial	dowager	vexation	abjure
solemnities	exeunt	cloister	edict
vile	beguiled	lofty	visage
entreat	dogged	manifest (Freud)	latent (Freud)

Word I have chosen from the list above:	Rate My Understanding (circle one): Know It    Sort of Know It    Don't Know It at All
Context (including line): _____ _____	
Dictionary Definition: _____ _____	
What in the world does that mean? _____ _____	
My sense of the word including the context and the dictionary definition: _____ _____ _____ _____	

Word I have chosen from Act I:	Rate My Understanding (circle one):  Know It    Sort of Know It    Don't Know It at All
Context (including line): <hr/> <hr/>	
Dictionary Definition: <hr/> <hr/>	
What in the world does that mean? <hr/>	
My sense of the word including the context and the dictionary definition: <hr/> <hr/> <hr/>	

Ask students to work on their own in their academic notebooks to complete the chart for each of the two words that they have chosen. Remind them to choose one from the list and another that is unfamiliar to them. When students have completed their charts ask them to write the two words on index cards and to write both the definition and the context (i.e. the sentence or line from the text where the word is found) on the back.

Students will then work in groups of three to four students to introduce their group members to the meanings of the words they collected, by presenting the word, its context from the text and its definition, as well as their own understanding of the word in context. After each student in the group has presented his/her words, ask the students to participate in an “open sort.”

Explain to students an open sort will require them to sort their words that they have collected in categories. Students can select their own categories, but each category must have at least two words in it. The group must agree on the categories. Give each group a large sheet of paper to write down their categories and place their words into the categories. Students can either write the words on the chart paper or tape their index cards to the paper. This process requires that the students have a meaningful discussion about the meanings of the words and how they are used in the text. Ask each group to report out to the whole class on the categories they developed and how the words fit into these categories.

Finally, ask students to review the words they studied in their small groups and choose their TOP FIVE that they feel are the most important to the understanding of the text so far. Add each group’s TOP FIVE to the vocabulary wall chart.

## Assessment

### Outcome 2:

Students will read texts to compare and contrast the content.

Evaluation Rubric			
Student identifies words to define and completes work in the Academic Notebook	No	Somewhat	Very
Student shares two words with group by sharing definition, context and understanding	No	Somewhat	Very
Student participates in word sort and identification of TOP FIVE words	No	Somewhat	Very
<b>Total Points</b>	<b>9</b>		

### Activity Three

### “Rude Mechanicals” Commentary

**College and Career Readiness Standards –ELA Informational Text: 1, 6; Writing: 2, 9, 10**

**Now that we have experienced the workman in the play, let’s see what scholars say about them. In this activity, each of you will write a rhetorical précis that will summarize the point of view of one of the articles about these characters. First, let’s review the components of a rhetorical précis.** For your review, you may choose to use the PowerPoint on the topic from the bank of teacher resources on the SREB Readiness Website from ELA Unit 1. If you have not taught the rhetorical précis before, feel free to use activities and materials that can be found in the teacher’s guide for Literacy Ready Unit 1, Informational Text, Lesson 2, beginning on page 29, and Academic Notebook, beginning on page 21.

**We will begin with a close reading of an excerpt of the article in your Academic Notebook on page 50. You will only read the paragraphs 1 and 2 that relate to your reading of the play so far. We will return to the article later after reading more about the workmen in later scenes. Annotate as you go, then answer the questions that follow in your Academic Notebook. We will review you answers afterward.**

FROM THE STUDENT ACADEMIC NOTEBOOK pp. 50-53

### Mechanicals in *A Midsummer Night's Dream*

The Mechanicals from *A Midsummer Night's Dream* have long been a favourite with audiences. Simon Callow walks us through their best moments, shining a light on their wit and appeal.

- 1 Mechanicals – craftsmen, artisans – normally come out of Shakespeare's plays rather well. They are witty and feisty, despite having the potential of turning into a mob: 'Hence! home, you idle creatures get you home! / Is this a holiday?' (1.1.1), cries Flavius, hectoringly, at the beginning of *Julius Caesar*, reminding them that as craftsmen, their working day is not their own:

What! know you not,  
Being mechanical, you ought not walk  
Upon a labouring day without the sign  
Of your profession? Speak, what trade art thou? (1.1.2–5)
- 2 The mechanicals in *A Midsummer Night's Dream* are no different – Puck, who writes them off as 'rude mechanicals' and 'patches' or fools, notes scornfully that they 'work for bread upon Athenian stalls' (3.2.9–10). However, in Shakespeare's play, we only see them off duty, rehearsing a play to mark the forthcoming wedding of Theseus, Duke of Athens and Hippolyta, the Amazon Queen. They're a select gang, chosen, says Peter Quince, the carpenter – who has been handed the poisoned chalice of directing the play – from among 'every man's name, which is thought fit, through all Athens, to play in our interlude before the duke and the duchess' (1.2.4–6). Quite an honour, then. They have chosen their text: a play taken from Ovid's celebrated story of Pyramus and Thisbe, two lovers whose families are at war, and who can only communicate through a chink in the wall. The story is the source of the Italian novella from which Shakespeare adapted *Romeo and Juliet*: as in that play, everyone ends up dead. Not perhaps the most tactful of entertainments for the royal nuptials (especially given the mythic Hippolyta's subsequent fearsome actions). Nick Bottom the weaver, the company's leading man, pronounces it 'a very good piece of work, I assure you, and a merry' (1.2.13), which suggests that he may not have read it very thoroughly. Even Peter Quince is a little uncertain about the nature of the play: he thinks it 'the most lamentable comedy' (1.2.11). Or perhaps that is exactly what he meant because that is precisely what it is. Maybe neither Bottom nor Quince nor their colleagues are altogether certain of the meaning of the words they utter: language for them, as for Dogberry and the members of the Watch in *Much Ado About Nothing*, has a life of its own. Unless watched carefully words can find you aggravating your voice when in fact you want to roar like a dove, and have you rehearse obscenely when, really, decorum is your aim.
- 3 Like many an amateur group, they have difficulty in finding somewhere to rehearse away from their mates, so, their normal working hours over, they take to the moonlit forest, oblivious of the fact that the place is crawling with young couples trapped in immensely complicated relationships, and positively swarming with fairies in the midst of a civil war between their king and queen. They find a 'marvellous convenient' (3.1.2) place for their rehearsal, and they set about it. They have a problem: their star, 'Bully' Bottom, as Quince mollifyingly calls him (in 1606, the word meant sweet or kind, but the modern meaning seems to fit the case equally well). Nick Bottom is one of those actors who cannot confine himself to his own part, or indeed his own job. He wants to direct the show, to design it, to write it. He is horribly torn as to which part to play, all equally irresistible, though in fact the role he really wants – Hercules – isn't in this play at all. 'My chief humour is for a tyrant', he confesses to his colleagues, 'I could play Ercles [i.e. Hercules] rarely, or a part

to tear a cat in, to make all split' (1.2.28–30). He gives his fellow players a sneak preview of the performance that might have been, with, we can only assume, appropriate gestures, summoning up storms followed by sunshine:

The raging rocks  
And shivering shocks  
Shall break the locks  
Of prison gates;  
And Phibbus' car  
Shall shine from far  
And make and mar  
The foolish Fates. (1.2.31–38)

**4** 'This is Ercles' vein, a tyrant's vein', he adds, in an informative aside, in case they hadn't noticed, 'a lover is more condoling' (1.2.40–41). Peter Quince ignores this interruption, determined to cast the rest of the play. Even here, nothing is simple: young Francis Flute, the bellows-mender, offered the second lead, the beautiful Thisbe, demurs: 'Faith, let me not play a woman. I have a beard coming' (1.2.47–48). Quince brutally slaps him down: 'That's all one: you shall play it in a mask, and you may speak as small as you will' (1.2.49–50), which puts Francis Flute in his place. Bottom helpfully volunteers to play Thisbe as well, but he too is slapped down, and remains silent until the casting of the lion who savages Thisbe, which proves too much for his self-control. 'Let me play the lion', he cries, sensing glory: 'I will roar, that I will make the duke say "Let him roar again, let him roar again"' (1.2.70–73). But Quince has the better of Bottom: if he frightens the ladies, he warns him, they'll all end up dead. Despite Bottom's promises of bird-like roaring, Quince insists that he will play Pyramus. Defeated, like a true thespian he suddenly becomes very interested in discussing his make-up; somehow they all get out of the door, promising to meet in the forest.

**5** This forensically brilliant account of the dynamics of the rehearsal room is generally assumed to be a gentle satire of the amateur theatre, but I fear that it is as likely to be a sendup of the professional theatre. I have personally been present at many a discussion like the one that opens the mechanicals' rehearsal in the forest in which the actors – Bottom to the fore, needless to say – propose solutions for the perceived problems of the piece: namely, that Pyramus's suicide will distress the ladies, and that the lion will frighten them. Bottom, a Brechtian before his time, suggests a prologue in which, after various health and safety reassurances ('we will do no harm with our swords, and ... Pyramus is not killed indeed'), he will reveal that 'I, Pyramus, am not Pyramus, but Bottom the weaver. This will put them out of fear' (3.1.18–22). As for the terror that the lion will instil, Tom Snout, a tinker by profession but clearly a dramaturg manqué, suggests a second prologue saying that lion is not a lion. Bottom scorns this: no, what is needed is for the actor to wear a half lion-mask and address the ladies directly: "If you think I come hither as a lion, it were pity of my life. No! I am no such thing; I am a man as other men are" (3.1.43–44). He should then tell the ladies that he is, in fact, Snug the joiner. Peter Quince accepts all this meta-Pirandellian innovation without demur. He has other fish to fry: what will they do for light in the Duke's palace? And what will they do for the wall through which Pyramus and Thisbe conduct their romance? Quince himself has the solution to the question of the light: someone will come on with a lantern 'and say he comes to disfigure, or to present, the person of Moonshine' (3.1.60–61). Bottom solves the wall problem: someone will come on and say he's Wall, 'let him hold his fingers

thus, and through that cranny shall Pyramus and Thisby whisper' (3.1.70–71).

These challenges effortlessly met, they set about the business of rehearsal, at which point naughty Puck enters – 'what hempen homespuns have we swaggering here?' (3.1.77) – and decides to make mischief, with results that we all know: Bottom is translated into an ass, the company flee and he spends a delirious and bewildering time as the paramour of Titania, Queen of the fairies. The company are, of course, desperate: not only has their old chum Nick the Weaver lost his head, they have lost their leading man and the royal command performance is imminent. 'You have not a man in all Athens able to discharge Pyramus but he' (5.1.7–8), says Peter Quince, authoritatively. The others are turning a little maudlin: 'No, he hath simply the best wit of any handicraft man in Athens', says Flute. 'Yea', adds Quince, 'and the best person too; and he is a very paramour for a sweet voice' (5.1.9–11). News comes of the arrival of the Duke and his Amazonian fiancée, a golden opportunity, now lost, for the little band of players: 'if our sport had gone forward, we had all been made men' (5.1.17–18). At which point, Bottom, with impeccable timing and restored to his normal features, wheels round the corner as if nothing had happened: 'Where are these lads? where are these hearts?' (5.1.25). There is no time for explanations; they rush off to do their play.

**6** The Duke is agog to see it, despite expert advice from his chamberlain:

It is not for you. I have heard it over,

And it is nothing, nothing in the world;

Unless you can find sport in their intents,

Extremely stretch'd and conn'd with cruel pain,

To do you service. (5.1.77–81)

But the Duke, all benevolence, insists:

I will hear that play;

For never any thing can be amiss,

When simpleness and duty tender it. (5.1.81–83)

Hippolyta is sceptical, but Theseus insists:

And in the modesty of fearful duty

I read as much as from the rattling tongue

Of saucy and audacious eloquence. (5.1.101–03)

Quince is clearly incoherent with anxiety: no danger of a rattling tongue here:

Consider then, we come but in despite.

We do not come, as minding to contest you,

Our true intent is. All for your delight

We are not here. That you should here repent you,

The actors are at hand; and, by their show,

You shall know all, that you are like to know. (5.1.112–17)

In due course, Bottom arrives in heroic style as Pyramus – 'O grim look'd night! O night with hue so black!' (5.1.169) – but he is clearly aware of his royal audience, because when Theseus



	<p>murmurs a joke about Wall, Bottom steps out of character to put him right. ‘This is the silliest stuff that ever I heard’ (5.1.210), says Hippolyta, impatiently. ‘The best in this kind are but shadows; and the worst’, says Theseus, ‘are no worse, if imagination amend them’ (5.1.211–12). ‘It must be your imagination then, and not theirs’, snaps back Hippolyta, but Theseus, kind to a fault, insists ‘If we imagine no worse of them than they of themselves, they may pass for excellent men’ (5.1.213–16).</p>
7	<p>Shakespeare loved to write plays within his plays: the one in <i>Hamlet</i> of course is not meant to entertain, but to unnerve, in which it succeeds spectacularly. There the actors were seasoned pros, of course. But in <i>Love’s Labour’s Lost</i>, one of his earliest plays, the Pageant of the Worthies as staged by the curate Sir Nathaniel and sundry others, is mercilessly and heartlessly mocked; here, in the healing world of <i>midsummer’s night</i>, the jesting is kinder – though even Theseus draws the line when Bottom leaps up, having recently been slain, to offer the Duke an epilogue or a bergomask. ‘No epilogue, I pray you’, says the Duke, hastily:</p> <p>for your play needs no excuse. Never excuse; for when the players are all dead, there needs none to be blamed. Marry, if he that writ it had played Pyramus and hanged himself in Thisbe’s garter, it would have been a fine tragedy: and so it is, truly; and very notably discharged. But come, your Bergomask: let your epilogue alone. (5.1.355–62)</p> <p>At which the mechanicals dance themselves off, back into their workaday lives. No mention of the sixpence that Flute was sure Bottom would receive for his sterling work as Pyramus, but kindness, appreciation and some gentle laughter. What troupe of amateur players could ask for more? They do it for love.</p>
8	<ul style="list-style-type: none"><li>• Callow, Simon, “Mechanicals in A Midsummer Night’s Dream,” <a href="https://www.bl.uk/shakespearearticles/mechanicals-in-a-midsummer-nights-dream">https://www.bl.uk/shakespearearticles/mechanicals-in-a-midsummer-nights-dream</a></li><li>• Simon Callow was born in London in 1949. He went to Queen’s University in Belfast, but after a year he ran away to become an actor. He trained at the Drama Centre; his first job was at the Edinburgh Festival in 1973. In 1979, he created the part of Mozart in Peter Shaffer’s <i>Amadeus</i>, and later appeared in the movie, playing Emmanuel Schikaneder. He has since appeared in over forty films. He directed his first play in 1984, the year in which his first book, <i>Being an Actor</i>, appeared. His sixteenth book, <i>Charles Dickens and the Great Theatre of the World</i>, appeared in 2012.</li></ul> <p>The text in this article is available under the Creative Commons License.</p>

**Teacher Notes: (Paragraph 1)** In his plays, Shakespeare usually portrays workmen as witty and “feisty” (spirited or energetic), but they could become a mob. There is a quote from *Julius Caesar* where a character yells at workman for wandering the streets on a workday. The text uses a notation to refer to the part in the play where the quote is found: 1.1.1 = Act I, Scene i, line 1.

Hectoring = Intimidating

**(Paragraph 2)** The workman in *A Midsummer Night’s Dream* also work every day, but we only see them in the play during their time off.

poisoned chalice = dubious honor; note “nuptials” is a vocabulary word

“Pyramus and Thisby” may not be the best selection of a play for a wedding.

“Hippolyta’s subsequent fearsome actions,” Is this a foreshadowing of something that will happen later in the play. How does this quote connect with the things that she says in Act I, Scene i?

The author notes the regular misuse of words by the workmen. This is a source of humor throughout the play.

**Teacher Resource:** If you feel that students would benefit with some examples as to how this scene looks in a play, you can use a video clip from the series that you used to introduce the play in Lesson 2

<http://nj.pbslearningmedia.org/resource/shak15.ela.lit.plot/the-many-plots-of-a-midsummer-nights-dream-shakespeare-uncovered/>

**Or, you can search on line for a video that shows this scene from the play.**

Based on the students’ level of understanding of the rhetorical précis, you can ask students to write the précis following the structure. As an alternative, you may conduct a whole group discussion on the elements and writing of the first sentence to include: author’s name, title of the work, publication date, rhetorically accurate verb and a “that” clause. Show that the sentence does not have to be identical for every student, but an accurate portrayal of the point that the author is making. After helping to model the first sentence, allow students to work independently to write the remaining sentences of the précis.

**Sample Précis for the first two paragraphs:**

**Simon Callow, in his work, “Mechanicals in Midsummer Night’s Dream,” asserts that the workmen in the play important characters that contribute to the humor of the play. Callow supports their importance in paragraph two by explaining their involvement in the duke’s wedding where they will perform a play at the reception. Callow notes the poor choice of the play they will perform, and how little they know about it in order to explain the humor in their endeavor. He refers the audience to other Shakespearean plays such as *Julius Caesar* and *Much Ado About Nothing* as further examples of how their misuse of words contributes to the humor.**

## Assessment

### Outcome 3:

Students will write a précis for an informational text.

Evaluation Rubric			
Student reads and annotates paragraphs one and two of the text.	No	Somewhat	Very
Sentence one of the paragraph contains all elements: author’s name, title, publication, rhetorically accurate verb and a “that clause.”	No	Somewhat	Very
Sentence two explains how the author develops his thesis, how he accomplishes this task, and supports the strong verb in sentence one.	No	Somewhat	Very
Sentence three states the author’s purpose followed by an “in order to” clause.	No	Somewhat	Very
Sentence four describes the intended audience and how this relationship is established.	No	Somewhat	Very
<b>Total Points</b>	<b>15</b>		

Activity Four

Independent Reading Act II

**College and Career Readiness Standards – ELA Literature: 1, 2, 3, 4,5, 7, 10**

Assign the reading of both scenes of Act II beginning on page 54 in the Academic Notebook. If you reach this point in the activities with time left in a class. Allow students to begin reading in class. Monitor their work and assist with the reading as needed. Assign the remainder of the reading of Act II, complete the summary, and to answer the questions in their Academic Notebooks beginning on page 66. Announce there will be a quiz on their reading and the questions during the next class. Teacher notes appear in the text below.

**ACT II**

**SCENE I. A wood near Athens.**

*Enter, from opposite sides, a Fairy, and PUCK*

**PUCK**

How now, spirit! whither wander you?

**Fairy**

Over hill, over dale,  
Thorough bush, thorough brier,  
Over park, over pale,  
Thorough flood, thorough fire,  
I do wander everywhere,  
Swifter than the moon's sphere;  
And I serve the fairy queen,  
To dew her orbs upon the green.  
The cowslips tall her pensioners be:  
In their gold coats spots you see;  
Those be rubies, fairy favours,  
In those freckles live their savours:  
I must go seek some dewdrops here  
And hang a pearl in every cowslip's ear.  
Farewell, thou lob of spirits; I'll be gone:  
Our queen and all our elves come here anon.

**PUCK**

The king doth keep his revels here to-night:  
Take heed the queen come not within his sight;  
For Oberon is passing fell and wrath,  
Because that she as her attendant hath  
A lovely boy, stolen from an Indian king;  
She never had so sweet a changeling;  
And jealous Oberon would have the child  
Knight of his train, to trace the forests wild;  
But she perforce withholds the loved boy,  
Crowns him with flowers and makes him all her joy:

Where are you going?

I go everywhere to serve the fairy queen.

I am putting dew on all the flowers because the fairy queen will be here soon.

Fairy King, Oberon is also coming here and it is best if he doesn't see the queen. He is mad at her because he wants a small boy she has taken from an Indian king to serve in his army. But, she is keeping him.

And now they never meet in grove or green,  
By fountain clear, or spangled starlight sheen,  
But, they do square, that all their elves for fear  
Creep into acorn-cups and hide them there.

**Fairy**

Either I mistake your shape and making quite,  
Or else you are that shrewd and knavish sprite  
Call'd Robin Goodfellow: are not you he  
That frights the maidens of the villagery;  
Skim milk, and sometimes labour 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?

**PUCK**

Thou speak'st 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,  
Neighing in likeness of a filly foal:  
And sometime lurk I in a gossip's bowl,  
In very likeness of a roasted crab,  
And when she drinks, against her lips I bob  
And on her wither'd dewlap pour the ale.  
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 quire hold their hips and laugh,  
And waxen in their mirth and neeze and swear  
A merrier hour was never wasted there.  
But, room, fairy! here comes Oberon.

**Fairy**

And here my mistress. Would that he were gone!

*Enter, from one side, OBERON, with his train; from the other, TITANIA, with hers*

**OBERON**

I'll met by moonlight, proud Titania.

**TITANIA**

What, jealous Oberon! Fairies, skip hence:  
I have forsworn his bed and company.

**OBERON**

Tarry, rash wanton: am not I thy lord?

Aren't you Robin Goodfellow {another name for Puck}?

The guy who frightens maidens, turns buttermilk into skim milk when housewives are churning butter?

The one who misleads travelers in the forest?  
They call you a hobgoblin.

Yes, I am.

I am jester to Oberon and make him smile.  
I make noises like a female horse to confuse male horses.

I make women (gossips) spill their drinks.

Sometimes, I pretend to be a stool and disappear when someone tries to sit on me –  
It makes everyone laugh.

Here comes Oberon.

And here comes Titania.

Not a good meeting.

Fairies, let's leave. I have left Oberon.

I am your husband and your king.

### TITANIA

Then I must be thy lady: but I know  
When thou hast stolen away from fairy land,  
And in the shape of Corin sat all day,  
Playing on pipes of corn and versing love  
To amorous Phillida. Why art thou here,  
Come from the farthest Steppe of India?  
But that, forsooth, the bouncing Amazon,  
Your buskin'd mistress and your warrior love,  
To Theseus must be wedded, and you come  
To give their bed joy and prosperity.

### OBERON

How canst thou thus for shame, Titania,  
Glance at my credit with Hippolyta,  
Knowing I know thy love to Theseus?  
Didst thou not lead him through the glimmering night  
From Perigenia, whom he ravished?  
And make him with fair AEgle break his faith,  
With Ariadne and Antiopa?

### TITANIA

These are the forgeries of jealousy:  
And never, since the middle summer's spring,  
Met we on hill, in dale, forest or mead,  
By paved fountain or by rushy brook,  
Or in the beached margent of the sea,  
To dance our ringlets to the whistling wind,  
But with thy brawls thou hast disturb'd our sport.  
Therefore the winds, piping to us in vain,  
As in revenge, have suck'd up from the sea  
Contagious fogs; which falling in the land  
Have every pelting river made so proud  
That they have overborne their continents:  
The ox hath therefore stretch'd his yoke in vain,  
The ploughman lost his sweat, and the green corn  
Hath rotted ere his youth attain'd a beard;  
The fold stands empty in the drowned field,  
And crows are fatted with the murrion flock;  
The nine men's morris is fill'd up with mud,  
And the quaint mazes in the wanton green  
For lack of tread are undistinguishable:  
The human mortals want their winter here;  
No night is now with hymn or carol blest:  
Therefore the moon, the governess of floods,  
Pale in her anger, washes all the air,  
That rheumatic diseases do abound:  
And thorough this distemperance we see  
The seasons alter: hoary-headed frosts

I am your wife, but I know you have left  
fairyland to impersonate a shepherd (Corin)  
playing the flute and reciting poetry to an  
unwitting shepherdess (Phillida).

**{Titania implies that Oberon has cheated  
on her.}**

Why else would you be here than to  
celebrate the wedding of Hippolyta – I know  
you loved her too.

How dare you talk about my love for  
Hippolyta when I know you loved Theseus?  
Didn't you lead him through a series of  
affairs with several women and then to cheat  
on them with other women?

You are faking jealousy.  
We haven't seen each other since last  
spring.

Your arguments have changed the weather  
to cause floods, farmers can't plow and the  
crops won't grow, fields are muddy, animals  
are diseased.

It is still cold like winter; the seasons have  
shifted so that people can't tell which is  
which. All of this because of our fighting and  
we are to blame.

Far in the fresh lap of the crimson rose,  
And on old Hiems' thin and icy crown  
An odorous chaplet of sweet summer buds  
Is, as in mockery, set: the spring, the summer,  
The chiding autumn, angry winter, change  
Their wonted liveries, and the mazed world,  
By their increase, now knows not which is which:  
And this same progeny of evils comes  
From our debate, from our dissension;  
We are their parents and original.

**OBERON**

Do you amend it then; it lies in you:  
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.  
His mother was a votaress of my order:  
And, in the spiced Indian air, by night,  
Full often hath she gossip'd by my side,  
And sat with me on Neptune's yellow sands,  
Marking the embarked traders on the flood,  
When we have laugh'd to see the sails conceive  
And grow big-bellied with the wanton wind;  
Which she, with pretty and with swimming gait  
Following,--her womb then rich with my young squire,--  
Would imitate, and sail upon the land,  
To fetch me trifles, and return again,  
As from a voyage, rich with merchandise.  
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.

*Exit TITANIA with her train*

You can fix this. All I want is the boy to be in my fairy army.

The boy's mother was a follower of mine; we were friends and she was pregnant, but died in childbirth. Because of that, I will raise the boy and not give him up.

How long will you be here?

Maybe until after Theseus' wedding. If you would go with me and dance with me, then come along. If not, leave and I'll stay away from you.

Give me the boy, and I'll come along.

Never! Let's go fairies, lest I fight if we stay here.

**OBERON**

Well, go thy way: thou shalt not from this grove  
Till I torment thee for this injury.  
My gentle Puck, come hither. Thou rememberest  
Since once I sat upon a promontory,  
And heard a mermaid on a dolphin's back  
Uttering such dulcet and harmonious breath  
That the rude sea grew civil at her song  
And certain stars shot madly from their spheres,  
To hear the sea-maid's music.

**PUCK**

I remember.

**OBERON**

That very time I saw, but thou couldst not,  
Flying between the cold moon and the earth,  
Cupid all arm'd: a certain aim he took  
At a fair vestal throned by the west,  
And loosed his love-shaft smartly from his bow,  
As it should pierce a hundred thousand hearts;  
But I might see young Cupid's fiery shaft  
Quench'd in the chaste beams of the watery moon,  
And the imperial votaress passed on,  
In maiden meditation, fancy-free.  
Yet mark'd I where the bolt of Cupid fell:  
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 flower; the herb I shew'd thee once:  
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.

**PUCK**

I'll put a girdle round about the earth  
In forty minutes.

*Exit*

**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:

You won't leave these woods until I have  
tormented you for this insult.  
Puck, remember the day when I was sitting  
on a cliff listening to mermaid singing a song  
so sweet that it calmed the sea?

Yes.

At that time, I saw Cupid take aim at a  
woman with his arrow. At the last moment,  
she moved, and the arrow missed.

I noticed where the arrow fell – on a flower,  
once white, it is now purple and people call it  
“love-in-idleness.” **{the pansy}**

Get some of that flower; if you squeeze the  
juice of it into the eye of someone sleeping,  
when he/she awakes he/she will fall madly in  
love with the first thing he/she sees.  
Go quickly and come right back.

I will circle the world in 40 minutes **{That's a  
speed of 37,311 MPH. He'll be quick.}**

Once I have this juice, I will put it on Titania's  
sleeping eyes so when she wakes, the next  
thing she sees – some animal – she will fall  
in love. Before I remove this curse with an  
antidote I have, she will give up the boy.

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.

*Enter DEMETRIUS, HELENA, following him*

**DEMETRIUS**

I love thee not, therefore pursue me not.  
Where is Lysander and fair Hermia?  
The one I'll slay, the other slayeth me.  
Thou told'st me they were stolen unto this wood;  
And here am I, and wode within this wood,  
Because I cannot meet my Hermia.  
Hence, get thee gone, and follow me no more.

**HELENA**

You draw me, you hard-hearted adamant;  
But yet you draw not iron, for my heart  
Is true as steel: leave you your power to draw,  
And I shall have no power to follow you.

**DEMETRIUS**

Do I entice you? do I speak you fair?  
Or, rather, do I not in plainest truth  
Tell you, I do not, nor I cannot love you?

**HELENA**

And even for that do I love you the more.  
I am your spaniel; and, Demetrius,  
The more you beat me, I will fawn on you:  
Use me but as your spaniel, spurn me, strike me,  
Neglect me, lose me; only give me leave,  
Unworthy as I am, to follow you.  
What worser place can I beg in your love,--  
And yet a place of high respect with me,--  
Than to be used as you use your dog?

**DEMETRIUS**

Tempt not too much the hatred of my spirit;  
For I am sick when I do look on thee.

**HELENA**

And I am sick when I look not on you.

**DEMETRIUS**

You do impeach your modesty too much,  
To leave the city and commit yourself  
Into the hands of one that loves you not;  
To trust the opportunity of night  
And the ill counsel of a desert place  
With the rich worth of your virginity.

Who's this? I am Invisible and will listen in.

Leave me alone Helena, I don't love you.  
Where are Lysander and Hermia? You told  
me that they were coming here. I am going  
crazy in these woods because I can't find  
her. Now, go home.

You draw me to you like iron. My heart is true  
and drawn to you.

Do I encourage you? Don't you get it? I don't  
love you.

For that, I love you more.  
I am like a faithful dog: beat me and I'll follow  
you more. No matter where you go, I will  
follow you. What greater honor than to be  
treated like your dog?

Don't tempt me – you make me sick.

You trust me too much to be alone with you,  
I could do you harm in the night.



**HELENA**

Your virtue is my privilege: for that  
It is not night when I do see your face,  
Therefore I think I am not in the night;  
Nor doth this wood lack worlds of company,  
For you in my respect are all the world:  
Then how can it be said I am alone,  
When all the world is here to look on me?

**DEMETRIUS**

I'll run from thee and hide me in the brakes,  
And leave thee to the mercy of wild beasts.

**HELENA**

The wildest hath not such a heart as you.  
Run when you will, the story shall be changed:  
Apollo flies, and Daphne holds the chase;  
The dove pursues the griffin; the mild hind  
Makes speed to catch the tiger; bootless speed,  
When cowardice pursues and valour flies.

**DEMETRIUS**

I will not stay thy questions; let me go:  
Or, if thou follow me, do not believe  
But I shall do thee mischief in the wood.

**HELENA**

Ay, in the temple, in the town, the field,  
You do me mischief. Fie, Demetrius!  
Your wrongs do set a scandal on my sex:  
We cannot fight for love, as men may do;  
We should be wood and were not made to woo.

*Exit DEMETRIUS*

I'll follow thee and make a heaven of hell,  
To die upon the hand I love so well.

*Exit*

**OBERON**

Fare thee well, nymph: ere he do leave this grove,  
Thou shalt fly him and he shall seek thy love.

*Re-enter PUCK*

Hast thou the flower there? Welcome, wanderer.

**PUCK**

Ay, there it is.

**OBERON**

I pray thee, give it me.

You are all the world to me, so how can I be  
alone when all the world is watching?

I will run away and leave you to the mercy of  
the wild animals.

I will chase you as if the roles are reversed:  
the dear chases the tiger, the dove chases  
the griffin {**mythical creature – body of lion,  
head and wings of an eagle**}.

Let me go; If you follow me, I will hurt you.

You do me harm everywhere! Women cannot  
fight for their love like men do.

I will follow you and be delighted to risk  
death.

Good-bye girl; before you leave these woods  
you will chase him and he will seek your  
love.

Got the flower?

I know a bank where the wild thyme blows,  
Where oxlips and the nodding violet grows,  
Quite over-canopied with luscious woodbine,  
With sweet musk-roses and with eglantine:  
There sleeps Titania sometime of the night,  
Lull'd in these flowers with dances and delight;  
And there the snake throws her enamell'd skin,  
Weed wide enough to wrap a fairy in:  
And with the juice of this I'll streak her eyes,  
And make her full of hateful fantasies.  
Take thou some of it, and seek through this grove:  
A sweet Athenian lady is in love  
With a disdainful youth: anoint his eyes;  
But do it when the next thing he espies  
May be the lady: thou shalt know the man  
By the Athenian garments he hath on.  
Effect it with some care, that he may prove  
More fond on her than she upon her love:  
And look thou meet me ere the first cock crow.

**PUCK**

Fear not, my lord, your servant shall do so.

*Exeunt*

**SCENE II. Another part of the wood.**

*Enter TITANIA, with her train*

**TITANIA**

Come, now a roundel and a fairy song;  
Then, for the third part of a minute, hence;  
Some to kill cankers in the musk-rose buds,  
Some war with rere-mice for their leathern wings,  
To make my small elves coats, and some keep back  
The clamorous owl that nightly hoots and wonders  
At our quaint spirits. Sing me now asleep;  
Then to your offices and let me rest.

*The Fairies sing*

You spotted snakes with double tongue,  
Thorny hedgehogs, be not seen;  
Newts and blind-worms, do no wrong,  
Come not near our fairy queen.  
Philomel, with melody  
Sing in our sweet lullaby;  
Lulla, lulla, lullaby, lulla, lulla, lullaby:

I know a place where sometimes Titania  
sleeps; while she sleeps, I will put the flower  
juice in her eyes.

Take some of this. Somewhere in the forest  
there is an Athenian lady who loves a man  
who doesn't love her. Put some in the man's  
eyes, so the next thing he sees is her.

You will know the man by the Athenian  
clothes he wears. Do it so he will love her,  
and do it before dawn.

I'm on it, boss!

To the fairies: Sing me a song, then be off to  
your duties.

**{Song (The fairies sing away the creepy  
critters in the woods.)}**

Never harm,  
Nor spell nor charm,  
Come our lovely lady nigh;  
So, good night, with lullaby.  
Weaving spiders, come not here;  
Hence, you long-legg'd spinners, hence!  
Beetles black, approach not near;  
Worm nor snail, do no offence.  
Philomel, with melody, & c.

**Fairy**

Hence, away! now all is well:  
One aloof stand sentinel.

*Exeunt Fairies. TITANIA sleeps*

*Enter OBERON and squeezes the flower on TITANIA's eyelids*

**OBERON**

What thou seest when thou dost wake,  
Do it for thy true-love take,  
Love and languish for his sake:  
Be it ounce, or cat, or bear,  
Pard, or boar with bristled hair,  
In thy eye that shall appear  
When thou wakest, it is thy dear:  
Wake when some vile thing is near.

*Exit*

*Enter LYSANDER and HERMIA*

**LYSANDER**

Fair love, you faint with wandering in the wood;  
And to speak troth, I have forgot our way:  
We'll rest us, Hermia, if you think it good,  
And tarry for the comfort of the day.

**HERMIA**

Be it so, Lysander: find you out a bed;  
For I upon this bank will rest my head.

**LYSANDER**

One turf shall serve as pillow for us both;  
One heart, one bed, two bosoms and one troth.

**HERMIA**

Nay, good Lysander; for my sake, my dear,  
Lie further off yet, do not lie so near.

**{Philomel – a nightingale}**

When you awaken, love whomever you see.

I hope it is something vile!

We're lost and tired. Let's rest here for the night **{Wants to lie down with her}**

Maybe so **{Modest}**. Let's sleep apart from each other.

We will share the ground together as one bed.

No, move farther away.

**LYSANDER**

O, take the sense, sweet, of my innocence!  
Love takes the meaning in love's conference.  
I mean, that my heart unto yours is knit  
So that but one heart we can make of it;  
Two bosoms interchained with an oath;  
So then two bosoms and a single troth.  
Then by your side no bed-room me deny;  
For lying so, Hermia, I do not lie.

**HERMIA**

Lysander riddles very prettily:  
Now much beshrew my manners and my pride,  
If Hermia meant to say Lysander lied.  
But, gentle friend, for love and courtesy  
Lie further off; in human modesty,  
Such separation as may well be said  
Becomes a virtuous bachelor and a maid,  
So far be distant; and, good night, sweet friend:  
Thy love ne'er alter till thy sweet life end!

**LYSANDER**

Amen, amen, to that fair prayer, say I;  
And then end life when I end loyalty!  
Here is my bed: sleep give thee all his rest!

**HERMIA**

With half that wish the wisher's eyes be press'd!

*They sleep*

*Enter PUCK*

**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?  
Weeds 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.  
Pretty soul! she durst not lie  
Near this lack-love, this kill-courtesy.  
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:

**{trying to be convincing}** No, No. I meant your love knits us together by our pledge. So, don't deny me lying with you. I don't lie.

You riddle well **{liar vs liar}**. It would be impolite to call you a liar. But, out of love and courtesy, lie farther off as two virtuous people would do. So, move away.

Okay. I'll sleep over here.

I have looked everywhere and have not found an Athenian.

Wait, who's here? He wears Athenian clothes. Here is the woman sleeping alone on the ground away from the man.

**{puts the juice in Lysander's eyes}**

When you awaken, see your love.

So awake when I am gone;  
For I must now to Oberon.

*Exit*

*Enter DEMETRIUS and HELENA, 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.

*Exit*

**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 blessed 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.  
What wicked and dissembling glass of mine  
Made me compare with Hermia's sphery eyne?  
But who is here? Lysander! on the ground!  
Dead? or asleep? I see no blood, no wound.  
Lysander if you live, good sir, awake.

**LYSANDER**

[Awaking] 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.

Gotta go!

Stay – even if you would kill me.

Go away and stop haunting me.

Please don't leave me.

I warn you, stay here. I'm leaving alone.

I'm exhausted.

Hermia, you are lucky wherever you are.  
She is blessed with beautiful eyes; how are  
they so bright? My eyes are more washed  
from my tears.

No. I am ugly.

Beasts run away from me. No wonder  
Demetrius does.

What mirror compares my eyes to Hermia's?

Who's this? Lysander on the ground. Dead  
or asleep?

Wake up Lysander!

**{Dreaming of pledging his love}**

**{Sees Helena – love struck}**

I can see straight through to your heart!  
Where is Demetrius? I will kill him.

Don't say that, even though he loves Hermia.

**{Lysander reaches for Helena}**

Hermia still loves you. Be happy with that.

Ha! I regret the time I spent with her. I don't  
love her. I love you. Who wouldn't trade a

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.  
Things growing are not ripe until their season  
So I, being young, till now ripe not to reason;  
And touching now the point of human skill,  
Reason becomes the marshal to my will  
And leads me to your eyes, where I o'erlook  
Love's stories written in love's richest book.

**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,  
But you must flout my insufficiency?  
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!

*Exit*

**LYSANDER**

She sees not Hermia. Hermia, sleep thou there:  
And never mayst thou come Lysander near!  
For as a surfeit of the sweetest things  
The deepest loathing to the stomach brings,  
Or as tie heresies that men do leave  
Are hated most of those they did deceive,  
So thou, my surfeit and my heresy,  
Of all be hated, but the most of me!  
And, all my powers, address your love and might  
To honour Helen and to be her knight!

*Exit*

**HERMIA**

[Awaking] Help me, Lysander, help me! do thy best  
To pluck this crawling serpent from my breast!  
Ay me, for pity! what a dream was here!  
Lysander, look how I do quake with fear:  
Methought a serpent eat my heart away,  
And you sat smiling at his cruel pray.

raven **{symbol of death and evil}** for a dove  
**{symbol of love, peace and beauty}**

I believe you are a worthier woman. I was  
immature. Now I see that I have overlooked  
you.

Why do you mock me? Why should I  
deserve this? I never did anything to you. I  
can't get Demetrius to love me, so now you  
make fun of me? You do me wrong.

But, Goodbye. I thought you were classy  
enough not to make fun of one who has  
been refused by another.

**{Sees Hermia sleeping}** Helena didn't see  
her. Hermia, sleep there and never come  
near me again. You make me sick. I hate  
you.

All my love now goes to Helena.

**{Awakens from a nightmare: She is  
dreaming that a snake is eating her heart  
while Lysander watches and smiles}**

Lysander! what, removed? Lysander! lord!  
 What, out of hearing? gone? no sound, no word?  
 Alack, where are you speak, an if you hear;  
 Speak, of all loves! I swoon almost with fear.  
 No? then I well perceive you all not nigh  
 Either death or you I'll find immediately.

*Exit*

Lysander! Where are you?  
 I'm afraid. You're not here.

I will find either death or you!

### ACT II SHORT ANSWER STUDY GUIDE QUESTIONS

1. Why is Oberon angry with his queen?
2. On what mission does Oberon send Puck?
3. Upon overhearing Demetrius and Helena, what does Oberon command Puck to do?
4. Upon whose eyes does Puck apply the potion?
5. When he wakes up, who does Lysander see and love?
6. What is Helena's reaction to Lysander's words of love?
7. To where has Lysander disappeared when Hermia awakes?
8. Some characters in Act II have gone to sleep. Identify the characters, what has happened to them and what each may have been dreaming. Why do you think so?

### Assessment

#### Outcome 4:

Students will read a complex text independently.

Evaluation Rubric			
Student reads and annotates Act II	No	Somewhat	Very
Student answers assigned questions in the Academic Notebook	No	Somewhat	Very
Student participates in the discussion of the text and questions	No	Somewhat	Very
<b>Total Points</b>	<b>9</b>		

#### Reading Quiz. Answer in complete sentences.

1. What are the properties of the "love-in-idleness" flower? **Squeeze the juice of the flower into someone's eyes and they will fall in love with the next creature he/she sees.**
2. Name the three characters in Act II who fall asleep. **Titania, Hermia, Lysander**
3. How do the plots of the king and queen of the fairies and the lovers become connected in Act II? **Oberon has Puck find an Athenian to use the love juice on.**

**Scoring: 5 points each correct answer.**

Activity Five

Connecting Literary Text to Commentary

**College and Career Readiness Standards – ELA Literature: 1, 2, 3, 4, 5, 7, 10;  
ELA Informational Text: 1, 2, 4, 6, 7, 10**

Today, we will combine our understanding of the plot of the play so far with a reading about the use of dreams in the play. The author will also discuss the concept of “doubling” in Shakespeare’s plays. In Shakespeare’s time, acting troupes could not afford an actor for every role in every play. To reduce costs, actors often played several different roles in the same play. The characters they played never appeared in the same scene, so using disguises and different costumes, actors assumed several roles in the same play. As you read and annotate the text that begins on page 68 in your Academic Notebook, make note of which characters can be “doubled” in the play. The article also discusses the use of dreams in the play. As you read the article, consider the behaviors of characters in the woods as part of a series of dreams. In your Academic Notebook, identify main points made and make connections back to the play. This is an article which will be helpful in developing your final essay for the unit.

FROM THE STUDENT ACADEMIC NOTEBOOK pp. 68-70

**Dream, illusion and doubling in *A Midsummer Night’s Dream***

Having one actor play more than role was convenient for Shakespeare, whose acting company was limited in size, but doubling also enabled him to intensify the atmosphere of his plays, and to make connections and contrasts between scenes and storylines. Emma Smith explores the way that the doubling in *A Midsummer Night’s Dream* heightens the play’s dreamlike and fantastical elements.

Shakespeare’s acting company, the Chamberlain’s Men, employed a regular troupe of around 12 men and four boys. But Shakespeare’s plays typically involve up to twice as many characters. The construction of his plays makes evident that he was always conscious of the solution: doubling, the practice by which a single actor could take on more than one role in the play. At its simplest, all this requires is that the doubled characters do not appear in the same scene, and that there is time between one character’s exit and the actor’s next entrance for any necessary costume changes. However, doubling was not simply a practical necessity, but a representational technique that could also make connections and contrasts between distinct characters or worlds.

The interpretative implications of actors doubling have their most interesting exploration in *A Midsummer Night’s Dream*. It seems likely that the Athenian court of Theseus and Hippolyta would have been doubled in the fairy world of Oberon and Titania, and that the master of the revels Philostrate might well have reappeared in the woods as his mischievous alter ego Puck or Robin Goodfellow. (Peter Brook’s landmark production at Stratford in 1970 revived these doublings for the modern theatre.) Perhaps even the fairies Peaseblossom, Cobweb and their fellows are doubled with a similar sized group who operate in a distinct part of the play: those ‘rude mechanicals’ who are rehearsing ‘Pyramus and Thisbe’. Everyone, it seems, in Dream is always someone else as well.



### **Dreams, sex, and reality**

Doubling these characters opens up a number of suggestive readings of the text, many of which chime with more modern ideas about the work of dreams. Freud wrote in his *The Interpretation of Dreams* that in a dream ‘one person can be substituted for another’: perhaps the fairy world is the unconscious of Athens, where the repressed anger of Theseus’s domination over his captured Amazonian bride breaks out into the quarrel between Oberon and Titania, and where the stifling patriarchy represented by Egeus’s ultimatum of obedience or the convent is swept aside for the thrilling dangers of sexual freedom. In the topsy-turvy dreamscape of the woods, lovers swap allegiances and the fairy queen couples with a donkey-man: the dark side of romantic desire is revealed to be disturbingly carnal. Bottom recalls his erotic encounter with Titania in her bower as ‘a dream, past the wit of man, to say, what dream it was’ (4.1.205–06). Awaking from a dream that is more akin to a nightmare, Hermia ‘quake[s] with fear’ to recall a distinctly phallic snake that ‘eat my heart away’ (2.2.148–49). The action of the play, framed in the opening scene as the frustrating infill before the marriage night of Theseus and Hippolyta, reveals that sexual desire is troublingly anarchic and urgent – threatening the play’s own generic movement towards romantic comedy ending in multiple marriages.

Victorian illustrated editions of Shakespeare’s plays neutralised the erotic charge of this play, rewriting it to make its fairies dainty creatures from the nursery and establishing *A Midsummer Night’s Dream* as a play particularly suitable for children. They couldn’t have been more wrong. Shakespeare makes his love-potion derive from a flower transformed by Cupid’s arrow into the distinctly suggestive ‘before milk-white, now purple with love’s wound’ (2.1.167). An illustration of Robin Goodfellow from the 1620s shows a hairy-legged satyr sporting an impressive phallus: to be puckish in the early modern period was thus to be involved in sexual, rather than innocent, forms of mischief. The Polish director and critic Jan Kott saw *A Midsummer Night’s Dream* as ‘the most erotic of Shakespeare’s plays’, but he saw this as a dark force: ‘in no other comedy or tragedy of his, except *Troilus and Cressida*, is the eroticism expressed so brutally ... The lovers are exchangeable. The partner is now nameless and faceless. He or she just happens to be the nearest’. The love-tragedy performed at the end of the play for the marriage celebrations, ‘*Pyramus and Thisbe*’ is often hilarious on stage, but it, too, offers a kind of structural or generic double. The tragic outcome for these performed lovers hints at the darker associations of sex and death, the unacknowledged or suppressed dream unconscious of romantic comedy.

### **Double-vision**

Reviewing their adventures in the woods, Hermia reflects that ‘Methinks I see these things with parted eye, / When everything seems double’ (4.1.188–89). Everything does indeed seem double in a plot marked by duplications rather than by distinctiveness. By mistakenly applying a love-potion to the eyes of the male Athenians, Robin Goodfellow confuses the play’s couples, making both Lysander and Demetrius turn their attentions from Hermia to Helena. The strong suggestion here is that the lovers are interchangeable: the convention of ‘love at first sight’ is being satirised. Demetrius has turned from Helena to Hermia back to Helena again

(perhaps still under magical influence); Lysander turns from Hermia to Helena back to Hermia. These confusions, however, merely amplify the play's apparent disinclination properly to distinguish between the two men or to establish them as significantly different characters. Hermia is willing to enter a convent rather than marry her father's choice, Demetrius, but the play does nothing to indicate why she should so strongly prefer Lysander. Even Hermia herself is able only to claim that Lysander is just as good as Demetrius. 'Demetrius is a worthy gentleman', Theseus admonishes. 'So is Lysander', she replies (1.1.152–53).

The fact of actors playing dual roles makes doubleness part of the imaginative technology of the play in performance; the apparent swappability of the lovers introduces doubleness as one of its thematic challenges to romantic comedy. At the micro-level, the language of the play is also preoccupied with the same structural ideas. Over half the lines in *A Midsummer Night's Dream* are rhyming (across Shakespeare's plays only *Love's Labour's Lost* has a higher proportion). This high proportion of rhyme goes along with repetitive rhetorical structures such as parallelism (repeating the same grammar, rhythm or construction), and a more specific rhetorical device, isocolon (repeating syntactic structures of the same length). In this example from the play's first scene, we see parallelism, isocolon and rhyme working together to emphasise the mirroring or doubling of the two female characters:

**HERMIA** I frown upon him, yet he loves me still.

**HELENA** O that your frowns would teach my smiles such skill!

**HERMIA** I give him curses, yet he gives me love

**HELENA** O that my prayers could such affection move

**HERMIA** The more I hate, the more he follows me.

**HELENA** The more I love, the more he hateth me. (1.1.194–99)

Just as Freud later identified the dreamworld as place 'where ideas can be linked by verbal similarities', so these rhyming and parallel lines are a good example of the way in which Shakespeare's sentence- or speech-level construction often echoes in miniature the wider concerns of his plays.

### **Waking and Dreaming**

In *A Midsummer Night's Dream* almost every character falls asleep at some point, thus raising the possibility that what happens afterwards is their dream rather than reality. In the sequence of awaking at the end of Act 4, where Titania, the lovers and then Bottom are all roused from sleep, Demetrius wonders about the distinction between sleeping and waking: 'Are you sure / That we are awake? It seems to me / That yet we sleep, we dream.' (4.1.192–93) Bottom boasts that the heroic version of his own exploits will be called 'Bottom's Dream'. And in the epilogue which ends the play, Robin Goodfellow suggests that the real sleepers were the audience:

If we shadows have offended,  
Think but this and all is mended:  
That you have but slumbered here  
While these visions did appear.  
And this weak and idle theme,  
No more yielding but a dream. (5.1.423–28)

The whole play, Robin suggests, is our dream – like modern Hollywood, the early modern theatre is a kind of dream factory, providing theatregoers with an escapist fantasy from which they only reluctantly awake to return to their humdrum lives.

For modern viewers brought up on Freudian ideas about dreams, *A Midsummer Night's Dream's* repeated games with doubleness and illusion seem strikingly contemporary. But the Elizabethans had their own book entitled *The Interpretation of Dreams*, published in 1576 by Thomas Hill. Early modern dreams tended to be understood as premonitions, but at least one contemporary saw them as processing the psychic overload of waking life: dreams were, for Thomas Nashe, 'nothing else but a bubbling scum or froth of the fancy, which the day hath left undigested; or an after-feast made of the fragments of idle imaginations'. In terms reminiscent of the play, he identifies the dream as 'moonshine on a wall': unremarkable elements transformed by imagination – just like the theatre itself. The theatre is to reality what the dream is to waking: what's so striking about *A Midsummer Night's Dream* is the way it dissolves both these boundaries.

Written by [Emma Smith](#)

Emma Smith is Professor of Shakespeare Studies at Hertford College Oxford. She has published on many aspects of Shakespeare and his contemporaries in historical, bibliographic and performance contexts. Her books include *The Cambridge Introduction to Shakespeare* and *Shakespeare's First Folio: Four Centuries of an Iconic Book*. Her podcast lectures, 'Approaching Shakespeare' can be downloaded from [University of Oxford podcasts](#) or iTunesU.

The text in this article is available under the [Creative Commons License](#).

Smith, Emma, "Dream Illusion and Doubling in A Midsummer Night's Dream," <https://www.bl.uk/shakespeare/articles/dream-illusion-and-doubling-in-a-midsummer-nights-dream>

## Assessment

### Outcome 4:

Students will read a complex text independently.

Evaluation Rubric			
Student reads and annotates assigned article	No	Somewhat	Very
Student completes assignment in Academic Notebook	No	Somewhat	Very
Student participates in the discussion of the text and questions	No	Somewhat	Very
<b>Total Points</b>	<b>9</b>		

**Teacher  
Checklist**

Use this list to ensure that you have completed all of the lesson components. I . . .

- 1. Introduced the “Rude Mechanicals” and led the close reading of Act I scene ii
- 2. Introduced the vocabulary activity, monitored student work and conducted a “word sort.”
- 3. Reviewed the format for rhetorical précis and assigned informational text for students to summarize.
- 4. Assigned the reading of Act II, scenes i and ii, discussed the content and gave the quiz.
- 5. Assigned a second informational text, led discussion and assessed student responses in the Academic Notebooks. (48 total points possible)

## Lesson 4

# Designing a Plan for the Final Essay

### Overview and Rationale:

---

In this lesson, students will use a model plan to begin to collect information from the play and assigned informational texts to organize details about dreams and dreaming as they begin to synthesize details from the texts to develop a response to the essay prompt. Students will also continue their independent reading of the play and return to portions of previously assigned informational texts that become more relevant to the section of the play that students will be reading. Students will chart the plot of the play based on the interactions of the characters and interpret their time in the woods as their own “dream.”

### Outcomes for Lesson 4

---

1. Students will use a planning template to organize details and facts from assigned texts.
2. Students will identify and define vocabulary and literary terms from texts.
3. Students will read a complex text independently and add details to a planning chart.
4. Students will express understanding of characters using contemporary media.
5. Students will summarize details from literary commentary.

# College and Career Readiness Standards (CCRS)

## English Language Arts Standards: Reading Literature

---

- 1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
- 2 Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
- 3 Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
- 4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)
- 5 Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
- 7 Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)
- 10 By the end of grade 11-12, read and comprehend literature, including stories, dramas, and poems, in the grades 11-12 text complexity band proficiently, with scaffolding as needed at the high end of the range.

## English Language Arts Standards: Reading Informational Text

---

- 1 Cite strong and thorough evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
- 2 Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.
- 4 Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text.
- 6 Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness or beauty of the text.

- 7 Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words to address a question or solve a problem.
- 10 By the end of grade 11-12, read and comprehend literary nonfiction in the grades 11-12 text complexity band proficiently, with scaffolding as needed at the high end of the range.

### English Language Arts Standards: Writing

---

- 1 Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
- 3 Write narratives to develop real or imaginative experiences or events using effective technique, well-chosen details and well-structured event sequences.
- 5 Develop and strengthen writing as needed by planning, revising, editing, rewriting or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.
- 9 Draw evidence from literary or informational texts to support analysis, reflection, and research.
- 10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

### English Language Arts Standards: Speaking and Listening

---

- 1 Initiate and participate effectively in a range of collaborative discussions (one-on-one in groups, and in teacher-led) with diverse partners of grade 11-12 topics, texts and issues, building on others' ideas and expressing their own clearly and persuasively.

LDC

Skills and Ability List

### Skill Cluster 2: Reading Process

---

**1. Close Reading**

Ability to examine a complex text and identify critical details and information.

**2. Active Reading**

Ability to identify the central point and main supporting elements of a text.

**3. Essential Vocabulary**

Ability to identify and master terms essential to understanding a text.

**4. Note Taking**

Ability to select important facts and passages for use in one's own writing.

### Skill Cluster 3: Transition to Writing

---

**1. Planning**

Ability to create a map of details from multiple sources as references for writing.

### Skill Cluster 4: Writing Process

---

**1. Planning**

Ability to develop a line of thought and text structure appropriate to an argumentation task.

**2. Use of Alternative Writing**

Ability to use writing in different forms to demonstrate understanding of text.

**Materials:**

- Academic Notebooks
- *A Midsummer Night's Dream*, Act III
- Callow, Simon, "Mechanicals in A Midsummer Night's Dream," <https://www.bl.uk/shakespeare/articles/mechanicals-in-a-midsummer-nights-dream>
- Whiteboard or document camera
- Chart paper, markers, index cards, tape

**Timeframe:** 220 minutes

**Targeted Vocabulary:**

prologue  
odious

casement  
chide

conjoin  
shrew

adder



## Activity One

## Developing and Using a Planning Guide

### College and Career Readiness Standards – ELA Literature: 1, 2, 3, 7; Reading Informational Text: 1, 7, 10; Writing: 5

**So far, we have read portions of *A Midsummer Night's Dream*, and a few other informational texts about dreams and dreaming. We have looked at the prompt for the final writing assignment. Let's look at it again. Turn to page 75 in your Academic Notebooks and examine it again.**

How is Shakespeare's representation of 'dreams' in the play, *A Midsummer Night's Dream*, represented in historical and modern theories? After reading William Shakespeare's *A Midsummer Night's Dream*, and reading/researching informational texts exploring the purpose and meaning of dreams, write an argumentative essay in which you argue how the influence of dreams on the characters in the play is supported through historical and modern dream theory. Support your position with evidence from the text/s. Be sure to acknowledge competing views, and include citations for your evidence.

**What is the "Argument" you must make?** Discuss the responses. Be sure that students understand that they must use information from the other texts to explain how certain characters in the play behave. Also emphasize the need for competing views from the texts and that all of the evidence must be cited.

**Making these kinds of connections may be difficult for you. Finding details from one complex text and applying them to information from other texts is a critical thinking skill called, "synthesis." You have to combine the information to support the claim you will make in your essay. Over the course of this unit, you will be reading several different texts and taking notes. But taking notes on each text is not enough if you cannot see connections from one text to others. The characters' actions in the play are connected to dreams and dreaming. The informational texts discuss dream theory and literary interpretations of the use of dreams in the play. Your job is to use that information to explain why Shakespeare makes the characters behave as they do.**

**To help you organize the information that you are reading, You have a graphic organizer in your Academic Notebook on page 75. There is an example of how you can organize your information on the chart. Check your notes to see if you have this information.**

FROM THE STUDENT ACADEMIC NOTEBOOK p.75

<b>Dream Note</b>	<b>Citation</b>	<b><i>Midsummer Night's Dream</i> Note/ Character</b>	<b>Act, Scene, page in your Academic Notebook</b>
As to the <u>divination</u> which takes place in sleep, and is said to be based on dreams, we cannot lightly either dismiss it with contempt or give it implicit confidence.  Divination = use of signs to predict human events	"On Dreams" Aristotle, part 1	Lysander awakens and loves Helena. He now hates Hermia. Hermia awakens from a nightmare that has Lysander laughing while a serpent eats her heart. She also doesn't want to be assaulted in the woods.	Act 2, Scene i p__
Condensation = joining 2 or more images into 1	Freud paragraph 7	Hermia's dream combines an image of a snake attacking with fear of being taken advantage of by Lysander	Act 2, Scene i p__

Divide the students into groups of three to go back through their notes and begin to identify notes about dreams from all of the articles and character actions and dream references so far in their reading of the play(As an alternative, you can assign a specific article to each group to narrow the search for struggling students.). While students are working, post chart paper on the wall with columns representing the columns in the graphic organizer in the Academic Notebook. Monitor the students' work and ask each group to add at least three entries to their chart. After giving time for students to work on the activity. Ask each group to share one new example from their graphic organizer. Ask other groups to verify the references and ask questions about the entry. When you feel that the reference is accurate and understood, ask all groups to enter it onto their graphic organizers. Accept any reasonable connection to provide students with enough examples. Explain to the students that they should continue to add notes and references on the graphic organizer as they continue to read the play and other articles.

## Assessment

### Outcome 1:

Students will use close reading strategies to comprehend a complex text.

Evaluation Rubric			
Student actively engages in the group activity to locate examples for the graphic organizer	No	Somewhat	Very
Student contributes an example during the whole group session	No	Somewhat	Very
Student actively engages in the discussion and explanation of the dream examples	No	Somewhat	Very
Student completes the task by adding all examples to the graphic organizer	No	Somewhat	Very
<b>Total Points</b>	<b>12</b>		

### Activity Two

### Reading Act III of *A Midsummer Night's Dream*

#### College and Career Readiness Standards – ELA Literature: 2, 3, 5, 7

We will now continue our reading of the play, beginning with Act III. But first, find the “Follow the Love” chart you started in Lesson 2 of your Academic Notebook. As we begin to read Act III, you will find that things quickly change as Oberon and Puck become more involved in the lives of the Athenians in the woods. Let’s review who loves whom up to this point. Call on students to identify the lovers as Act II ended.

Now, find an expanded version of this chart in Your Academic Notebook on page 77. As you read Act III, you will find that the love juice will have an impact on the attentions that some characters give to others. As you read this act, draw arrows from one lover to another based on the action and how things are left at the end of the act.

Locate a partner to read and annotate together. Make sure that both of you enter notes about what the characters are saying. Begin to think that anyone in the woods after dark is “dreaming.” When you finish reading Act III, answer the questions that follow in your Academic Notebook. You may wish to have the students stop at the end of Act III, Scene i and have a short discussion of the plot to make sure students are on track. As time permits, either continue to read scene ii, or assign the rest of Act III to be read for homework, including the discussion questions.

Review the discussion questions (you may check them for completeness before the discussion), the plot of Act III and check the “Follow the Love” chart for accuracy.

FROM THE STUDENT ACADEMIC NOTEBOOK p. 77

Locate your “Follow the Love” chart from Lesson 2. Your arrows reflected who loved whom at the end of Act I. At the end of Act II after some misplaced “love juice” there was a change in the lovers. Use the chart below to draw arrows between the names based on what has happened in Act II.

Theseus	L	Hippolyta
	O	
	V	
Hermia	E	Lysander
Helena	S	Demetrius
Oberon		Titania
Bottom		

**ACT III**  
**SCENE I. The wood. TITANIA lying asleep.**

*Enter QUINCE, SNUG, BOTTOM, FLUTE, SNOUT, and STARVELING*

**BOTTOM**  
Are we all met?

**QUINCE**  
Pat, pat; and here’s a marvellous convenient place for our rehearsal. This green plot shall be our stage, this hawthorn-brake our tiring-house; and we will do it in action as we will do it before the duke.

**BOTTOM**  
Peter Quince,--

**QUINCE**  
What sayest thou, bully Bottom?

**BOTTOM**  
There are things in this comedy of Pyramus and Thisby that will never please. First, Pyramus must draw a sword to kill himself; which the ladies cannot abide. How answer you that?

**SNOUT**  
By’r lakin, a parlous fear.

Everybody here?

This is a great place to rehearse.

**{Bottom has some suggestions}**

Pyramus kills himself with a sword – the ladies attending the play won’t like that.

**{Parlous = perilous}**

### STARVELING

I believe we must leave the killing out, when all is done.

### BOTTOM

Not a whit: I have a device to make all well.

Write me a prologue; and let the prologue seem to say, we will do no harm with our swords, and that Pyramus is not killed indeed; and, for the more better assurance, tell them that I, Pyramus, am not Pyramus, but Bottom the weaver: this will put them out of fear.

### QUINCE

Well, we will have such a prologue; and it shall be written in eight and six.

### BOTTOM

No, make it two more; let it be written in eight and eight.

### SNOUT

Will not the ladies be afeard of the lion?

### STARVELING

I fear it, I promise you.

### BOTTOM

Masters, you ought to consider with yourselves: to bring in--God shield us!--a lion among ladies, is a most dreadful thing; for there is not a more fearful wild-fowl than your lion living; and we ought to look to 't.

### SNOUT

Therefore another prologue must tell he is not a lion.

### BOTTOM

Nay, you must name his name, and half his face must be seen through the lion's neck: and he himself must speak through, saying thus, or to the same defect,--'Ladies,'--or 'Fair-ladies--I would wish You,'--or 'I would request you,'--or 'I would entreat you,--not to fear, not to tremble: my life for yours. If you think I come hither as a lion, it were pity of my life: no I am no such thing; I am a man as other men are;' and there indeed let him name his name, and tell them plainly he is Snug the joiner.

### QUINCE

Well it shall be so. But there is two hard things; that is, to bring the moonlight into a chamber; for, you know, Pyramus and Thisby meet by moonlight.

### SNOUT

Doth the moon shine that night we play our play?

### BOTTOM

A calendar, a calendar! look in the almanac; find out moonshine, find out moonshine.

**{Prologue = a speech given before the play starts}**

I'll write a prologue that will explain that no one gets hurt and that I am not really Pyramus, but Bottom.

**{referring to the format for a sonnet, 8 lines followed by 6 lines}**

**{Bottom will make it better by making the sonnet 16 lines – showing his ignorance}**

What about the lion?

A lion among ladies would be scary.

We must write another prologue explaining it's not a real lion.

No. You have to say what it is and show your face through the costume. We'll speak to the ladies and tell them you are not a real lion.

2 more problems: First, we have to bring the appearance of moonlight indoors.

Check the calendar to see if there is moonlight on the night of the play.

**QUINCE**

Yes, it doth shine that night.

**BOTTOM**

Why, then may you leave a casement of the great chamber window, where we play, open, and the moon may shine in at the casement.

**QUINCE**

Ay; or else one must come in with a bush of thorns and a lanthorn, and say he comes to disfigure, or to present, the person of Moonshine. Then, there is another thing: we must have a wall in the great chamber; for Pyramus and Thisby says the story, did talk through the chink of a wall.

**SNOUT**

You can never bring in a wall. What say you, Bottom?

**BOTTOM**

Some man or other must present Wall: and let him have some plaster, or some loam, or some rough-cast about him, to signify wall; and let him hold his fingers thus, and through that cranny shall Pyramus and Thisby whisper.

**QUINCE**

If that may be, then all is well. Come, sit down, every mother's son, and rehearse your parts. Pyramus, you begin: when you have spoken your speech, enter into that brake: and so every one according to his cue.

*Enter PUCK behind*

**PUCK**

What hempen home-spuns have we swaggering here,  
So near the cradle of the fairy queen?  
What, a play toward! I'll be an auditor;  
An actor too, perhaps, if I see cause.

**QUINCE**

Speak, Pyramus. Thisby, stand forth.

**BOTTOM**

Thisby, the flowers of odious savours sweet,--

**QUINCE**

Odours, odours.

**BOTTOM**

--odours savours sweet:  
So hath thy breath, my dearest Thisby dear.  
But hark, a voice! stay thou but here awhile,  
And by and by I will to thee appear.

Then we will do the play near a window.

Or, someone can come in dressed like the moon.  
The other problem is that we need a wall for Pyramus and Thisby to speak through.

Someone will have to dress up like a wall and then hold up two fingers to represent the hole in the wall through which Pyramus and Thisby whisper.

**{The rehearsal begins}**

What have we here? Some peasants near where the fairy queen is sleeping? I will watch and maybe play a part.

**{“odious” is the wrong word, odious = revolting, disgusting}**

*Exit*

**PUCK**

A stranger Pyramus than e'er played here.

*Exit*

**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.

**FLUTE**

Most radiant Pyramus, most lily-white of hue,  
Of colour like the red rose on triumphant brier,  
Most brisky juvenal and eke most lovely Jew,  
As true as truest horse that yet would never tire,  
I'll meet thee, Pyramus, at Ninny's tomb.

**QUINCE**

'Ninus' tomb,' man: why, you must not speak that yet; that you answer to Pyramus: you speak all your part at once, cues and all Pyramus enter: your cue is past; it is, 'never tire.'

**FLUTE**

O,--As true as truest horse, that yet would never tire.

*Re-enter PUCK, and BOTTOM with an ass's head*

**BOTTOM**

If I were fair, Thisby, I were only thine.

**QUINCE**

O monstrous! O strange! we are haunted. Pray, masters! fly, masters! Help!

*Exeunt QUINCE, SNUG, FLUTE, SNOUT, and STARVELING*

**PUCK**

I'll follow you, I'll lead you about a round,  
Through bog, through bush, through brake, through brier:

Sometime a horse I'll be, sometime a hound,  
A hog, a headless bear, sometime a fire;  
And neigh, and bark, and grunt, and roar, and burn,  
Like horse, hound, hog, bear, fire, at every turn.

*Exit*

{Jew = juvenile, meaning young person.  
Flute is trying to make the lines rhyme}

{corrects the word} You are speaking all your lines at once and ignoring the stage directions.

{“horse” coincidence to what happens next?}

{Puck has magically transformed Bottom's head into the head of an ass}

{This is the beginning of “Bottom's Dream” as he will refer to it later}

{The players are scared by Bottom's appearance and run away}

{Puck intends to chase the men through the forest, disguised as different beasts and continue to scare them}

**BOTTOM**

Why do they run away? this is a knavery of them to make me afeard.

*Re-enter SNOUT*

**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?

*Exit SNOUT*

*Re-enter QUINCE*

**QUINCE**

Bless thee, Bottom! bless thee! thou art translated.

*Exit*

**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.

*Sings*

The ousel cock so black of hue,  
With orange-tawny bill,  
The throstle with his note so true,  
The wren with little quill,--

**TITANIA**

[Awaking] What angel wakes me from my flowery bed?

**BOTTOM**

[Sings]

The finch, the sparrow and the lark,  
The plain-song cuckoo gray,  
Whose note full many a man doth mark,  
And dares not answer nay;--  
for, indeed, who would set his wit to so foolish  
a bird? who would give a bird the lie, though he cry  
'cuckoo' never so?

They are trying to scare me.

You are trying to make fun of me. **{make an ass out of me}**?

Trying to fool me? I will show them I am not afraid by singing a song.

**{Looking for the source of the song, she sees Bottom; Titania's "Waking Dream"}**

**{nay – spoken as a horse sound: neigh}**



**TITANIA**

I pray thee, gentle mortal, sing again:  
Mine ear is much enamour'd of thy note;  
So is mine eye enthralled to thy shape;  
And thy fair virtue's force perforce doth move me  
On the first view to say, to swear, I love thee.

**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 neighbours will not  
make them friends. Nay, I can gleek 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.

**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 they shall fetch thee jewels from the deep,  
And sing while thou on pressed flowers dost sleep;  
And I will purge thy mortal grossness so  
That thou shalt like an airy spirit go.  
Peaseblossom! Cobweb! Moth! and Mustardseed!

*Enter 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;  
Hop in his walks and gambol in his eyes;  
Feed him with apricocks and dewberries,

**{The love juice has taken effect}**

I love you.

You have no reason to say that, but reason  
and love have little to do with one another  
these days. **{A foreshadowing of the antics  
to come}**

It's a pity that smart people can't bring love  
and reason together. NEIGH!

**{Gleek = a trick or a jest; probably coming  
from the name of a card game (gleek)  
played at the time. Also gleek means to  
spit saliva out through the tongue and  
could be what Bottom does as an ass}**

You are as smart as you are beautiful.

I'm not smart either, for if I were, I could find  
my way out of this woods.

You will not leave; you will stay here whether  
you want to or not.

I will give you fairies to attend to your needs  
and sing to you.

I will change your ugly human form so you  
can travel with us.

**{Assigns the fairies to attend Bottom}**

With purple grapes, green figs, and mulberries;  
 The honey-bags steal from the humble-bees,  
 And for night-tapers crop their waxen thighs  
 And light them at the fiery glow-worm's eyes,  
 To have my love to bed and to arise;  
 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!

**BOTTOM**

I cry your worship's mercy, heartily: I beseech your  
 worship's name.

**COBWEB**

Cobweb.

**BOTTOM**

I shall desire you of more acquaintance, good Master  
 Cobweb: if I cut my finger, I shall make bold with  
 you. Your name, honest gentleman?

**PEASEBLOSSOM**

Peaseblossom.

**BOTTOM**

I pray you, commend me to Mistress Squash, your  
 mother, and to Master Peascod, your father. Good  
 Master Peaseblossom, I shall desire you of more  
 acquaintance too. Your name, I beseech you, sir?

**MUSTARDSEED**

Mustardseed.

**BOTTOM**

Good Master Mustardseed, I know your patience well:  
 that same cowardly, giant-like ox-beef hath  
 devoured many a gentleman of your house: I promise  
 you your kindred had made my eyes water ere now.  
 I desire your more acquaintance, good Master  
 Mustardseed.

**TITANIA**

Come, wait upon him; lead him to my bower.  
 The moon methinks looks with a watery eye;  
 And when she weeps, weeps every little flower,  
 Lamenting some enforced chastity.  
 Tie up my love's tongue bring him silently.

**{Cobwebs were often used for medicinal  
 purposes to cover cuts and scratches}**

**{refers to Peaseblossom's parents, other  
 vegetables}**

I know mustard and your relatives from  
 eating mustard on my food, as well as the  
 spicy ones that make my eyes water.

Keep him quiet and bring him along.

*Exeunt*

**SCENE II. Another part of the wood.**

*Enter OBERON*

**OBERON**

I wonder if Titania be awaked;  
Then, what it was that next came in her eye,  
Which she must dote on in extremity.

*Enter PUCK*

Here comes my messenger.  
How now, mad spirit!  
What night-rule now about this haunted grove?

**PUCK**

My mistress with a monster is in love.  
Near to her close and consecrated bower,  
While she was in her dull and sleeping hour,  
A crew of patches, rude mechanicals,  
That work for bread upon Athenian stalls,  
Were met together to rehearse a play  
Intended for great Theseus' nuptial-day.  
The shallowest thick-skin of that barren sort,  
Who Pyramus presented, in their sport  
Forsook his scene and enter'd in a brake  
When I did him at this advantage take,  
An ass's nolle I fixed on his head:  
Anon his Thisbe must be answered,  
And forth my mimic comes. When they him spy,  
As wild geese that the creeping fowler eye,  
Or russet-pated choughs, many in sort,  
Rising and cawing at the gun's report,  
Sever themselves and madly sweep the sky,  
So, at his sight, away his fellows fly;  
And, at our stamp, here o'er and o'er one falls;  
He murder cries and help from Athens calls.  
Their sense thus weak, lost with their fears  
thus strong,  
Made senseless things begin to do them wrong;  
For briars and thorns at their apparel snatch;  
Some sleeves, some hats, from yielders all  
things catch.  
I led them on in this distracted fear,  
And left sweet Pyramus translated there:  
When in that moment, so it came to pass,  
Titania waked and straightway loved an ass.

I wonder what happened. What did Titania see when she woke up?

**{Explains what happened}**

I took the dumbest one of them and put an ass's head on him.

The rest of them ran away.

I chased them through the wood.

Titania woke up and loved an ass.

**OBERON**

This falls out better than I could devise.  
But hast thou yet latch'd the Athenian's eyes  
With the love-juice, as I did bid thee do?

**PUCK**

I took him sleeping,--that is finish'd too,--  
And the Athenian woman by his side:  
That, when he waked, of force she must be eyed.

*Enter HERMIA and DEMETRIUS*

**OBERON**

Stand close: this is the same Athenian.

**PUCK**

This is the woman, but not this the man.

**DEMETRIUS**

O, why rebuke you him that loves you so?  
Lay breath so bitter on your bitter foe.

**HERMIA**

Now I but chide; but I should use thee worse,  
For thou, I fear, hast given me cause to curse,  
If thou hast slain Lysander in his sleep,  
Being o'er shoes in blood, plunge in the deep,  
And kill me too.

The sun was not so true unto the day  
As he to me: would he have stolen away  
From sleeping Hermia? I'll believe as soon  
This whole earth may be bored and that the moon  
May through the centre creep and so displease  
Her brother's noontide with Antipodes.  
It cannot be but thou hast murder'd him;  
So should a murderer look, so dead, so grim.

**DEMETRIUS**

So should the murder'd look, and so should I,  
Pierced through the heart with your stern cruelty:  
Yet you, the murderer, look as bright, as clear,  
As yonder Venus in her glimmering sphere.

**HERMIA**

What's this to my Lysander? where is he?  
Ah, good Demetrius, wilt thou give him me?

**DEMETRIUS**

I had rather give his carcass to my hounds.

**HERMIA**

Out, dog! out, cur! thou drivest me past the bounds  
Of maiden's patience. Hast thou slain him, then?  
Henceforth be never number'd among men!  
O, once tell true, tell true, even for my sake!

This is better than I could have hoped.  
What about the Athenian man?

I did that too, so when he awoke he would  
love the Athenian woman near him.

Here is the man.

That's the woman I saw, but not the man.

Why do you refuse my love?

I only refuse you now, but I will do worse if  
you killed Lysander. You might as well kill me  
too.

As sure as the sun brings the day, Lysander  
is true to me, so, why would he leave me in  
the woods? It could only be that you have  
murdered him. You look like a killer.

If I look like someone murdered, it's because  
of your cruelty.

Where is Lysander? Will you give him back?

Go away! I have lost my patience. Did you  
kill him? Tell me!

Durst thou have look'd upon him being awake,  
And hast thou kill'd him sleeping? O brave touch!  
Could not a worm, an adder, do so much?  
An adder did it; for with doubler tongue  
Than thine, thou serpent, never adder stung.

**DEMETRIUS**

You spend your passion on a misprised mood:  
I am not guilty of Lysander's blood;  
Nor is he dead, for aught that I can tell.

**HERMIA**

I pray thee, tell me then that he is well.

**DEMETRIUS**

An if I could, what should I get therefore?

**HERMIA**

A privilege never to see me more.  
And from thy hated presence part I so:  
See me no more, whether he be dead or no.

*Exit*

**DEMETRIUS**

There is no following her in this fierce vein:  
Here therefore for a while I will remain.  
So sorrow's heaviness doth heavier grow  
For debt that bankrupt sleep doth sorrow owe:  
Which now in some slight measure it will pay,  
If for his tender here I make some stay.

*Lies down and sleeps*

**OBERON**

What hast thou done? thou hast mistaken quite  
And laid the love-juice on some true-love's sight:  
Of thy misprision must perforce ensue  
Some true love turn'd and not a false turn'd true.

**PUCK**

Then fate o'er-rules, that, one man holding troth,  
A million fail, confounding oath on oath.

**OBERON**

About the wood go swifter than the wind,  
And Helena of Athens look thou find:  
All fancy-sick she is and pale of cheer,  
With sighs of love, that costs the fresh blood dear:  
By some illusion see thou bring her here:  
I'll charm his eyes against she do appear.

**{another snake reference, like Hermia's dream}**

You snake, you worm!

Save your anger. I did not kill Lysander, and as far as I know, he isn't dead.

Then tell me he is well.

And if I could, what's in it for me?

The right to see me no more. Whether Lysander is dead or alive, I don't want to see you anymore.

There is no following her while she is in this mood. I am tired and will rest here.

What did you do? You put the love juice on the wrong guy.

Fate stepped in.

Go find Helena and bring her here. I'll put more juice in Demetrius's eyes.

**PUCK**

I go, I go; look how I go,  
Swifter than arrow from the Tartar's bow.

*Exit*

**OBERON**

Flower of this purple dye,  
Hit with Cupid's archery,  
Sink in apple of his eye.  
When his love he doth espy,  
Let her shine as gloriously  
As the Venus of the sky.  
When thou wakest, if she be by,  
Beg of her for remedy.

*Re-enter PUCK*

**PUCK**

Captain of our fairy band,  
Helena is here at hand;  
And the youth, mistook by me,  
Pleading for a lover's fee.  
Shall we their fond pageant see?  
Lord, what fools these mortals be!

**OBERON**

Stand aside: the noise they make  
Will cause Demetrius to awake.

**PUCK**

Then will two at once woo one;  
That must needs be sport alone;  
And those things do best please me  
That befall preposterously.

*Enter LYSANDER and HELENA*

**LYSANDER**

Why should you think that I should woo in scorn?  
Scorn and derision never come in tears:  
Look, when I vow, I weep; and vows so born,  
In their nativity all truth appears.  
How can these things in me seem scorn to you,  
Bearing the badge of faith, to prove them true?

**HELENA**

You do advance your cunning more and more.  
When truth kills truth, O devilish-holy fray!  
These vows are Hermia's: will you give her o'er?

I'm off!

**{Puts the juice in Demetrius's eyes}**

Helena is close by, as well as the man I  
mistook for Demetrius.

Shall we watch?  
**{famous quote}**

Be quiet. The couples' noise will wake him.

The 2 will love the same person. This will be  
fun and it pleases me.

Why do you think I am mocking you? No  
one who mocks, cries at the same time.  
When I swear I love you and cry at the same  
time, it is the truth. How can my love mock  
you?

These vows are for Hermia. Will you give  
her up? These pledges are worthless. So,  
you don't love either of us.

Weigh oath with oath, and you will nothing weigh:  
Your vows to her and me, put in two scales,  
Will even weigh, and both as light as tales.

**LYSANDER**

I had no judgment when to her I swore.

**HELENA**

Nor none, in my mind, now you give her o'er.

**LYSANDER**

Demetrius loves her, and he loves not you.

**DEMETRIUS**

[Awaking] O Helena, goddess, nymph, perfect, divine!  
To what, my love, shall I compare thine eyne?  
Crystal is muddy. O, how ripe in show  
Thy lips, those kissing cherries, tempting grow!  
That pure congealed white, high Taurus snow,  
Fann'd with the eastern wind, turns to a crow  
When thou hold'st up thy hand: O, let me kiss  
This princess of pure white, this seal of bliss!

**HELENA**

O spite! O hell! I see you all are bent  
To set against me for your merriment:  
If you were civil and knew courtesy,  
You would not do me thus much injury.  
Can you not hate me, as I know you do,  
But you must join in souls to mock me too?  
If you were men, as men you are in show,  
You would not use a gentle lady so;  
To vow, and swear, and superpraise my parts,  
When I am sure you hate me with your hearts.  
You both are rivals, and love Hermia;  
And now both rivals, to mock Helena:  
A trim exploit, a manly enterprise,  
To conjure tears up in a poor maid's eyes  
With your derision! none of noble sort  
Would so offend a virgin, and extort  
A poor soul's patience, all to make you sport.

**LYSANDER**

You are unkind, Demetrius; be not so;  
For you love Hermia; this you know I know:  
And here, with all good will, with all my heart,  
In Hermia's love I yield you up my part;  
And yours of Helena to me bequeath,  
Whom I do love and will do till my death.

**HELENA**

Never did mockers waste more idle breath.

**DEMETRIUS**

Lysander, keep thy Hermia; I will none:

I wasn't thinking when I pledged my love to  
Hermia.

You are not thinking now when you give her  
up.

Demetrius loves her, but not you.

**{He sees Helena}** You are a goddess!

You have beautiful lips. Let me kiss you.

Now I see that you two are in this together.  
If you were gentlemen, you wouldn't do this  
to me. How can you hate me so much that  
you would join together to make fun of me?

Now I am sure you hate me.

First you were rivals for the love of Hermia;  
now you are rivals in mocking me.

To make a woman cry is not noble, but  
offensive.

Stop it Demetrius! I know you love Hermia.  
I give her up . Give me Helena, whom I will  
love forever.

A total waste of their breath to say they love  
me.

You can keep Hermia – I won't. If I ever loved

If e'er I loved her, all that love is gone.  
My heart to her but as guest-wise sojourn'd,  
And now to Helen is it home return'd,  
There to remain.

**LYSANDER**

Helen, it is not so.

**DEMETRIUS**

Disparage not the faith thou dost not know,  
Lest, to thy peril, thou aby it dear.  
Look, where thy love comes; yonder is thy dear.

*Re-enter HERMIA*

**HERMIA**

Dark night, that from the eye his function takes,  
The ear more quick of apprehension makes;  
Wherein it doth impair the seeing sense,  
It pays the hearing double recompense.  
Thou art not by mine eye, Lysander, found;  
Mine ear, I thank it, brought me to thy sound  
But why unkindly didst thou leave me so?

**LYSANDER**

Why should he stay, whom love doth press to go?

**HERMIA**

What love could press Lysander from my side?

**LYSANDER**

Lysander's love, that would not let him bide,  
Fair Helena, who more engilds the night  
Than all you fiery oes and eyes of light.  
Why seek'st thou me? could not this make thee know,  
The hate I bear thee made me leave thee so?

**HERMIA**

You speak not as you think: it cannot be.

**HELENA**

Lo, she is one of this confederacy!  
Now I perceive they have conjoin'd all three  
To fashion this false sport, in spite of me.  
Injurious Hermia! most ungrateful maid!  
Have you conspired, have you with these contrived  
To bait me with this foul derision?  
Is all the counsel that we two have shared,  
The sisters' vows, the hours that we have spent,  
When we have chid the hasty-footed time  
For parting us,--O, is it all forgot?  
All school-days' friendship, childhood innocence?  
We, Hermia, like two artificial gods,  
Have with our needles created both one flower,

her, that's all gone now. My love for Hermia  
was brief, but now it has returned to Helena

Demetrius is lying.

Don't deny things that you don't know or  
you'll pay for it.  
Look – here comes your love.

O, night that has taken my love from my  
sight, now let's me hear his voice. I heard  
him and came here.

Why did you leave me?

Why should I stay when my love tells me to  
go?  
What love could make you leave me?

My love! Helena, who brightens up the night  
more than anyone else!

Why did you look for me? Can't you see the  
hatred I have for you made me leave?

This can't be true.

O, so Hermia is in on this trick too.

Hermia, you are ungrateful to participate in  
this conspiracy to make fun of me.

Have you forgotten all the friendship we have  
shared?



Both on one sampler, sitting on one cushion,  
 Both warbling of one song, both in one key,  
 As if our hands, our sides, voices and minds,  
 Had been incorporate. So we grow together,  
 Like to a double cherry, seeming parted,  
 But yet an union in partition;  
 Two lovely berries moulded on one stem;  
 So, with two seeming bodies, but one heart;  
 Two of the first, like coats in heraldry,  
 Due but to one and crowned with one crest.  
 And will you rent our ancient love asunder,  
 To join with men in scorning your poor friend?  
 It is not friendly, 'tis not maidenly:  
 Our sex, as well as I, may chide you for it,  
 Though I alone do feel the injury.

**HERMIA**

I am amazed at your passionate words.  
 I scorn you not: it seems that you scorn me.

**HELENA**

Have you not set Lysander, as in scorn,  
 To follow me and praise my eyes and face?  
 And made your other love, Demetrius,  
 Who even but now did spurn me with his foot,  
 To call me goddess, nymph, divine and rare,  
 Precious, celestial? Wherefore speaks he this  
 To her he hates? and wherefore doth Lysander  
 Deny your love, so rich within his soul,  
 And tender me, forsooth, affection,  
 But by your setting on, by your consent?  
 What thought I be not so in grace as you,  
 So hung upon with love, so fortunate,  
 But miserable most, to love unloved?  
 This you should pity rather than despise.

**HERMIA**

I understand not what you mean by this.

**HELENA**

Ay, do, persevere, counterfeit sad looks,  
 Make mouths upon me when I turn my back;  
 Wink each at other; hold the sweet jest up:  
 This sport, well carried, shall be chronicled.  
 If you have any pity, grace, or manners,  
 You would not make me such an argument.  
 But fare ye well: 'tis partly my own fault;  
 Which death or absence soon shall remedy.

**LYSANDER**

Stay, gentle Helena; hear my excuse:  
 My love, my life my soul, fair Helena!

We are the same, inseparable. Even when  
 we are apart, we are together in spirit.

It is not right for you to join in with these men  
 to mock me.

I am amazed. I am not mocking you, but it  
 seems you are mocking me.

Didn't you make Lysander do this? And,  
 didn't you get Demetrius to call me these  
 names? Why should he do this to someone  
 that he hates? And, why should Lysander  
 deny your love and say he loves me, but at  
 your direction? Who knew that someone  
 surrounded by so much love to care for me  
 – the unloved? You should pity me, not hate  
 me.

I don't know what you mean.

Yes you do. You lie, make faces and talk  
 behind my back. This action will be noted. If  
 you cared about me at all, you wouldn't do  
 this.

Good-bye. This is partially my fault which  
 I will remedy through my own death or by  
 leaving.

Stay. Hear my reasons for my love.

**HELENA**

O excellent!

**HERMIA**

Sweet, do not scorn her so.

**DEMETRIUS**

If she cannot entreat, I can compel.

**LYSANDER**

Thou canst compel no more than she entreat:  
Thy threats have no more strength than her weak prayers.

Helen, I love thee; by my life, I do:

I swear by that which I will lose for thee,  
To prove him false that says I love thee not.

**DEMETRIUS**

I say I love thee more than he can do.

**LYSANDER**

If thou say so, withdraw, and prove it too.

**DEMETRIUS**

Quick, come!

**HERMIA**

Lysander, whereto tends all this?

**LYSANDER**

Away, you Ethiopie!

**DEMETRIUS**

No, no; sir;  
Seem to break loose; take on as you would follow,  
But yet come not: you are a tame man, go!

**LYSANDER**

Hang off, thou cat, thou burr! vile thing, let loose,  
Or I will shake thee from me like a serpent!

**HERMIA**

Why are you grown so rude? what change is this?  
Sweet love,--

**LYSANDER**

Thy love! out, tawny Tartar, out!  
Out, loathed medicine! hated potion, hence!

**HERMIA**

Do you not jest?

**HELENA**

Yes, sooth; and so do you.

**LYSANDER**

Demetrius, I will keep my word with thee.

**DEMETRIUS**

I would I had your bond, for I perceive  
A weak bond holds you: I'll not trust your word.

**LYSANDER**

What, should I hurt her, strike her, kill her dead?  
Although I hate her, I'll not harm her so.

Please don't mock her.

I can make you stay.

Your threats are weak.  
I love you Helena

I love you more.

If you say so, come with me and prove it.  
**{suggesting that they will fight it out.}**  
Let's go!

Lysander, what are you doing? **{She grabs Lysander}**  
**{Trying to shake her off} {Ethiopie – an insult referring to her dark hair and skin color}**  
You try to break free to follow me **{to go fight}**, but you don't. You are weak.

**{Trying to shake off Hermia}** Let go!

Why are you acting like this? What has changed?

**{More insults}**

You are not joking!

Yes, he is joking, and so are you.

I will fight you **{trying to get Hermia off him}**

I wish I had your pledge, because a weak one **{Hermia}** is holding you back. I do not trust you at your word.  
Should I hurt her? Hit her? Kill her? Although I hate her, I won't harm her.

**HERMIA**

What, can you do me greater harm than hate?  
Hate me! wherefore? O me! what news, my love!  
Am not I Hermia? are not you Lysander?  
I am as fair now as I was erewhile.  
Since night you loved me; yet since night you left me:  
Why, then you left me--O, the gods forbid!--  
In earnest, shall I say?

**LYSANDER**

Ay, by my life;  
And never did desire to see thee more.  
Therefore be out of hope, of question, of doubt;  
Be certain, nothing truer; 'tis no jest  
That I do hate thee and love Helena.

**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!  
Have you no modesty, no maiden shame,  
No touch of bashfulness? What, will you tear  
Impatient answers from my gentle tongue?  
Fie, fie! you counterfeit, you puppet, you!

**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.

**HELENA**

Good Hermia, do not be so bitter with me.

What greater hurt is there than your hate?

Who am I? Who are you?

I never want to see you again.

This is no joke. I hate you and love Helena.

**{Releases Lysander and turns on Helena}**  
**{Juggler – a person who does things to manipulate others; canker-blossom – a bud eaten by an inch worm or other pest.}**

You have come in the night and stolen my love.

Have you no grace as a lady?

Do you try to get a confession out of me?

You liar! **{puppet – either someone manipulated to participate in this conspiracy and/or an insult on Hermia's height.}**

So that's your game. Now I think you are comparing our heights.

She has influenced Lysander by virtue of her height to win him over. How short am I Have you grown in such importance because I am so short?

**{painted maypole – a height insult.}**

I am not so short that I can't reach to scratch your eyes out.

**{to the men}**: even though you mock me, please don't let her hurt me. I am not a fighter. Just because she is shorter, don't think that I can take her.

**{Another height insult}**

I evermore did love you, Hermia,  
Did ever keep your counsels, 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 chid me hence 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.

**LYSANDER**

Be not afraid; she shall not harm thee, Helena.

**DEMETRIUS**

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 suffer her to flout me thus?  
Let me come to her.

**LYSANDER**

Get you gone, you dwarf;  
You minimus, of hindering knot-grass made;  
You bead, you acorn.

**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 aby it.

**LYSANDER**

Now she holds me not;  
Now follow, if thou darest, to try whose right,  
Of thine or mine, is most in Helena.

Please don't do this, I have always loved you and never did you wrong, except to tell Demetrius of your plans to run away. Demetrius followed you, and I followed him. But, he has mocked and threatened me. Please let me go back to Athens; I will follow you no more.

What's stopping you?

I am leaving my foolish heart here.

With Lysander?

Hermia will not hurt you.

No, she won't even though you protect Hermia.

When she is angry, she can be a shrew; she was a tease in school. Even though she is little, she is fierce.

Why do you let her insult me.  
Let me at her!

**{Pushing Hermia away} {More short jokes}**

You are too enthusiastic with your insults. Don't take Helena's side. Don't try to show love toward her, or you will pay for it.

Hermia isn't holding me now.  
Follow me now and we'll settle this now!

**DEMETRIUS**

Follow! nay, I'll go with thee, cheek by jole.

*Exeunt LYSANDER and DEMETRIUS*

**HERMIA**

You, mistress, all this coil is 'long 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.

*Exit*

**HERMIA**

I am amazed, and know not what to say.

*Exit*

**OBERON**

This is thy negligence: still thou mistakest,  
Or else committ'st thy knaveries wilfully.

**PUCK**

Believe me, king of shadows, I mistook.  
Did not you tell me I should know the man  
By the Athenian garment he had on?  
And so far blameless proves my enterprise,  
That I have 'nointed an Athenian's eyes;  
And so far am I glad it so did sort  
As this their jangling I esteem a sport.

**OBERON**

Thou see'st these lovers seek a place to fight:  
Hie therefore, Robin, overcast the night;  
The starry welkin cover thou anon  
With drooping fog as black as Acheron,  
And lead these testy rivals so astray  
As one come not within another's way.  
Like to Lysander sometime frame thy tongue,  
Then stir Demetrius up with bitter wrong;  
And sometime rail thou like Demetrius;  
And from each other look thou lead them thus,  
Till o'er their brows death-counterfeiting sleep  
With leaden legs and batty wings doth creep:  
Then crush this herb into Lysander's eye;  
Whose liquor hath this virtuous property,

I will not follow. We will leave side by side.

Helena, please don't go.

I don't trust you. You may be quicker for  
a fight, by my legs are longer and can run  
away.

**{Runs after Helena}**

This is your fault, Puck – a mistake or on  
purpose.

No, it was a mistake. Didn't you tell me to  
find the man in the Athenian clothes? I did  
what you said. But, I'm glad I did it because  
it's really funny.

The two men have gone off to fight. Darken  
the forest and lead them apart. Pretend to  
speak in their voices. Run them around until  
they are tired and fall asleep.

To take from thence all error with his might,  
 And make his eyeballs roll with wonted sight.  
 When they next wake, all this derision  
 Shall seem a dream and fruitless vision,  
 And back to Athens shall the lovers wend,  
 With league whose date till death shall never end.  
 Whiles I in this affair do thee employ,  
 I'll to my queen and beg her Indian boy;  
 And then I will her charmed eye release  
 From monster's view, and all things shall be peace.

**PUCK**

My fairy lord, this must be done with haste,  
 For night's swift dragons cut the clouds full fast,  
 And yonder shines Aurora's harbinger;  
 At whose approach, ghosts, wandering here and there,  
 Troop home to churchyards: damned spirits all,  
 That in crossways and floods have burial,  
 Already to their wormy beds are gone;  
 For fear lest day should look their shames upon,  
 They willfully themselves exile from light  
 And must for aye consort with black-brow'd night.

**OBERON**

But we are spirits of another sort:  
 I with the morning's love have oft made sport,  
 And, like a forester, the groves may tread,  
 Even till the eastern gate, all fiery-red,  
 Opening on Neptune with fair blessed beams,  
 Turns into yellow gold his salt green streams.  
 But, notwithstanding, haste; make no delay:  
 We may effect this business yet ere day.

*Exit*

**PUCK**

Up and down, up and down,  
 I will lead them up and down:  
 I am fear'd in field and town:  
 Goblin, lead them up and down.  
 Here comes one.

*Re-enter LYSANDER*

**LYSANDER**

Where art thou, proud Demetrius? speak thou now.

**PUCK**

Here, villain; drawn and ready. Where art thou?

Then put this anecdote in Lysander's eyes to take away the effects of the love juice. Then everything will be right again and they can return to Athens.

Meanwhile I will find Titania and take away the Indian boy.

We must do this quickly, for dawn approaches.

We are different and can be around in the daytime.

But, go quickly anyway.

I will lead these men on a merry chase!

**LYSANDER**

I will be with thee straight.

**PUCK**

Follow me, then,  
To plainer ground.

*Exit LYSANDER, as following the voice*

*Re-enter DEMETRIUS*

**DEMETRIUS**

Lysander! speak again:  
Thou runaway, thou coward, art thou fled?  
Speak! In some bush? Where dost thou hide thy head?

**PUCK**

Thou coward, art thou bragging to the stars,  
Telling the bushes that thou look'st for wars,  
And wilt not come? Come, recreant; come, thou child;  
I'll whip thee with a rod: he is defiled  
That draws a sword on thee.

**DEMETRIUS**

Yea, art thou there?

**PUCK**

Follow my voice: we'll try no manhood here.

*Exeunt*

*Re-enter LYSANDER*

**LYSANDER**

He goes before me and still dares me on:  
When I come where he calls, then he is gone.  
The villain is much lighter-heel'd than I:  
I follow'd fast, but faster he did fly;  
That fallen am I in dark uneven way,  
And here will rest me.

*Lies down*

Come, thou gentle day!  
For if but once thou show me thy grey light,  
I'll find Demetrius and revenge this spite.

*Sleeps*

*Re-enter PUCK and DEMETRIUS*

**{Chase Scene}**

**PUCK**

Ho, ho, ho! Coward, why comest thou not?

**DEMETRIUS**

Abide me, if thou darest; for well I wot  
Thou runn'st before me, shifting every place,  
And darest not stand, nor look me in the face.  
Where art thou now?

**PUCK**

Come hither: I am here.

**DEMETRIUS**

Nay, then, thou mock'st me. Thou shalt buy this dear,  
If ever I thy face by daylight see:  
Now, go thy way. Faintness constraineth me  
To measure out my length on this cold bed.  
By day's approach look to be visited.

*Lies down and sleeps*

*Re-enter HELENA*

**HELENA**

O weary night, O long and tedious night,  
Abate thy hour! Shine comforts from the east,  
That I may back to Athens by daylight,  
From these that my poor company detest:  
And sleep, that sometimes shuts up sorrow's eye,  
Steal me awhile from mine own company.  
*Lies down and sleeps*

**PUCK**

Yet but three? Come one more;  
Two of both kinds make up four.  
Here she comes, curst and sad:  
Cupid is a knavish lad,  
Thus to make poor females mad.

*Re-enter HERMIA*

**HERMIA**

Never so weary, never so in woe,  
Bedabbled with the dew and torn with briers,  
I can no further crawl, no further go;  
My legs can keep no pace with my desires.  
Here will I rest me till the break of day.  
Heavens shield Lysander, if they mean a fray!

**{Lost}**

I will wait for daylight to find my way back home.

**{Lost from chasing after Helena}**



Lies down and sleeps

**PUCK**

On the ground

Sleep sound:

I'll apply

To your eye,

Gentle lover, remedy.

*Squeezing the juice on LYSANDER's eyes*

When thou wakest,

Thou takest

True delight

In the sight

Of thy former lady's eye:

And the country proverb known,

That every man should take his own,

In your waking shall be shown:

Jack shall have Jill;

Nought shall go ill;

The man shall have his mare again, and all shall be well.

*Exit*

Now, you will love Hermia again.

**{Live happily ever after}**

Check for completion or collect the answers to the review questions. Review the discussion questions with the class, calling on students to locate where in Act III the evidence to support the answers can be found. It is helpful to get an answer from one student and then ask a different student to either provide a different answer that he/she believes is correct or to locate the evidence in the text to support the first student's response. Keep more students engaged by listening to and interacting with the responses of others.

**Act III Discussion Questions.**

1. Why does Bottom want a prologue written for the play? **He believes that Pyramus' death scene will scare the ladies at the Duke's reception, so he will write a prologue that explains that he is not really Pyramus, but Bottom the weaver, and he does not die.**
2. What has Puck done to Bottom? **He has placed an ass's head on Bottom.**
3. What news does Puck bring Oberon? **1. Titania is in love with a monster (Bottom with his ass's head). 2. He led the other workmen on a merry chase through the woods. 3. He has put love juice in the eyes of the man wearing Athenian clothes whom he found in the forest.**
4. Why does Oberon send Puck to fetch Helena? **Oberon is going to put love juice in Demetrius' eyes so he will wake up and see Helena.**
5. What is Helena's situation at this point in the play? **She feels that she is being made fun of by Lysander, Demetrius and Hermia. She also fears being attacked by Hermia and has run away. She is then exhausted and lost, and falls asleep in the forest.**
6. What does Helena suppose of Hermia? **She feels that Hermia is the head of this conspiracy because she controls the actions of the two men who love her.**

7. What does Hermia think Helena has done? **Hermia feels that Helena has somehow stolen Lysander’s love from her.**
8. Why does Oberon send Puck to confuse the two young men? **Puck will prevent Lysander and Demetrius from getting into a fight by disguising his voice in a fog and lead them through the forest until they are too tired and fall asleep. Then Puck and Oberon can correct Puck’s error.**
9. What remedy corrects the crossed-loved couples? **Puck uses an antidote to the love juice to remove the curse from Lysander.**

## Assessment

### Outcome 3:

Students will read a complex text independently.

Evaluation Rubric			
Student reads and annotates Act III	No	Somewhat	Very
Student answers assigned questions in the Academic Notebook	No	Somewhat	Very
Student participates in the discussion of the text and questions	No	Somewhat	Very
<b>Total Points</b>	<b>9</b>		

## Activity Three

### Vocabulary

#### College and Career Readiness Standards – ELA Literature: 4; ELA Informational Text: 4

Turn to page 102 in your Academic Notebooks. Choose **ONE** of the words from the list in the box below and **ONE** unfamiliar word from Act III. For each of your words, complete the chart below. Remember to use the context of the word (the sentence in which it is found) to help you understand the dictionary definition.

FROM THE STUDENT ACADEMIC NOTEBOOK p. 102

#### Vocabulary from Act III

Choose **ONE** of the words from the list in the box below and **ONE** unfamiliar word from Act I. For each of your words, complete the chart below. Remember to use the context of the word (the sentence in which it is found) to help you understand the dictionary definition.

prologue	casement	conjoin	adder
odious	chide	shrew	

Follow the procedures for reviewing the vocabulary and conducting the word sort as detailed in previous lessons.

## Assessment

### Outcome 2:

Students will identify and define vocabulary and literary terms from texts.

Evaluation Rubric			
Student identifies words to define and completes work in the Academic Notebook	No	Somewhat	Very
Student shares two words with group by sharing definition, context and understanding	No	Somewhat	Very
Student participates in word sort and identification of TOP FIVE words	No	Somewhat	Very
<b>Total Points</b>	<b>9</b>		

## Activity Four

### Character Study in Social Media

#### College and Career Readiness Standards – ELA Writing: 3, 10

**You have just finished reading and discussing Act III of *A Midsummer Night's Dream*. Several characters have been enchanted and are now behaving differently from previous scenes. Twenty-first century social media has become the primary means of communication for millions of people around the world. People who had difficulty in communicating in formal writing or in conversation have found a new way of expressing their feelings. What if social media existed in Shakespeare's time? Choose two characters from Act III and write a one-page social media entry: blog post, text, tweet, e-mail, etc. that accurately expresses your feelings about another character based on what has occurred in Act III. You can also have a dialogue between two characters (back and forth) based on their behaviors during Act III. You may use (but be able to translate) any abbreviations you use that are common to the medium. Whatever medium you choose, your writing must accurately portray the feelings of the characters based on Act III. Write your responses in your Academic Notebook on page 104.**

You may wish to have students share their posts when they are finished.

## Assessment

### Outcome 4:

Outcome 4 Students will express understanding of characters using contemporary media.

Evaluation Rubric			
Student writes a character entry for 2 characters based on details from Act III	No	Somewhat	Very
Student writing comprises a full page	No	Somewhat	Very
Student writes in reasonable prose or approximates style of the chosen medium	No	Somewhat	Very
<b>Total Points</b>	<b>9</b>		

Activity Five

Connecting Text and Literary Commentary

**College and Career Readiness Standards – ELA Informational Text: 2, 4, 10; ELA Writing 2, 4, 10**

**In Lesson 3 you wrote a rhetorical précis on a portion of Simon Callow’s commentary about the ‘Rude Mechanicals.’ Let’s go back and look at the next section of the article. Turn to the commentary on the play by Simon Callow on page 50 in your Academic Notebook. With a partner, read and annotate paragraphs 3, 4 and 5 up to the sentence that ends, “paramour of Titania, Queen of the fairies.” Along the way, make sure you find out what the following words mean. Write the following on the board: Brechtian (Brecht), dramaturg manqué, Pirandellian (Pirandelli). Discuss these meanings when you discuss their notes from reading these three paragraphs.**

**Brechtian (based on German playwright, Bertold Brecht): Brecht wanted to “distance” or to “alienate” his audience from the characters and the action and, because of that, render them observers who would not become involved in or to sympathize emotionally or to empathize by identifying individually with the characters psychologically.** (That is, Bottom doesn’t want the audience to get so emotionally involved in the play that they think that Pyramus really dies.)

**dramaturg manqué: A dramaturg is a professional within a theatre or opera company who deals mainly with research and development of plays or operas. A manqué refers to a person who has failed to live up to a specific expectation or ambition. (Snout tries be knowledgeable, like Bottom, about how to fix things in the play.)**

**Pirandellian (based on Italian playwright, Luigi Pirandelli): drama in which actors become inseparable and indistinct from the characters that they play.** (That is, the audience finds it difficult to distinguish between the actors and roles that they play – meaning that the portrayals of Pyramus and the lion would seem too real to the audience.)

Entertain a discussion of the information about the workmen in these paragraphs. Then ask the students to individually summarize in no more than two paragraphs: what important information does the author what us to know about the workman so far in the play?

Assessment

**Outcome 5:**

Students will identify and define vocabulary and literary terms from texts.

Evaluation Rubric			
Student writes a summary of the assigned paragraphs	No	Somewhat	Very
Student participates in the discussion of the text	No	Somewhat	Very
Student writes in reasonable prose	No	Somewhat	Very
<b>Total Points</b>	<b>9</b>		

**Teacher  
Checklist**

Use this list to ensure that you have completed all of the lesson components. I . . .

1. Introduced the planning guide for the essay and allow students to make entries and discuss them.
2. Assigned the reading of Act III, and discussed the content.
3. Introduced the vocabulary activity, monitored student work and conducted a “word sort.”
4. Assigned and reviewed the social media writing assignment about a character in Act IV/
5. Assigned the next section of an informational text, led discussion and assessed student responses in the Academic Notebooks. (48 total possible points)

## Lesson 5

# Act IV and Independent Research

### Overview and Rationale:

---

In this lesson, students will continue their reading of *A Midsummer Night's Dream*, Act IV as well as begin to research additional information on dream analysis to add to their notes and essay plan. Students will review important information on the reliability of internet resources and conduct independent research. For this lesson, you will need access to the internet and search engines allowable by your school's policy. If your computer can project your screen onto a classroom screen or whiteboard, you can conduct a whole-group examination of a search, then send students off to research individually. The research can be assigned to be completed outside of the classroom, in class using laptops, tablets or computers, or in a computer lab. Act IV of the play is short and can be assigned as a homework assignment. Activity 1 below identifies specific items that students should understand as they read and annotate the text. A later activity in this lesson will contain annotated text for discussion after the students have read. You may reveal that there will be a quiz on Act IV when the reading is completed, or use the questions as a "Pop Quiz" to measure the completion of the reading on time. The quiz questions appear after the annotated text later in this lesson.

### Outcomes for Lesson 4

---

1. Students will review practices for successful internet searches and research information for their essays.
2. Students will read a complex text independently and add details to a planning chart. Students will identify and understand target vocabulary.
3. Students will read and annotate complex literature independently.

# College and Career Readiness Standards (CCRS)

## English Language Arts Standards: Reading Literature

---

- 1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
- 2 Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
- 5 Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
- 10 By the end of grade 11-12, read and comprehend literature, including stories, dramas, and poems, in the grades 11-12 text complexity band proficiently, with scaffolding as needed at the high end of the range.

## English Language Arts Standards: Reading Informational Text

---

1. Cite strong and thorough evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
- 2 Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.
- 7 Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words to address a question or solve a problem.
- 10 By the end of grade 11-12, read and comprehend literary nonfiction in the grades 11-12 text complexity band proficiently, with scaffolding as needed at the high end of the range.

## English Language Arts Standards: Writing

---

- 9 Draw evidence from literary or informational texts to support analysis, reflection, and research.

LDC

Skills and Ability List

### Skills Cluster 2: Reading Process

---

**1. Close Reading**

Ability to examine a complex text and identify critical details and information.

**2. Active Reading**

Ability to identify the central point and main supporting elements of a text.

**3. Note Taking**

Ability to select important facts and passages for use in one's own writing.

### Skills Cluster 3: Transition to Writing

---

**1. Planning**

Ability to create a map of details from multiple sources as references for writing.

**Materials:**

- Academic Notebooks
- *A Midsummer Night's Dream*, Act IV
- Internet access
- Computers/laptops or tablets
- Whiteboard or document camera

**Timeframe:** 180 minutes



Activity One

Internet Research

**College and Career Readiness Standards – Reading Informational Text: 1, 2, 7, 10; Writing: 1**

Assign the reading and annotation of Act IV of *A Midsummer Night's Dream* to be read independently for homework by the date you choose. You may announce that there will be a quiz based on the reading or give an unannounced quiz on the day that the assignment is due.

**As you read Act IV, be sure to give particular attention to the following items** (Refer students to the Student Academic Notebook, page 110, to review the questions):

1. How does Oberon feel about Titania based on his speech on pages 112-113?
2. How are the conflicts between Oberon and Titania and the four lovers resolved?
3. What explanation does Demetrius give to the Duke and Egeus to explain his feelings?
4. Translate Bottom's speech at the end of scene 1.
5. What news does Bottom bring to the workmen at the end of scene 2?

**In today's lesson, we will examine strategies for effective Internet research. Your assignment will be to conduct some independent research to locate additional information about dream theory and dream analysis to help to connect these theories to the dreamlike state experienced by characters in the play.** Using a classroom computer that can project your screen onto a classroom screen or whiteboard, open your browser to a search page and type in: "Modern Dream Theory." Note the format of the information that comes up on the screen:

- Other topics that could be searched related to what you typed (You can click on and show what other resources appear.)
- Ads related to the topic (These are to be avoided because they are not necessarily helpful to your search; they may be only 'related' to the topic.)
- A "Web Results" section that lists a series of resources that contain the key words that you typed. This is the section where you should focus your research. Examine the components of each entry:
  - A Title – you can click on this and it will take you to the resource
  - A web address – this is the site where you can find the resource and information to help with a citation if you use something from this resource in your paper
  - A short excerpt – from the source that includes, in bold type, the words from the source as they appear in the article
  - On the right (if relevant) are other topics related to your search that you might want to try. You can click on the topic and see those sources
  - The numbers at the bottom of the search results page indicate additional resources you can see on your search topic. Click on a number or "Next" to go to the next page of resources

**Teacher Note:** You can identify these components yourself or ask students if they know what they mean and navigate the pages together.

Select one of the sources that appears to examine by clicking on the title. **Before you begin to read the article or entry, you should make note of the information for possibly citing the work in your essay. Look for authors, publication, date and other resource information. It is also useful to cut and paste the URL from the window at the top of the page so you can quickly return to the text if you need more details.**

**Scan the article to quickly see if there is information that you feel may be helpful in your investigation: background information, details about the validity of dreams and dreaming, support for a type of dream from the play, or other things you may be looking for. If you believe this to be good information, you can begin to take notes now, or collect several source possibilities and then begin to research several articles.**

**When researching your sources, you can bookmark the sites, or copy the article and paste it into a word processing program such as Microsoft Word® to review on your own.** Depending on your school's policy on computer use, if students cannot save documents to a tablet or a site or do not have access to a computer outside of class, they may need to take their notes on the planning template provided in their Academic Notebooks. This process will require more in-class research time.

**Each Internet address, or URL belongs to a specific "domain," that indicates the site's purpose or mission.** Review the common domains (which appear in the Academic Notebook, page 109):

**.org – An advocacy web site such as a not-for-profit organization**

**.com – A business or commercial group (a personal site)**

**.net – A site for a network organization or Internet service provider**

**.edu – A site affiliated with a higher education institution**

**.gov – A federal government site**

**.il.us – A state government site that may also include public schools and community colleges**

**.uk – (United Kingdom) or a site originating in another country as indicated by a two-letter code**

**Which of these types of sites would be more likely to have accurate and factual information?**

**Which of these sites might not have all the facts about a particular subject?**

Review the tips for identifying a reliable source:

**Authority – find information about the author: name, affiliation with an organization or institution; does the author list his/her credentials? Are they relevant to the information presented?**

**Currency – Is the information current? When was this posted or created; are the links current?**

**Functionality – Is the site easy to navigate? Can you move between links easily; are there options to return to the home page or top of the page?**

**Accuracy and Objectivity – Is the information correct? Are there sources for factual information or statistics? Does the page give a particular point of view or is there bias? Is there advertising in the page that is connected to the content on the page?**

Allow a couple of students to suggest one of the titles from your search to look at together to identify the source and look for relevant information. Ask students to take note of anything that they see that will be useful in their Academic Notebooks and be sure to provide an opportunity to note source information. Allow the remainder of the period for students to conduct independent research. Monitor students for engagement and answer questions related to the prompt and information or about the source information.

## Assessment

### Outcome 1:

Students will review practices for successful internet searches and research information for their essays.

### Outcome 2:

Students will read a complex text independently and add details to a planning chart.

Evaluation Rubric			
Student participates in the discussion and review of sample websites.	No	Somewhat	Very
Student visits websites and takes notes and citations from multiple sites by making entries in the Academic Notebook.	No	Somewhat	Very
<b>Total Points</b>	<b>6</b>		

## Activity Two

### Discussion of Act IV

**College and Career Readiness Standards – ELA Reading Literature: 1, 2, 5, 10; Reading**

After giving the quiz on act four, discuss the plot developments and key speeches based on the annotated text on the next page.

## ACT IV

**SCENE I. The same. LYSANDER, DEMETRIUS, HELENA, and HERMIA** (lying asleep.)

*Enter TITANIA and BOTTOM; PEASEBLOSSOM, COBWEB, MOTH, MUSTARDSEED, and other Fairies attending; OBERON behind unseen*

### TITANIA

Come, sit thee down upon this flowery bed,  
While I thy amiable cheeks do coy,  
And stick musk-roses in thy sleek smooth head,  
And kiss thy fair large ears, my gentle joy.

### BOTTOM

Where's Peaseblossom?

### PEASEBLOSSOM

Ready.

### BOTTOM

Scratch my head Peaseblossom. Where's Mounsieur Cobweb?

### COBWEB

Ready.

### BOTTOM

Mounsieur Cobweb, good mounsieur, get you your weapons in your hand, and kill me a red-hipped humble-bee on the top of a thistle; and, good mounsieur, bring me the honey-bag. Do not fret yourself too much in the action, mounsieur; and, good mounsieur, have a care the honey-bag break not; I would be loath to have you overflown with a honey-bag, signior. Where's Mounsieur Mustardseed?

### MUSTARDSEED

Ready.

### BOTTOM

Give me your neaf, Mounsieur Mustardseed. Pray you, leave your courtesy, good mounsieur.

### MUSTARDSEED

What's your Will?

### BOTTOM

Nothing, good mounsieur, but to help Cavalery Cobweb to scratch. I must to the barber's, monsieur; for methinks I am marvellous hairy about the face; and I am such a tender ass, if my hair do but tickle me, I must scratch.

### TITANIA

What, wilt thou hear some music,  
my sweet love?

**{Titania is still in love with Bottom. The other fairies are attending to Bottom's every wish and need.}**

Scratch my head.

Kill a honey bee and bring me his honey.

Just scratch me, for I feel very hairy around my face.

I am so tender that if I itch, I must scratch.

**BOTTOM**

I have a reasonable good ear in music. Let's have the tongs and the bones.

**TITANIA**

Or say, sweet love, what thou desirest to eat.

**BOTTOM**

Truly, a peck of provender: I could munch your good dry oats. Methinks I have a great desire to a bottle of hay: good hay, sweet hay, hath no fellow.

**TITANIA**

I have a venturous fairy that shall seek The squirrel's hoard, and fetch thee new nuts.

**BOTTOM**

I had rather have a handful or two of dried peas. But, I pray you, let none of your people stir me: I have an exposition of sleep come upon me.

**TITANIA**

Sleep thou, and I will wind thee in my arms. Fairies, begone, and be all ways away.

*Exeunt fairies*

So doth the woodbine the sweet honeysuckle Gently entwist; the female ivy so Enrings the barky fingers of the elm. O, how I love thee! how I dote on thee!

*They sleep*

*Enter PUCK*

**OBERON**

[Advancing] Welcome, good Robin. See'st thou this sweet sight? Her dotage now I do begin to pity: For, meeting her of late behind the wood, Seeking sweet favours from this hateful fool, I did upbraid her and fall out with her; For she his hairy temples then had rounded With a coronet of fresh and fragrant flowers; And that same dew, which sometime on the buds Was wont to swell like round and orient pearls, Stood now within the pretty flowerets' eyes Like tears that did their own disgrace bewail. When I had at my pleasure taunted her And she in mild terms begg'd my patience, I then did ask of her her changeling child;

Let's hear a song.

Would you like something to eat?

**{Provender = fodder, food for horses – hay or oats}**

I'll get you some nuts from a squirrel's nest.

I'd rather have dried peas. But, don't disturb me, I feel sleepy.

**{Lies down beside Bottom and wraps her arms around him.}**

Do you see this sight?

I am beginning to feel sorry for her. I saw her in the woods late last night, behaving like a lover with this fool

**{Bottom}**

**{Upbraid = admonish, give a tongue lashing to}**

**{Now, she has put flowers on his head}**

After I made fun of her and she begged me not to, I asked her to give up the young boy, which she did. I sent him to fairland.

Which straight she gave me, and her fairy sent  
To bear him to my bower in fairy land.  
And now I have the boy, I will undo  
This hateful imperfection of her eyes:  
And, gentle Puck, take this transformed scalp  
From off the head of this Athenian swain;  
That, he awaking when the other do,  
May all to Athens back again repair  
And think no more of this night's accidents  
But as the fierce vexation of a dream.  
But first I will release the fairy queen.  
Be as thou wast wont to be;  
See as thou wast wont to see:  
Dian's bud o'er Cupid's flower  
Hath such force and blessed power.  
Now, my Titania; wake you, my sweet queen.

**TITANIA**

My Oberon! what visions have I seen!  
Methought I was enamour'd of an ass.

**OBERON**

There lies your love.

**TITANIA**

How came these things to pass?  
O, how mine eyes do loathe his visage now!

**OBERON**

Silence awhile. Robin, take off this head.  
Titania, music call; and strike more dead  
Than common sleep of all these five the sense.

**TITANIA**

Music, ho! music, such as charmeth sleep!

*Music, still*

**PUCK**

Now, when thou wakest, with thine  
own fool's eyes peep.

**OBERON**

Sound, music! Come, my queen, take hands with me,  
And rock the ground whereon these sleepers be.  
Now thou and I are new in amity,  
And will to-morrow midnight solemnly  
Dance in Duke Theseus' house triumphantly,  
And bless it to all fair prosperity:  
There shall the pairs of faithful lovers be  
Wedded, with Theseus, all in jollity.

**PUCK**

Fairy king, attend, and mark:

I will take off this curse.  
Puck, remove the ass's head, so that  
when he awakens, he can go back  
to Athens and think no more of what  
happened except that it was a dream.

First, I will release the fairy queen.

**{Applies the antidote}**

"Be as you once were,  
See as you did before."

Wake up Titania

Oberon, what things I have seen!  
I though I loved and ass.

Here is what you loved.

How did this happen?  
I hate to look at him now.

Be quiet for now. Robin, remove the  
ass's head. Titania, bring on some music  
and put these five people into a deep  
sleep.

**{Titania calls for music}**

**{Removes ass's head}**

Let's go now, Titania.

Tomorrow night we will dance at the  
Duke's wedding  
The lovers will be wed with Theseus and  
all will be happy.

I heard a lark, morning is coming.

I do hear the morning lark.

**OBERON**

Then, my queen, in silence sad,  
Trip we after the night's shade:  
We the globe can compass soon,  
Swifter than the wandering moon.

**TITANIA**

Come, my lord, and in our flight  
Tell me how it came this night  
That I sleeping here was found  
With these mortals on the ground.

*Exeunt*

*Horns winded within*

*Enter THESEUS, HIPPOLYTA, EGEUS, and train*

**THESEUS**

Go, one of you, find out the forester;  
For now our observation is perform'd;  
And since we have the vaward of the day,  
My love shall hear the music of my hounds.  
Uncouple in the western valley; let them go:  
Dispatch, I say, and find the forester.

*Exit an Attendant*

We will, fair queen, up to the mountain's top,  
And mark the musical confusion  
Of hounds and echo in conjunction.

**HIPPOLYTA**

I was with Hercules and Cadmus once,  
When in a wood of Crete they bay'd the bear  
With hounds of Sparta: never did I hear  
Such gallant chiding: for, besides the groves,  
The skies, the fountains, every region near  
Seem'd all one mutual cry: I never heard  
So musical a discord, such sweet thunder.

**THESEUS**

My hounds are bred out of the Spartan kind,  
So flew'd, so sanded, and their heads are hung  
With ears that sweep away the morning dew;  
Crook-knee'd, and dew-lapp'd like Thessalian bulls;  
Slow in pursuit, but match'd in mouth like bells,  
Each under each. A cry more tuneable  
Was never holla'd to, nor cheer'd with horn,

Let's follow the night around the world.

While we fly, tell me what happened here  
and how I came to be sleeping on the  
ground with these mortals.

**{These are horns of the hunt that the  
Duke has ordered}**

Find the forest ranger, release the  
hounds!

We will go to the top of the mountain  
and listen to the "music" of the hounds  
barking.

**{She recalls hearing hounds from  
Sparta making great sounds as if they  
all barked as one.}**

My hounds are bred from those hounds  
of Sparta; never did they sound better.

In Crete, in Sparta, nor in Thessaly:  
Judge when you hear. But, soft! what nymphs are these?

**EGEUS**

My lord, this is my daughter here asleep;  
And this, Lysander; this Demetrius is;  
This Helena, old Nedar's Helena:  
I wonder of their being here together.

**THESEUS**

No doubt they rose up early to observe  
The rite of May, and hearing our intent,  
Came here in grace our solemnity.  
But speak, Egeus; is not this the day  
That Hermia should give answer of her choice?

**EGEUS**

It is, my lord.

**THESEUS**

Go, bid the huntsmen wake them with their horns.

*Horns and shout within. LYSANDER, DEMETRIUS, HELENA,  
and HERMIA wake and start up*

Good morrow, friends. Saint Valentine is past:  
Begin these wood-birds but to couple now?

**LYSANDER**

Pardon, my lord.

**THESEUS**

I pray you all, stand up.  
I know you two are rival enemies:  
How comes this gentle concord in the world,  
That hatred is so far from jealousy,  
To sleep by hate, and fear no enmity?

**LYSANDER**

My lord, I shall reply amazedly,  
Half sleep, half waking: but as yet, I swear,  
I cannot truly say how I came here;  
But, as I think,--for truly would I speak,  
And now do I bethink me, so it is,--  
I came with Hermia hither: our intent  
Was to be gone from Athens, where we might,  
Without the peril of the Athenian law.

**EGEUS**

Enough, enough, my lord; you have enough:  
I beg the law, the law, upon his head.  
They would have stolen away; they would, Demetrius,  
Thereby to have defeated you and me,  
You of your wife and me of my consent,  
Of my consent that she should be your wife.

**{Noticing the sleeping Athenians}** Who are these people here?

**{Egeus identifies the 4 sleeping lovers.}**

I bet they came out early to join us in our celebration.

Isn't this the day when Hermia must make her choice to marry or become a nun?

Tell the hunters to blow their horns and wake them up.

Hello. What are you doing here?

I know you 2 are rivals. How can you trust each other to sleep so close together?

I am confused. I really don't know how I got here.

But, I came to the woods with Hermia to leave here and avoid the Athenian law.

**{Egeus demands justice to punish Lysander.}**

Demetrius, they would have run away and robbed you of your wife and me of my right to give my daughter to you.



**DEMETRIUS**

My lord, fair Helen told me of their stealth,  
Of this their purpose hither to this wood;  
And I in fury hither follow'd them,  
Fair Helena in fancy following me.  
But, my good lord, I wot not by what power,--  
But by some power it is,--my love to Hermia,  
Melted as the snow, seems to me now  
As the remembrance of an idle gaud  
Which in my childhood I did dote upon;  
And all the faith, the virtue of my heart,  
The object and the pleasure of mine eye,  
Is only Helena. To her, my lord,  
Was I betroth'd ere I saw Hermia:  
But, like in sickness, did I loathe this food;  
But, as in health, come to my natural taste,  
Now I do wish it, love it, long for it,  
And will for evermore be true to it.

**THESEUS**

Fair lovers, you are fortunately met:  
Of this discourse we more will hear anon.  
Egeus, I will overbear your will;  
For in the temple by and by with us  
These couples shall eternally be knit:  
And, for the morning now is something worn,  
Our purposed hunting shall be set aside.  
Away with us to Athens; three and three,  
We'll hold a feast in great solemnity.  
Come, Hippolyta.

*Exeunt THESEUS, HIPPOLYTA, EGEUS, and train*

**DEMETRIUS**

These things seem small and undistinguishable,

**HERMIA**

Methinks I see these things with parted eye,  
When every thing seems double.

**HELENA**

So methinks:  
And I have found Demetrius like a jewel,  
Mine own, and not mine own.

**DEMETRIUS**

Are you sure  
That we are awake? It seems to me  
That yet we sleep, we dream. Do not you think  
The duke was here, and bid us follow him?

Helen told me of their plan, and that is  
why I came to the woods.

I followed them in anger and Helen  
followed me.

I don't know by what power this has  
happened, but my love for Hermia  
has melted. It was as if her love was  
something I cherished as a child and  
now forgotten.

All of my love is now for Helena only.  
I was once betrothed of Helena, but as if  
I were sick, I lost my taste for her. But, I  
am healthy now, and my natural taste is  
for Helena and will always be so.

This is excellent. We will hear more  
about this.

Egeus, I will overrule you. In our temple,  
all the couples will be wed.

Since most of the morning has passed,  
we will cancel the hunt, return to Athens  
and hold a feast,

These arguments seem small and petty.

I think I am not seeing everything; I am  
seeing double.

Me too.

And, I have found Demetrius like finding  
a precious gem. The gem is mine and  
yet not mine.

Are we sure we are really awake?  
Or, are we still dreaming? Wasn't the  
Duke here and told us to go with him?

**HERMIA**

Yea; and my father.

**HELENA**

And Hippolyta.

**LYSANDER**

And he did bid us follow to the temple.

**DEMETRIUS**

Why, then, we are awake: let's follow him  
And by the way let us recount our dreams.

*Exeunt*

**BOTTOM**

[Awaking] 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: peradventure, to make it the more gracious, I shall sing it at her death.

*Exit*

**SCENE II. Athens. QUINCE'S house.**

*Enter QUINCE, FLUTE, SNOOT, and STARVELING*

**QUINCE**

Have you sent to Bottom's house? is he come home yet?

**STARVELING**

He cannot be heard of. Out of doubt he is transported.

Let's go, and, on the way, let's talk about our dreams.

**{Thinking he is still rehearsing}**

They have gone and left me asleep!  
I have had a vision – a dream, beyond comprehension what a dream it was.  
Man is an ass **{play on words}** if he goes around telling about his dreams.  
I thought I was...no one can tell what I was.

I thought I was.... Or had... - man would be a fool to try to tell me what I had.  
The eyes have not heard, the ears have not seen, the hands have not tasted, the tongue not thought of or the heart has told what my dream was.

I will get Quince to write a ballad about the dream and call it "Bottom's Dream," because the dream has no bottom **{unexplainable}**. And, I will sing he ballad before the Duke at the end of our play, and to make it more beautiful, I will sing it at Thisby's death.

**{Note the various opposites, puns and poor reasons for singing the ballad at the Duke's wedding during the play.}**

Has Bottom come home yet?

No one has seen him. He must be lost.

**FLUTE**

If he come not, then the play is marred: it goes not forward, doth it?

**QUINCE**

It is not possible: you have not a man in all Athens able to discharge Pyramus but he.

**FLUTE**

No, he hath simply the best wit of any handicraft man in Athens.

**QUINCE**

Yea and the best person too; and he is a very paramour for a sweet voice.

**FLUTE**

You must say 'paragon:' a paramour is, God bless us, a thing of naught.

*Enter SNUG*

**SNUG**

Masters, the duke is coming from the temple, and there is two or three lords and ladies more married: if our sport had gone forward, we had all been made men.

**FLUTE**

O sweet bully Bottom! Thus hath he lost sixpence a day during his life; he could not have 'scaped sixpence a day: an the duke had not given him sixpence a day for playing Pyramus, I'll be hanged; he would have deserved it: sixpence a day in Pyramus, or nothing.

Enter **BOTTOM**

**BOTTOM**

Where are these lads? where are these hearts?

**QUINCE**

Bottom! O most courageous day! O most happy hour!

**BOTTOM**

Masters, I am to discourse wonders: but ask me not what; for if I tell you, I am no true Athenian. I will tell you every thing, right as it fell out.

**QUINCE**

Let us hear, sweet Bottom.

**BOTTOM**

Not a word of me. All that I will tell you is, that the duke hath dined. Get your apparel together, good strings to your beards, new ribbons to your pumps; meet presently at the palace; every man look o'er his part; for the short and the long is, our

If he doesn't come home, our play is ruined and we won't be able to perform, right?

It won't be possible; no one in Athens can play Pyramus but Bottom.

He is the smartest of all the workers in Athens.

And the best person, too, with the sweetest voice.

**{paramour is the wrong word; paramour =lover}**

You mean "paragon" **{paragon = epitome, an ideal model}**. A paramour is nothing **{a jab at the lovers in the play?}**

**{Snug reports that the duke has returned from the temple and some other people have also been married. If our play had been chosen, we would have all been appointed as the duke's royal acting company ('made men')}** Bottom wouldn't have turned down the generous pay.

**{sixpence = 1/40 of a British pound. Current British pound = \$1.25, so, about 3 cents a day to act in the company by today's standards}**

Strange things have happened, but don't ask me now, for if I were tell you, I would be no true Athenian. I will tell you everything just as it happened.

**{contradictory}**

The Duke has finished dinner. Get your costumes and props and meet at the palace, for our play has been chosen. Know your lines, make sure you are clean.

play is preferred. In any case, let Thisby have clean linen; and let not him that plays the lion pair his nails, for they shall hang out for the lion's claws. And, most dear actors, eat no onions nor garlic, for we are to utter sweet breath; and I do not doubt but to hear them say, it is a sweet comedy. No more words: away! go, away!

*Exeunt*

Don't eat any onions or garlic, for we should have clean breath to make sure that they say our comedy was sweet  
**{still misreading their play as a comedy}**

### **Act IV Quiz** (Print copies from the teacher's guide or retype for the students)

Answer the following questions in complete sentences.

1. In Act IV, Bottom still wears an ass's head. Shakespeare loved to play on the different meanings of the same word. Write two examples of how Bottom behaves like an ass (or donkey) in Scene 1 and two examples of how he behaves like an ass (or fool) during Scene 2.
2. Why do Theseus and Hippolyta come to the woods when they appear in Scene 2?
3. How does Oberon feel about what he has done to Titania when he speaks to Puck in Scene 1?
4. It seems as if all the conflicts in the play have been resolved by the end of Act IV, but the play doesn't end here. What reasons can you give for having an Act V? Support your answers based on what you have read so far.

### **Answers**

1. **Possible responses – Scene 1**  
**Bottom feels hairy and needs a shave**  
**He asks for oats or hay to eat**  
**He has a good “ear” for music [long ears]**  
**Possible responses – Scene 2**  
**“man is an ass”**  
**“man is a patched fool”**  
**Bottom confuses the senses and their sensations: the eye heard, ear seen, hand taste, tongue conceive, heart report**  
**Bottom's Dream with no bottom (assorted plays on the word, bottom**  
**Singing his ballad at the end of the play when Thisby dies**
2. **Theseus and Hippolyta are on a “hunt,” like a fox hunt with the duke's hounds.**
3. **Oberon feels pity for how Titania behaves while in love with Bottom.**
4. **Possible Answers:**  
**Act V provides an opportunity to see the workmen perform their play which should be funny.**  
**Act V should provide an opportunity to see all the lovers married and happy.**  
**Accept other answers if they could be reasonable given the plot of the play so far.**

After the quiz, conduct a thorough discussion of Act IV, using the questions from the Academic Notebook as guided questions for discussion. Use this discussion time as an opportunity to note which students have annotated the text and contribute to the discussion. Identify the important plot items as to how conflicts are resolved and how the stage is set for the workman’s play to come in Act V. Ask students to return to their chart of the lovers on page \_\_\_ in the Academic Notebook and make one final set of arrows to represent which characters are in love at the end of Act IV. Provide time for students to return to the play, identify references to dreams and add details to their planning charts. Assign an independent reading of Act V to be completed for the next class, or plan to conduct an in-class reading as part of **Lesson 5, Activity 1**. Ask students to pay attention to the workmen as they perform their play to look for examples of verbal and physical comedy.

## Assessment

### Outcome 3:

Students will read and annotate complex literature independently.

Act IV quiz – assign up to 5 points each for responses to questions 1-3 (accuracy, use of complete sentences) and up to 10 points for the response to question 4 (complete sentences, insight to understanding the play, and use of text references to support the answer. Total Points – 25

Evaluation Rubric			
Student completes annotation of Act IV text	No	Somewhat	Very
Student participates in the discussion and uses text evidence to support answers	No	Somewhat	Very
Student adds additional references and citations to the planning guide	No	Somewhat	Very
<b>Total Points:</b>	<b>9</b>		

**Teacher  
Checklist**

Use this list to ensure that you have completed all of the lesson components. I . . .

- 1. Assigned the reading and conducted the discussion of Act IV.
- 2. Reviewed important details of how to locate reliable sources.
- 3. Provided students with time to conduct independent research.
- 4. Reviewed the formats for argument essay writing, revising, editing and citations.
- 5. Administered and scored the reading quiz. (40 total points possible, including the quiz for 25 points)

## Lesson 6

# Completing the Play and Developing the Final Essay

### Overview and Rationale:

In this lesson, students read and discuss Act V of *A Midsummer Night's Dream*, review the impact of dreams in the play and begin to develop their final essay to respond to the unit prompt. Depending on time constraints, you may choose to read Act V together to more deeply explore the visual and oral humor of the performance of "Pyramus and Thisbe," or assign the students to read and annotate the Act V on their own. Conduct a discussion of Act V as well as the play overall and allow students the opportunity to add more notes to their planning guide about dream references. Later in this lesson, you will introduce a model for students to develop their essay. If you have previously taught the Literacy Ready Unit 2 on *Ubik*, you will recognize that the format is similar.

After reviewing and guiding the students to begin to plan their essays, you can assign class time for writing the essay or assign the essay to be completed by a date you choose. Provide class time for the revising/editing process before the final product is due. The essay should be scored using the scoring rubric and conversion chart which appears at the end of this lesson.

### Outcomes for Lesson 4

1. Students will read a complex text and annotate and discuss a complex literary text.
2. Students will review resources and texts for details and evidence to write the final essay.
3. Students will use a planning template to organize details and facts from assigned texts.
4. Students will respond to a writing prompt with examples supported by evidence.
5. Students will revise and edit their essays and match performance to a scoring rubric.

# College and Career Readiness Standards (CCRS)

## English Language Arts Standards: Reading Literature

---

- 1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
- 2 Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
- 3 Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
- 4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)
- 5 Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
- 7 Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)
- 10 By the end of grade 11-12, read and comprehend literature, including stories, dramas, and poems, in the grades 11-12 text complexity band proficiently, with scaffolding as needed at the high end of the range.

## English Language Arts Standards: Reading Informational Text

---

- 1 Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
- 4 Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text.
- 5 Develop and strengthen writing as needed by planning, revising, editing, rewriting or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.
- 7 Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words to address a question or solve a problem.



- 9 Draw evidence from literary or informational texts to support analysis, reflection, and research.
- 10 By the end of grade 11-12, read and comprehend literary nonfiction in the grades 11-12 text complexity band proficiently, with scaffolding as needed at the high end of the range.

### English Language Arts Standards: Speaking and Listening

---

- 1 Initiate and participate effectively in a range of collaborative discussions (one-on-one in groups, and in teacher-led) with diverse partners of grade 11-12 topics, texts and issues, building on others' ideas and expressing their own clearly and persuasively.

### English Language Arts Standards: Language

---

- 1 Demonstrate command of conventions of standard English grammar and usage when writing or speaking.
- 2 Demonstrate command of the conventions of standard English capitalization, punctuation and spelling when writing.

LDC

Skills and Ability List

### Skills Cluster 2: Reading Process

---

#### 1. Close Reading

Ability to examine a complex text and identify critical details and information.

#### 2. Active Reading

Ability to identify the central point and main supporting elements of a text.

#### 3. Essential Vocabulary

Ability to identify and master terms essential to understanding a text.

#### 4. Note Taking

Ability to select important facts and passages for use in one's own writing.

### Skills Cluster 3: Transition to Writing

---

#### 1. Planning

Ability to create a map of details from multiple sources as references for writing.

### Skills Cluster 4: Writing Process

---

#### 1. Planning

Ability to develop a line of thought and text structure appropriate to an argumentation task.

## 2. Drafting

Ability to draft an argumentative essay in response to a specified prompt.

## 3. Citing Evidence

Ability to generate standard citations of evidence from texts to support a position in an essay.

## 4. Revising

Ability to peer edit student work and identify structural needs to revise an essay.

## 5. Editing

Ability to peer edit student work for conventions of standard English grammar, punctuation, capitalization and spelling.

## 6. Completing a final published document

Ability to use feedback from students and teacher to complete a final essay that meets the expectations of the writing prompt.

### Materials:

- Academic Notebooks
- *A Midsummer Night's Dream*, Act V
- Owl Purdue Writing Lab <https://owl.english.purdue.edu/owl/resource/747/02/>
- Writing an Argument Paper, Sherman APGT <https://sites.google.com/a/g.coppellisd.com/shermanapgt/argument-paper-3rd-6-weeks>

**Timeframe:** 350 minutes

Activity One

Reading and Annotating Act V

College and Career Readiness Standards – ELA Literature: 1, 2, 3, 7

At this point you can conduct your in-class reading of Act V, or, if you have previously assigned students to read the act on their own, conduct your discussion of Act V and then the play as a whole. If you conduct a whole class reading, you can assign each character's part to 2 students. When it is time for a part to be read, one assigned student reads the lines and the second student explains to the class what the lines mean. This process keeps more students engaged and provides an opportunity for you to guide the interpretation of the lines and to help students with their annotations. The annotated text below may serve as a guide for the reading and/or the discussion. Guided Questions (labeled: GQ) are embedded in the explanation of the lines.

**ACT V**

**SCENE I. Athens. The palace of THESEUS.**

*Enter THESEUS, HIPPOLYTA, PHILOSTRATE,  
Lords and Attendants*

**HIPPOLYTA**

'Tis strange my Theseus, that these  
lovers speak of.

**THESEUS**

More strange than true: I never may believe  
These antique fables, nor these fairy toys.  
Lovers and madmen have such seething brains,  
Such shaping fantasies, that apprehend  
More than cool reason ever comprehends.  
The lunatic, the lover and the poet  
Are of imagination all compact:  
One sees more devils than vast hell can hold,  
That is, the madman: the lover, all as frantic,  
Sees Helen's beauty in a brow of Egypt:  
The poet's eye, in fine frenzy rolling,  
Doth glance from heaven to earth, from earth to  
heaven;  
And as imagination bodies forth  
The forms of things unknown, the poet's pen  
Turns them to shapes and gives to airy nothing  
A local habitation and a name.  
Such tricks hath strong imagination,  
That if it would but apprehend some joy,  
It comprehends some bringer of that joy;  
Or in the night, imagining some fear,  
How easy is a bush supposed a bear!

**HIPPOLYTA**  
But all the story of the night told over,  
And all their minds transfigured so together,  
More witnesseth than fancy's images

**{commenting on the tales told by the four  
lovers}**

This cannot be true. I will never believe stories  
about fairies and these old tales.  
Lovers and crazy people have such hot brains  
that they make up these fantasies that go beyond  
belief.  
Lunatics, lovers and poets all think the same way:  
The madman imagines more demons than could  
possible exist in hell.  
The lover, just as crazed, sees love in the ugliest  
things.  
**{Helen of Troy – beautiful; brow of Egypt – an  
ugly gypsy}**  
The poet in his passion looks up and down from  
heaven to earth and imagines unreal things; he  
writes them down and gives them substance and  
a name.  
These mental tricks are strong, but if they bring  
joy, it makes people believe that something  
brings the joy **{fairies}**; or at night, if someone is  
scared, they see things that are not there.  
**GQ: What statement is Theseus making about  
love?**  
But, the all told the same story as if with one  
mind, more of a testimony than wild imaginings;  
the consistency of their story makes it sound  
true, no matter how strange the tale is.

And grows to something of great constancy;  
But, howsoever, strange and admirable.

**THESEUS**

Here come the lovers, full of joy and mirth.

*Enter LYSANDER, DEMETRIUS, HERMIA, and HELENA*

Joy, gentle friends! joy and fresh days of love  
Accompany your hearts!

**LYSANDER**

More than to us  
Wait in your royal walks, your board, your bed!

**THESEUS**

Come now; what masques, what dances shall we  
have,  
To wear away this long age of three hours  
Between our after-supper and bed-time?  
Where is our usual manager of mirth?  
What revels are in hand? Is there no play,  
To ease the anguish of a torturing hour?  
Call Philostrate.

**PHILOSTRATE**

Here, mighty Theseus.

**THESEUS**

Say, what abridgement have you for this evening?  
What masque? what music? How shall we beguile  
The lazy time, if not with some delight?

**PHILOSTRATE**

There is a brief how many sports are ripe:  
Make choice of which your highness will see first.

*Giving a paper*

**THESEUS**

[Reads] 'The battle with the Centaurs, to be sung  
By an Athenian eunuch to the harp.'  
We'll none of that: that have I told my love,  
In glory of my kinsman Hercules.

*Reads*

'The riot of the tipsy Bacchanals,  
Tearing the Thracian singer in their rage.'  
That is an old device; and it was play'd  
When I from Thebes came last a conqueror.

*Reads*

**{Theseus dismisses Hippolyta's comment}  
{Welcoming the lovers}**

**{Blesses the royal couple}**

**{Calls for the list of entertainment}**

What do we have? A dance? Music? How shall  
we wile away the hours before bedtime?

Here is a list of entertainment to choose from.

**{Centaur = mythical creature with the head  
and upper body of a human and lower body of  
a horse}**

**{you may need to explain what a eunuch is}**

Not this. I have already told Hippolyta this story  
about Hercules

**{Bacchanal = a wild frenzied party; originally a  
celebration of the Bacchus, the Roman god of  
wine}**

**A story of a riot where the singer is killed.**

**Thrace = a historical location in southeast  
Europe between Greece and Turkey}**

This is an old story, and I saw it when I returned  
after battle in Thebes

'The thrice three Muses mourning for the death  
Of Learning, late deceased in beggary.'  
That is some satire, keen and critical,  
Not sorting with a nuptial ceremony.

*Reads*

'A tedious brief scene of young Pyramus  
And his love Thisbe; very tragical mirth.'  
Merry and tragical! tedious and brief!  
That is, hot ice and wondrous strange snow.  
How shall we find the concord of this discord?

**PHILOSTRATE**

A play there is, my lord, some ten words long,  
Which is as brief as I have known a play;  
But by ten words, my lord, it is too long,  
Which makes it tedious; for in all the play  
There is not one word apt, one player fitted:  
And tragical, my noble lord, it is;  
For Pyramus therein doth kill himself.  
Which, when I saw rehearsed, I must confess,  
Made mine eyes water; but more merry tears  
The passion of loud laughter never shed.

**THESEUS**

What are they that do play it?

**PHILOSTRATE**

Hard-handed men that work in Athens here,  
Which never labour'd in their minds till now,  
And now have toil'd their unbreathed memories  
With this same play, against your nuptial.

**THESEUS**

And we will hear it.

**PHILOSTRATE**

No, my noble lord;  
It is not for you: I have heard it over,  
And it is nothing, nothing in the world;  
Unless you can find sport in their intents,  
Extremely stretch'd and conn'd with cruel pain,  
To do you service.

**THESEUS**

I will hear that play;  
For never anything can be amiss,  
When simpleness and duty tender it.  
Go, bring them in: and take your places, ladies.

*Exit PHILOSTRATE*

**HIPPOLYTA**

I love not to see wretchedness o'er charged  
And duty in his service perishing.

**{Muses = Inspirational goddesses of literature, sciences and the arts in Greek mythology  
3 Muses mourning the death of Learning = considered an art}**

It is a satire with deep meaning, not fit for a wedding ceremony.

**GQ: What opposites are seen in the description of the workmen's play?**

**{Tedious brief - tiring long vs short**

**Tragical mirth – a tragedy vs comedy**

**hot ice = not possible; a strange snow, indeed**

**In what form is this harmony of disagreement**

**{also an opposite]}**

**GQ: What do these statements predict about the workmen's play?**

It is a play that is only 10 words long, which is the shortest play I have ever known. But even 10 words is too long. There is not one appropriate word or worthy actor. And it is a tragedy, because when I watched the rehearsal and saw Pyramus kill himself, I laughed until I cried like never before.

Workmen of Athens who have never used their brains until now and they have labored over their forgotten lines of this play for your wedding.

Don't do it. I have heard the play and it is nothing, unless you will be amused by their intent to do something that is way beyond their abilities and painfully memorized.

**{The workmen are in way over their heads}**

I will hear the play, because nothing can be wrong when people do things simply out of a sense of duty.

I don't like seeing people struggling to do something right and failing in their own efforts.

### THESEUS

Why, gentle sweet, you shall see no such thing.

### HIPPOLYTA

He says they can do nothing in this kind.

### THESEUS

The kinder we, to give them thanks for nothing.  
Our sport shall be to take what they mistake:  
And what poor duty cannot do, noble respect  
Takes it in might, not merit.

Where I have come, great clerks have purposed  
To greet me with premeditated welcomes;  
Where I have seen them shiver and look pale,  
Make periods in the midst of sentences,  
Throttle their practised accent in their fears  
And in conclusion dumbly have broke off,  
Not paying me a welcome. Trust me, sweet,  
Out of this silence yet I pick'd a welcome;  
And in the modesty of fearful duty  
I read as much as from the rattling tongue  
Of saucy and audacious eloquence.  
Love, therefore, and tongue-tied simplicity  
In least speak most, to my capacity.

*Re-enter PHILOSTRATE*

### PHILOSTRATE

So please your grace, the Prologue is address'd.

### THESEUS

Let him approach.

*Flourish of trumpets*

*Enter QUINCE for the Prologue*

### Prologue

If we offend, it is with our good will.  
That you should think, we come not to offend,  
But with good will. To show our simple skill,  
That is the true beginning of our end.  
Consider then we come but in despite.  
We do not come as minding to contest you,  
Our true intent is. All for your delight  
We are not here. That you should here repent you,  
The actors are at hand and by their show  
You shall know all that you are like to know.

We are the better people **{nobles}** to thank them for doing nothing; our amusement will be in their mistakes. Our duty as nobles is to respect their efforts rather than their success.

Where I have been, officials have tried to greet me with rehearsed speeches, and I have seen them turn pale and shake, stumble on their words and, failing, just stopped talking, without completing their welcome speech.

Believe, me, out of their silence, I have found a welcome from them.  
I understood the welcome as if it were delivered eloquently.

Therefore, love spoken poorly and simply speaks louder to me.

### Prologue I

**GQ: Note the various plays on words and errors of the speech.**

**{Quince delivers the speech and punctuates his sentences incorrectly and changes the entire meaning of the speech.}**

#### **What Quince Says:**

If you think that we come to offend you, it is what we want to do. To show how poor our skills are, is why we are doing this play. Our real intent is to oppose you. We are not here for your pleasure. You should repent for being here. The actors are here, and by their work, you will know all there is to know.

#### **What Quince meant to say:**

We come here with good will and not to offend you. Our purpose is to show our simple skills as actors. Our true intention is not to offend you that you regret the play. The actors are here and through their work show you our appreciation.

### THESEUS

This fellow doth not stand upon points.

### LYSANDER

He hath rid his prologue like a rough colt; he knows not the stop. A good moral, my lord: it is not enough to speak, but to speak true.

### HIPPOLYTA

Indeed he hath played on his prologue like a child on a recorder; a sound, but not in government.

### THESEUS

His speech, was like a tangled chain; nothing impaired, but all disordered. Who is next?

*Enter PYRAMUS and THISBE, Wall, Moonshine, and Lion*

### Prologue

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 Thisby 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 lanthorn, dog, and bush of thorn,  
Presenteth Moonshine; for, if you will know,  
By moonshine did these lovers think no scorn  
To meet at Ninus' tomb, there, there to woo.  
This grisly beast, which Lion hight by name,  
The trusty Thisby, 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 Thisby's mantle slain:  
Whereat, with blade, with bloody blameful blade,  
He bravely broach'd his boiling bloody breast;  
And Thisby, 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.

*Exeunt Prologue, Thisbe, Lion, and Moonshine*

**{The workmen want to make it clear that they are here to honor the audience with their simple play.}**

**{points = periods at the ends of his sentences}**

He has spoken the prologue like a rider on a bronco, never knowing where it will stop. A good lesson here is that it is not enough to just speak, but to speak accurately.

He has spoken the prologue like a child trying to learn to play the recorder (type of flute) – he makes sounds, but they are not connected.

The speech was like a tangled chain – it held nothing and all out of order.

### Prologue II

You may wonder what this is, wonder on, until the truth is revealed.

This is Pyramus

This is Thisbe

This man covered in limestone and mortar is a Wall that separated the two lovers.

Through a hole in the wall **{chink = a small opening or crack}**, the two lovers can speak.

This man with a lantern, dog and a bush represents the moonshine by which the lovers decide to meet at Ninus' tomb.

This beast is a lion, who scares Thisby, who arrives first.

As she flees, she drops her cloak,  
Which the lion stains with its bloody mouth.  
Then Pyramus comes by and finds the bloody cloak and thinks that Thisby is dead.  
He takes his knife and stabs himself.

Thisby returns, takes Pyramus' dagger and kills herself.

Let the actors do their parts.

**THESEUS**

I wonder if the lion be to speak.

**DEMETRIUS**

No wonder, my lord: one lion may, when many asses do.

**Wall**

In this same interlude it doth befall  
That I, one Snout by name, present a wall;  
And such a wall, as I would have you think,  
That had in it a crannied hole or chink,  
Through which the lovers, Pyramus and Thisby,  
Did whisper often very secretly.  
This loam, this rough-cast and this stone doth show  
That I am that same wall; the truth is so:  
And this the cranny is, right and sinister,  
Through which the fearful lovers are to whisper.

**THESEUS**

Would you desire lime and hair to speak better?

**DEMETRIUS**

It is the wittiest partition that ever I heard  
discourse, my lord.

*Enter Pyramus*

**THESEUS**

Pyramus draws near the wall: silence!

**PYRAMUS**

O grim-look'd night! O night with hue so black!  
O night, which ever art when day is not!  
O night, O night! alack, alack, alack,  
I fear my Thisby's promise is forgot!  
And thou, O wall, O sweet, O lovely wall,  
That stand'st between her father's ground and mine!  
Thou wall, O wall, O sweet and lovely wall,  
Show me thy chink, to blink through with mine eyne!  
Wall holds up his fingers  
Thanks, courteous wall: Jove shield thee well for  
this!  
But what see I? No Thisby do I see.  
O wicked wall, through whom I see no bliss!  
Cursed be thy stones for thus deceiving me!

**THESEUS**

The wall, methinks, being sensible, should curse  
again.

**PYRAMUS**

No, in truth, sir, he should not. 'Deceiving me'  
is Thisby's cue: she is to enter now, and I am to  
spy her through the wall. You shall see, it will  
fall pat as I told you. Yonder she comes.

A lion may speak, if these "asses" speak  
{reference to the workmen's abilities, and,  
also, for the audience, a reference to Bottom's  
transformation earlier in the play}

I am Snout, and I play the wall  
I would have you think I have a hole in my wall  
through which Pyramus and Thisby speak  
My costume shows that I am that wall.  
{holding up two fingers}  
This hole on the left and right is what the lovers  
will whisper through.

Smartest wall I ever heard speak.

{Pyramus overacts – Emoting = Acting with  
exaggerated emotion}  
{Laments about the darkness of the night}  
I fear Thisby has forgotten our meeting! Wall, you  
stand between me and my love just as her father  
stands between and my love.

Wall, show me your crack!

Thank you, Wall {Looks through the fingers}

I don't see Thisbe  
{Curses the wall for not showing him his love}

The wall should curse back at Pyramus.

{Hearing what Theseus said}  
No, sir, "deceiving me" is Thisbe's cue. Then I will  
see her through the wall. You'll see, it will happen  
just as I say. Here she comes.



Enter *THISBE*

**THISBE**

O wall, full often hast thou heard my moans,  
For parting my fair Pyramus and me!  
My cherry lips have often kiss'd thy stones,  
Thy stones with lime and hair knit up in thee.

**PYRAMUS**

I see a voice: now will I to the chink,  
To spy an I can hear my Thisby's face. Thisby!

**THISBE**

My love thou art, my love I think.

**PYRAMUS**

Think what thou wilt, I am thy lover's grace;  
And, like Limander, am I trusty still.

**THISBE**

And I like Helen, till the Fates me kill.

**PYRAMUS**

Not Shafalus to Procrus was so true.

**THISBE**

As Shafalus to Procrus, I to you.

**PYRAMUS**

O kiss me through the hole of this vile wall!  
Thisbe

I kiss the wall's hole, not your lips at all.

**PYRAMUS**

Wilt thou at Ninny's tomb meet me straightway?

**THISBE**

'Tide life, 'tide death, I come without delay.

*Exeunt PYRAMUS and THISBE*

**Wall**

Thus have I, Wall, my part discharged so;  
And, being done, thus Wall away doth go.

*Exit*

**THESEUS**

Now is the mural down between the two  
neighbours.

**DEMETRIUS**

No remedy, my lord, when walls are so wilful to hear  
without warning.

**HIPPOLYTA**

This is the silliest stuff that ever I heard.

**THESEUS**

The best in this kind are but shadows; and the  
worst are no worse, if imagination amend them.

O Wall, you have heard me moaning because you  
separate me from Pyramus. I have often kissed  
your stones **{She may actually kiss part of  
Wall's costume.}**

**{opposites again – seeing a voice}  
{Calls to Thisbe}**

Is that you?

Think what you will, I am your lover.

**{Limander = Bottom misspeaks. He means  
“Leander,” faithful lover of Hero. Leander tried  
to swim across the strait at Hellespont to be  
with his lover, but drowned.}**

I am as faithful as Helen until I die **{Thisbe means  
Hero. Helen was notoriously unfaithful, having  
started the Trojan War}**

**{Shafalus and Prorus = Cephalus and Procris}  
{other ill-fated lovers}**

**{Puts his lips up to Wall's fingers and kisses  
them. Thisbe kisses the other side of the  
fingers.}**

**{Ninny = Ninus}**

I am done, so now I go **{probably trying to wipe  
the spit from the kisses off his fingers}**

Now the wall is down between them.

It won't help. Walls can hear things and be put  
back up.

The best part in this is what you don't see, and  
no worse if your imagination can fix it.  
**{meaning that the players are unimaginative}**

### HIPPOLYTA

It must be your imagination then, and not theirs.

### THESEUS

If we imagine no worse of them than they of themselves, they may pass for excellent men. Here come two noble beasts in, a man and a lion.

*Enter Lion and Moonshine*

### Lion

You, ladies, you, whose gentle hearts do fear  
The smallest monstrous mouse that creeps on floor,  
May now perchance both quake and tremble here,  
When lion rough in wildest rage doth roar.  
Then know that I, one Snug the joiner, am  
A lion-fell, nor else no lion's dam;  
For, if I should as lion come in strife  
Into this place, 'twere pity on my life.

### THESEUS

A very gentle beast, of a good conscience.

### DEMETRIUS

The very best at a beast, my lord, that e'er I saw.

### LYSANDER

This lion is a very fox for his valour.

### THESEUS

True; and a goose for his discretion.

### DEMETRIUS

Not so, my lord; for his valour cannot carry his discretion; and the fox carries the goose.

### THESEUS

His discretion, I am sure, cannot carry his valour; for the goose carries not the fox. It is well: leave it to his discretion, and let us listen to the moon.

### Moonshine

This lanthorn doth the horned moon present;--

### DEMETRIUS

He should have worn the horns on his head.

### THESEUS

He is no crescent, and his horns are invisible within the circumference.

### Moonshine

This lanthorn doth the horned moon present;  
Myself the man i' the moon do seem to be.

### THESEUS

This is the greatest error of all the rest: the man should be put into the lanthorn. How is it else the man i' the moon?

If we think no worse of them than they think of themselves, they will think they are doing well. Here comes a man and a lion.

### Lion's Prologue

Ladies, who fear the smallest mouse, may be afraid when a lion appears on stage and makes a fearful roar.

I, Snug the joiner, am the lion.

If I came in as real lion there would be much trouble and I would fear for my life.

He's the best at being a beast.

He is clever as a fox for his bravery.

Yes, and a goose (a gentle animal) for his concern for us.

His bravery cannot convey his concern; and the fox carries off the goose **{meaning you can't do both at the same time}**

True. And it doesn't work the other way around: the goose cannot carry the fox. Let's just leave it to his discretion **{his decision to give the speech}**. Let's listen to what the moon has to say.

This lantern represents the crescent moon.

**{mocking his appearance. Horns on his head implies he is like a beast.}**

He is not a crescent and the horns are invisible within his body **{Snout may be a little 'chubby.'}**

I am the man in the moon **{attempts a joke}**

The man should be put inside the lantern if the lantern is supposed to be the moon.

**DEMETRIUS**

He dares not come there for the candle; for, you see, it is already in snuff.

**HIPPOLYTA**

I am aweary of this moon: would he would change!

**THESEUS**

It appears, by his small light of discretion, that he is in the wane; but yet, in courtesy, in all reason, we must stay the time.

**LYSANDER**

Proceed, Moon.

**Moonshine**

All that I have to say, is, to tell you that the lanthorn is the moon; I, the man in the moon; this thorn-bush, my thorn-bush; and this dog, my dog.

**DEMETRIUS**

Why, all these should be in the lanthorn; for all these are in the moon. But, silence! here comes Thisbe.

*Enter THISBE*

**THISBE**

This is old Ninny's tomb. Where is my love?

**Lion**

[Roaring] Oh--

*THISBE runs off*

**DEMETRIUS**

Well roared, Lion.

**THESEUS**

Well run, Thisbe.

**HIPPOLYTA**

Well shone, Moon. Truly, the moon shines with a good grace.

*The Lion shakes Thisbe's mantle, and exits*

**THESEUS**

Well moused, Lion.

**LYSANDER**

And so the lion vanished.

**DEMETRIUS**

And then came Pyramus.

*Enter Pyramus*

**PYRAMUS**

Sweet Moon, I thank thee for thy sunny beams;

He can't be in the lantern because of the candle; as you can see it is already 'snuffed out.' **{the candle is smoking and the moon is "burnt out."}**

**{Pun: phases of the moon}**

It would seem by the thin light **{of the lantern and Snout's wit}** that the moon is waning **{coming to an end, another pun}**. But out of courtesy, we will stay.

All of these things should be in the lantern if they are in the moon.

He roars. **{He may have roared toward the audience and ignored Thisbe, whom he was supposed to scare.}**

**{a dig on the lion's acting}**

**{More emoting}**

I thank thee, Moon, for shining now so bright;  
For, by thy gracious, golden, glittering gleams,  
I trust to take of truest Thisby sight.

But stay, O spite!

But mark, poor knight,  
What dreadful dole is here!

Eyes, do you see?

How can it be?

O dainty duck! O dear!

Thy mantle good,

What, stain'd with blood!

Approach, ye Furies fell!

O Fates, come, come,

Cut thread and thrum;

Quail, crush, conclude, and quell!

#### **THESEUS**

This passion, and the death of a dear friend, would  
go near to make a man look sad.

#### **HIPPOLYTA**

Beshrew my heart, but I pity the man.

#### **PYRAMUS**

O wherefore, Nature, didst thou lions frame?  
Since lion vile hath here deflower'd my dear:  
Which is--no, no--which was the fairest dame  
That lived, that loved, that liked, that look'd  
with cheer.

Come, tears, confound;

Out, sword, and wound

The pap of Pyramus;

Ay, that left pap,

Where heart doth hop:

*Stabs himself*

Thus die I, thus, thus, thus.

Now am I dead,

Now am I fled;

My soul is in the sky:

Tongue, lose thy light;

Moon take thy flight:

*Exit Moonshine*

Now die, die, die, die, die.

*Dies*

#### **DEMETRIUS**

No die, but an ace, for him; for he is but one.

**{Sees the blood-stained cloak}**

The display of emotion doesn't match the  
sadness that should be expressed over the death  
of a friend.

**{Takes out his sword}**

**Pap = chest, literally, nipple  
{left side}**

**{each 'thus' = a stab} {Emotes a death scene}**

**{The moon thinks this is a cue}**

**{Each "die" is emphasized with a body  
movement in the throes of death.}**

**{Much punning: die = death and the singular of  
dice}**

**LYSANDER**

Less than an ace, man; for he is dead; he is nothing.

**THESEUS**

With the help of a surgeon he might yet recover, and prove an ass.

**HIPPOLYTA**

How chance Moonshine is gone before Thisbe comes back and finds her lover?

**THESEUS**

She will find him by starlight. Here she comes; and her passion ends the play.

*Re-enter THISBE*

**HIPPOLYTA**

Methinks she should not use a long one for such a Pyramus  
I hope she will be brief.

**DEMETRIUS**

A mote will turn the balance, which Pyramus, which Thisbe, is the better; he for a man, God warrant us; she for a woman, God bless us.

**LYSANDER**

She hath spied him already with those sweet eyes.

**DEMETRIUS**

And thus she means, videlicet:--

**THISBE**

Asleep, my love?  
What, dead, my dove?  
O Pyramus, arise!  
Speak, speak. Quite dumb?  
Dead, dead? A tomb  
Must cover thy sweet eyes.  
These My lips,  
This cherry nose,  
These yellow cowslip cheeks,  
Are gone, are gone:  
Lovers, make moan:  
His eyes were green as leeks.  
O Sisters Three,  
Come, come to me,  
With hands as pale as milk;  
Lay them in gore,  
Since you have shore  
With shears his thread of silk.  
Tongue, not a word:  
Come, trusty sword;  
Come, blade, my breast imbrue:

*Stabs herself*

**{Ace = one spot on a die and sounds like ‘ass’ (less than one, because he’s dead, he’s a zero)}**

A doctor may revive him and he’ll become an ace/ass again.

**{Noticing that Moonshine left too soon}**

Her death scene should not be too long, for Pyramus was not worth it.

**{Mote = a speck}**

There is only a speck of difference in which actor is better – Pyramus for being a man or Thisbe for being a woman **{Remember a man is playing a woman}**.

**{Videlicet = “that is to say...”}**

Sleeping?  
Dead?  
Get up!  
Speak!

**{Sisters Three = The Three Fates of Greek Mythology who determine how long people live. Clotho weaves the thread of life, Lachesis measures the length of the thread of life, and Atropo cuts the thread when the life ends}**

Fates, come to me since you have cut his thread.

**{Picks up Pyramus’s sword}**  
**{Imbrue = stain}**

And, farewell, friends;  
Thus Thisby ends:  
Adieu, adieu, adieu.

*Dies*

**THESEUS**

Moonshine and Lion are left to bury the dead.

**DEMETRIUS**

Ay, and Wall too.

**BOTTOM**

[Starting up] No assure you; the wall is down that parted their fathers. Will it please you to see the epilogue, or to hear a Bergomask dance between two of our company?

**THESEUS**

No epilogue, I pray you; for your play needs no excuse. Never excuse; for when the players are all dead, there needs none to be blamed. Marry, if he that writ it had played Pyramus and hanged himself in Thisbe's garter, it would have been a fine tragedy: and so it is, truly; and very notably discharged. But come, your Bergomask: let your epilogue alone.

*A dance*

The iron tongue of midnight hath told twelve:  
Lovers, to bed; 'tis almost fairy time.  
I fear we shall out-sleep the coming morn  
As much as we this night have overwatch'd.  
This palpable-gross play hath well beguiled  
The heavy gait of night. Sweet friends, to bed.  
A fortnight hold we this solemnity,  
In nightly revels and new jollity.

*Exeunt*

*Enter PUCK with a broom*

**PUCK**

Now the hungry lion roars,  
And the wolf howls the moon;  
Whilst the heavy ploughman snores,  
All with weary task fordone.  
Now the wasted brands do glow,  
Whilst the screech-owl, screeching loud,  
Puts the wretch that lies in woe  
In remembrance of a shroud.  
Now it is the time of night

**{Bottom can't resist an opportunity to explain things}**

Would you like to hear the epilogue to the play or a rustic dance?

**{Bergomask = a rustic, folk dance from Bergamo, Italy, reportedly, a clumsy dance with little grace.}**

No epilogue, for there can be no excuse for your play. Never make excuses for when everybody is dead, no one needs to be blamed. If the play called for Pyramus to hang himself in Thisbe's garter, it couldn't have been a more tragic play. Well done. Let's have the dance.

It is now midnight. Everyone to bed. Now is the time of fairies.

I fear that we will oversleep, because we have stayed up so late watching this awful play to pass the time.

Go to bed. We will continue the celebration for two weeks.

**{Many nighttime references:}**

The hungry lion roars  
Wolves howl at the moon  
Farmers are sleeping after a hard day's work

The night fires are burning out  
Owls screech  
Reminding the wretched of the night

That the graves all gaping wide,  
Every one lets forth his sprite,  
In the church-way paths to glide:  
And we fairies, that do run  
By the triple Hecate's team,  
From the presence of the sun,  
Following darkness like a dream,  
Now are frolic: not a mouse  
Shall disturb this hallow'd house:  
I am sent with broom before,  
To sweep the dust behind the door.

*Enter OBERON and TITANIA with their train*

**OBERON**

Through the house give gathering light,  
By the dead and drowsy fire:  
Every elf and fairy sprite  
Hop as light as bird from brier;  
And this ditty, after me,  
Sing, and dance it trippingly.

**TITANIA**

First, rehearse your song by rote  
To each word a warbling note:  
Hand in hand, with fairy grace,  
Will we sing, and bless this place.  
Song and dance

**OBERON**

Now, until the break of day,  
Through this house each fairy stray.  
To the best bride-bed will we,  
Which by us shall blessed be;  
And the issue there create  
Ever shall be fortunate.  
So shall all the couples three  
Ever true in loving be;  
And the blots of Nature's hand  
Shall not in their issue stand;  
Never mole, hare lip, nor scar,  
Nor mark prodigious, such as are  
Despised in nativity,  
Shall upon their children be.  
With this field-dew consecrate,  
Every fairy take his gait;  
And each several chamber bless,  
Through this palace, with sweet peace;  
And the owner of it blest  
Ever shall in safety rest.  
Trip away; make no stay;  
Meet me all by break of day.

At night, graves open up and let out their spirits  
to walk the church yard paths.

And, we fairies fly, out of the sight of the sun and  
play during the night.

Nothing will disturb this house – I have been sent  
with a broom to clean up **{literally, as well as to  
clean up the ending of the play}**.

Make light through this dark house; all fairies sing  
and dance.

Sing well and bless this house.

Stay here until the break of day to bless the  
brides

May their children be fortunate and all three  
couples be happy.

May their children be unblemished.

Spread this fairy dew over every bedroom and  
make the palace sweet and safe.

Go quickly and we will meet up at dawn.

*Exeunt OBERON, TITANIA, and train*

**PUCK**

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 unearned 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.

**GQ: Explain Puck's final speech. What is he telling the audience?**

**Puck's Soliloquy**

If we fairies have offended you, think this and all is well: You have been sleeping here while these dreams occurred.

Our play was no more than a dream.

Do not disapprove, if you will pardon us, we will fix it;

And, as I am an honest Puck, if we have the misfortune to make you yell at us **{boo us}**, we will fix it quickly, or else call me a liar.

Good night everyone!

Applaud if you liked the show and Robin [Goodfellow] will make it right.

Follow-up discussion questions. Use these two questions after discussion Act V, then assign the short essay that follows.

1. What kind of leader is Duke Theseus? Go back to the scenes where he speaks and read how he leads and treats his subjects. Use evidence from the text to support your answer.

**Answers should discuss him as powerful, law abiding, somewhat overbearing toward Hippolyta, and a leader who tries to appreciate the efforts of his subjects to honor him despite their shortcomings. He also likes to party (two more weeks of celebrating after his wedding night)**

2. Despite what Duke Theseus says about the efforts of the workmen to present their play, some of the comments made by the audience are cruel and demeaning. How does what the audience says during the performance affect the scene overall? Support your opinion with evidence.

**Answers should consider the time period. Audiences include nobles, richer citizens and lower class citizens. Nobles are seen as forgiving and understanding of the lower classes, but the humor lies in the terrible acting of the workmen (visual humor and messing up words) and the higher-level humor of the puns and plays on words for the "higher" class intellect. Shakespeare is trying to appeal to all levels of audiences. Today, such humor in real life may not be as politically correct. The humor still works because audiences view the situation as a play that took place during the time period and not today.**

Preliminary writing assignment (page 136 in the Academic Notebook):

Many things happen to several characters during this play that are attributed to the interference of the fairies. The Duke denies their existence and attributes the stories to the imaginations of madmen, lovers and poets. The fairies rely on people thinking that what happens are really just dreams. Puck even suggests this in his closing soliloquy. Now that you have finished reading the play. What role does dreaming play in the plot of *A Midsummer Night's Dream*? Think about the notes you have taken so far and write 3-5 paragraphs on how dreams are used in the play.

The essay will be evaluated in the following areas: meeting the required length (3-5 paragraphs), the writing is in complete sentences, providing examples with evidence from multiple texts, clearly identifying the source of the evidence for each example, and using standard written English format for writing prose. The essay is worth 25 points. Space for the essay is provided on page 137.



## Assessment

### Outcome 1:

Students will read a complex text and annotate and discuss a complex literary text.

Evaluation Rubric			
Student reads and annotates Act V	No	Somewhat	Very
Student answers assigned questions in the Academic Notebook	No	Somewhat	Very
Student participates in the discussion of the text and questions	No	Somewhat	Very
<b>Total Points</b>	<b>9</b>		

### Activity Two

### Examination of Short Essay and Analysis (Preparing for the Final Essay)

#### College and Career Readiness Standards – ELA Literature: 1, 7; Writing: 1, 4, 5, 7, 9, 10

Ask students to take out the short essay they wrote in response to the topic provided at the end of Activity 1. Ask students to work in pairs using their essays and the T-chart provided on page 138 in their Academic Notebooks. Ask students to exchange papers and read each other essays and look for the examples that are used to show what roles that dreams serve in the play and the evidence that the student provide to support the answer. In the left column of the T-chart, students should write the examples that they find an, in the right column, write the evidence that is used to support the example. Students should then share what they found. Authors should add what other examples they thought they had made. Both partners add both sets of examples and evidence to their T-charts. Next, provide time for students to edit their essays. For example, a reader may not find an example that the author thought was there. Give students a chance to edit the essay to make their example and evidence more clear. Students do not have to rewrite their essays. The should insert and adjust the writing so that the edits are clear.

After students have had a chance to revise their writing, give a set of sticky notes to the students. On a separate sticky note, ask students to write one example from their essays and its supporting evidence. Post chart paper around the room with the following headings: The Lovers, The Fairies, Bottom and the Workmen, and Other. Ask students to place their sticky notes on one of the charts that they think their example fits.

Divide the class into 3 groups and assign one group to each chart. Do not assign a group to the chart marked, “Other.” Explain the procedure:

1. Read each sticky note for an example of a dream from the play and its evidence.
2. Put a check mark next to the example and a check mark next to the evidence. (Provide a different colored pen/pencil/marker to each group.)
3. If the group believes that the example should be on a different chart, move the sticky note to another chart.
4. If the group agrees that the example doesn’t belong in any of the 3 categories, move the sticky note to the “Other” chart.

After about five minutes, rotate the groups and repeat the process. Rotate the groups another time so everyone will see all the sticky notes.

Next, as a class, review the sticky notes that have been moved to the “Other” chart. As a class, decide if the sticky note belongs to one of the original categories or placed into a new category (You create a name for the new category.).

Allow students to review all the completed charts and add notations to their own planning guides. Then, allow students to retrieve their sticky notes. If a student discovers that either the example or evidence was not checked off, allow students an opportunity to work with a partner to develop a complete example with evidence from the text. Students should then make sure to add any additional edits to their essays and submit them at the end of the class session (You may allow students to complete edits for homework and submit at the beginning of the next class.).

## Assessment

### Outcome 2

Students will respond to a writing prompt with examples supported by evidence.

### Outcome 3

Students will use a planning template to organize details and facts from assigned texts.

Evaluation Rubric			
Student completes a 3-5 paragraph essay on use of dreams in the play	No	Somewhat	Very
Student participates in paired activity to read partner essays and create a T-chart of examples and evidence	No	Somewhat	Very
Student prepares sticky notes of identified examples and evidence	No	Somewhat	Very
Student participates in group activity to read and evaluate the examples and evidence	No	Somewhat	Very
Student edits and submits the 3-5 paragraph assignment			
<b>Total Points</b>	<b>15</b>		

3-5 Paragraph Essay Assessment			
Student writes 3-5 paragraphs	No	Somewhat	Very
Student writes in complete sentences	No	Somewhat	Very
Student provides multiple examples with evidence in the essay	No	Somewhat	Very
Student clearly identifies the source of the evidence	No	Somewhat	Very
Student writes in reasonable prose	No	Somewhat	Very
<b>Total Points</b>	<b>25</b>		

**Activity Three**    **Gathering Details for the Final Essay**

**College and Career Readiness Standards – ELA Literature: 1, 2, 3, 5, 7; Reading Informational Text: 1, 6, 7, 10; Writing: 1, 5, 9**

Return the students’ 3-5 paragraph essays. **Today, we will begin to bring together the information you have collected to organize and write the final writing assignment. Let’s review the prompt again.**

**Prompt:** How is Shakespeare’s representation of ‘dreams’ in the play, *A Midsummer Night’s Dream*, represented in historical and modern theories? After reading William Shakespeare’s *A Midsummer Night’s Dream*, and reading/researching informational texts exploring the purpose and meaning of dreams, write an argumentative essay in which you argue how the influence of dreams on the characters in the play is supported through historical and modern dream theory. Support your position with evidence from the text/s. Be sure to acknowledge competing views, and include citations for your evidence.

Remind students that this final essay will count as 25 percent of the overall grade for the unit.

**Let’s again make a list of the parts of the prompt that you should have.** Take the prompt, sentence by sentence, and ask students to identify what they mean and what is needed for the essay. List the items identified on chart paper or a Whiteboard. Clarify any items as needed, and ask what areas the students need to find more information – From the play? From more sources?

**Now, what have we learned about dreams from history and from your research? What are dreams supposed to represent? How do some say, they predict the future? What are some symbolic references you have found from dreams? Check your notes from the texts, your planning guide, your research and the essay you have written, and let’s make a list of potential responses to the prompt.** Use chart paper or a whiteboard to identify some potential categories: “Dreams Represent...,” “Dream Symbols,” “Characters and Their Dreams,” and other categories that you or the students can think of. Ask students to brainstorm what information would fall into the categories you have identified. For each idea, you add to the chart, ask students to identify where the evidence could be to support the idea. Some possible points might be:

Dreams Represent...	Dream Symbols	Characters and Their Dreams
Dreams are divinations that predict future events (if they come from God - Aristotle Dreams are coincidences – Aristotle	Water = an emotional state of mind – “Dream Interpretations”	“dream away the time” -Hippolyta Act I scene 1 and “short as any dream” – Lysander Act I scene 1: dreams make time go quickly
Condensation – the process of joining to or more images into one (short dream time) -Freud “Dream Analysis”	Mother – nurturing, caring – “Dream Interpretations”	“Man is but an ass, if he go about to expound his dream” – Bottom Act IV scene 1 Bottom’s actions and his character in the dream show he is an ‘ass’

Accept all ideas from students for the list as long as there is evidence to support the example. When you have an exhaustive list, ask students to find examples and evidence from different columns that may be connected. (use the “Condensation” example from column one and the first 2 quotes in column 3 as a connection that represents that dreams make time go quickly and that dreams are shortened. If possible, draw arrows in different colors to represent connections.

Arrange students in groups of three to continue to examine the charts for connections and add the details into their planning guide as possible topics for the final essay. Ask students to continue to look for additional evidence to support examples that they have found to gather more support for details in the essay. If time permits, allow the groups to share additional findings.

## Assessment

---

### Outcome 2

Students will review resources and texts for details and evidence to write the final essay.

### Outcome 3

Students will use a planning template to organize details and facts from assigned texts.

Evaluation Rubric			
Student participates in the prompt review and contributes to the list of examples and evidence	No	Somewhat	Very
Student participates in group activity to expand examples and evidence	No	Somewhat	Very
Student adds details to the planning guide in the Academic Notebook	No	Somewhat	Very
<b>Total Points</b>	<b>9</b>		

## Activity Four

### Topic Selection and a Model for Writing an Argumentative Essay

**College and Career Readiness Standards – ELA Literature: 1, 2, 3, 5, 7; Reading Informational Text: 1, 2, 6, 7, 10; Writing: 1, 4, 5, 6, 9, 10**

**Today, we will focus on narrowing your topic for the focus of your argumentative essay. You have collected a lot of information from several sources about dreams, dream theory and the use of dreams in *A Midsummer Night's Dream*. Now, it is time to sift through the information you have, to identify what you will write about. Remember, the focus for this essay is the influence that dreams have on the play and how you connect those dreams to the scholarly documents about dreams. You may not have enough information for just one example of a dream. You may need to select several related examples and connect them in your essay. Let's see what possible connections you might make from the play. Here is one example:**

Write the following example for the class to see: "Dreams show how painful love can be"

**If I have found several connections between the way the lovers act during the play and how they are influenced by their behaviors in their dreams, then this could be a topic I could support using evidence from other texts. From your notes and texts, let's brainstorm some examples from the play and other texts that could be used to support this topic.** This activity may take some scenes in the play when the lovers are in the woods under the influence of the fairies as well as scenes when characters talk about the issue of love throughout the play. Once you have gathered some ideas about love and the dreams, ask students to find details about love in dreams from the articles and research they have done. The purpose of this activity is to build a framework for students to synthesize information from multiple texts to create a cohesive argument for the essay. After exhausting discussion and examples on this topic, say,

**What other topics related to dreams can we find in the play?** Other ideas might be: "Dreams show love as a kind of madness," "Dreams show a person's true personality," "Dreams in *A Midsummer Night's Dream* are symbols of life." This is not an exhaustive list. Students can develop topics of their own choosing with your approval. The topic should have enough depth to have sufficient examples with evidence for an argumentative essay.

Take a general survey of what topics students are considering and arrange them into small groups to share ideas and gather information. When students are in their groups, review the "Classical Argument Structure" outline that appears in their Academic Notebooks on page 139. If you have previously taught ELA Unit 2 on *Ubik*, this is generally the same format. Review the components with the students. Allow students time to gather information. Then assign class time and homework time for students to develop the Literary Argument Outline located in the Student Academic Notebook on pages 140-143. Point out to students that there is a free website for students to use for useful tips in writing an argumentative essay. The web address is on page 139 in the Academic Notebook.

FROM THE STUDENT ACADEMIC NOTEBOOK pp. 139-143

## Classical Argument Structure

- Topic: \_\_\_\_\_
- I. Introduction to general topic which leads to a clear thesis.
  - II. A moment of definition, background and/or precedence (this is a section which clarifies and gives history on the topic or your stance on it).
  - III. Support 1: This is typically the most logical reason why one should support your claim.
    - a. Include evidence.
    - b. Backing for evidence.
  - IV. Support 2: This is typically a side of the argument most don't think about. Perhaps it is a little known effect of the issue that interests and compels your reader to continue with you while you argue your point.
    - a. Include evidence.
    - b. Backing for evidence.
  - V. Support 3: This is typically the strongest support of your claim. It is generally positioned last to deliver the most impact. It may include a staggering fact, testimony or statistic. It also might include a very emotional appeal that the audience can relate to. You want this to build into a very strong, winning conclusion.
    - a. Include evidence.
    - b. Backing for evidence.
  - VI. Conclusion: Unlike the traditional "summary" conclusion, this is the space wherein you want to really drive home your claim. You may recap your essay here, but the last note needs to strongly appeal to your audience to consider your perspective. Think of it as a moment of "grand standing" or the rallying end of a speech.

### Additional Notes:

You can have more than three supports.

Your support sections do not have to be each one paragraph. Perhaps the first support is two paragraphs, the second is one, and the third is three. Try to vary the support paragraphs so that they do not feel formulaic.

You can use first person, but AVOID SECOND PERSON: NO YOU, YOUR.

Your paper does not have to strictly follow this guide-this simply touches on the elements of a classical argument. Below is a website that provides helpful tips on developing an argument, as well as useful writing tips.

<https://sites.google.com/a/g.coppellisd.com/shermanapgt/argument-paper-3rd-6-weeks>

**Literary Argument Essay Outline**

**Directions:** Using the format below, create an outline for your literary argument essay.

**Selected Prompt** (*on which you will base your thesis*):

---

---

**Summary Paragraph Containing Thesis Statement:**

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

**Introduction to Your General Topic:**

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

**Definition, Background**

---

---

---

---

---

---

---

---

---

---

**Support 1** *(include evidence and backing for the evidence):*

---

---

---

---

---

---

---

---

---

---

**Support 2** *(include evidence and backing for the evidence):*

---

---

---

---

---

---

---

---

---

---



**Support 3** *(include evidence and backing for the evidence):*

---

---

---

---

---

---

---

---

---

---

**Additional Support** *(include evidence and backing for the evidence):*

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

**Conclusion:**

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

## Assessment

### Outcome 4

Students will respond to a writing prompt with examples supported by evidence.

Evaluation Rubric			
Student participates in the discussion of potential topics	No	Somewhat	Very
Student participates in group activity to expand examples and evidence	No	Somewhat	Very
Student identifies a topic for the essay that meets teacher approval	No	Somewhat	Very
<b>Total Points:</b>	<b>9</b>		

### Activity Five

#### Drafting the Argumentative Essay

##### College and Career Readiness Standards – ELA Writing: 1, 4, 5, 7, 9, 10

Provide class time for students to begin writing the first draft of their argumentative essays. Students may collaborate on the collection and organization of information if they are writing on similar topics, but each student must write and submit his/her own essay. Emphasize to students that class time is provided so students can be productive and able to ask questions and to receive feedback on their writing in a quiet setting. Students who are not productive during this time will lose a valuable opportunity to develop a good portion of their essay in a supportive environment. Remind students that the final written product is worth approximately 25 percent of the final grade for this unit. Identify the class date that the first draft of the essay is due and remind students that that class will be reserved for revising and editing activities. Without an essay draft, students will miss out on the opportunity to revise their work for a better grade. Space is provided for the essay on page 144 of the Academic Notebook.

### Activity Six

#### Works Cited Page and In-Text References

##### College and Career Readiness Standards – ELA Writing: 1, 4, 5, 7, 9, 10

The MLA format for a Works Cited page and the use of In-Text references was covered in ELA Unit 1 on *The Shallows*. Students and teachers can use their course documents from Unit 1 as a refresher and reference guide for citing sources for this paper. A handy on-line reference for citations and in-text references is the Purdue Owl On-line Writing Lab. For In-Text Citations, you and students can visit: <https://owl.english.purdue.edu/owl/resource/747/02/>

And for Works Cited page: <https://owl.english.purdue.edu/owl/resource/747/05/>

Activity Seven

Revising/Editing the Argumentative Essay

**College and Career Readiness Standards – ELA Writing: 1, 4, 5, 7, 9, 10**

Students should bring completed essay drafts to class. **Today's class is dedicated to the opportunity to receive feedback on your essays and revise your work so that it meets all the requirements of the prompt. You will work with a partner, first to revise your essay to meet the requirements of the prompt, and second to review and correct grammatical and spelling errors. You will work with two different partners, one for revising your work and one for editing your work. Use the Revision Checklist (on page 145) for your work with your first partner. When you both are finished, make the revisions you need to your essay. Then, exchange papers with a second partner to complete the editing process. Use the Editing Checklist (on pages 147-148) to review your partner's paper. Follow the directions on the checklist. When finished, return the paper to the author. Then, review the checklist and make corrections to your essay. When you submit the final essay, you will attach a copy of your original draft, and both the revision and editing checklists.**

**Before you begin, let's review each element on the checklists on the next page so you know the expectations for this activity.** Review each of the components on both checklists to ensure that students understand each item and know what to look for. Encourage students to review the Essay Scoring Rubric that you reviewed with the students during Lesson 1 as a guide as well.

FROM THE STUDENT ACADEMIC NOTEBOOK pp. 145-147

### Revision Checklist – Literary Argument Essay

Paper's Author

Paper's Editor

**Directions for the editor:** Answer the questions to the best of your ability. The author's grad somewhat depends on you. If you have questions or you are not sure about something, ask your teacher. You need to read the paper more than once. Do not skip sentences. Do not Skim. Read very closely. Even read aloud quietly, so you can 'hear' problems.

**Directions for the author:** After the editor has answered all the questions below, make the necessary changes to make any "no" below into a "yes." Ask your editor for clarification and suggestions on how to revise. If you get stuck, use your teacher as a resource. Change all the "no" check boxes to "yes" checks and put your initials next to the box to indicate you have made the revision. Save this checklist to submit with your final paper.

#### Introduction (Controlling Idea/Focus):

- Yes    No   1. Does the opening "grab" the reader's attention?
- Yes    No   2. Does the author provide some background to the topic?
- Yes    No   3. Is there a good transition between the attention-getter and the essential information?
- Yes    No   4. Is there a thesis statement? Put brackets around the sentence that you think is the thesis statement.
- Yes    No   5. Is the thesis statement supported by topic sentences throughout the paper?

#### Body Paragraph #1 (Reading/Research, Conventions, Development, Organization):

- Yes    No   1. Is there a topic sentence and is it the first or second sentence in the paragraph?
- Yes    No   2. Does the writer introduce all quotes and paraphrases by setting up their context? This means that there might be a little summary before the quote so that the reader knows the origin of the quote or paraphrase.
- Yes    No   3. Does the author provide citations after each quote or paraphrase?
- Yes    No   4. After the quote, is there some kind of explanation of how the quote supports the topic sentence?

### Editing Checklist – Literary Argument Essay

Paper's Author

Paper's Editor

**Directions for the editor:** Read each statement carefully before reading the essay you have been given. Then, as you read the essay, check off that you have completed each item. If you find an error, make sure that you have identified it according to the instructions (circling, marking, etc.)

**Directions for the author:** After the editor has checked all of the items below, make the necessary changes to your essay. Ask your editor for clarification and suggestions on how to revise. If you get stuck, use your teacher as a resource. Save this checklist to submit with your final paper.

1. Read through the entire paper and look at all of the words that end with -s. Check and make sure that the writer didn't forget to make a possessive -s. On the paper, put 's (apostrophe s) anywhere it is needed.
2. Read through the entire paper and look for any sentence that begins with the following words: **when, because, since, if, although, after, even though, while, in order that**. First, make sure these sentences are not fragments. Second, **make sure there is a comma after the subordinate clause**.
3. Check for sentences beginning with the word "**So**" Get rid of the word. It probably isn't needed. Do the same for sentences beginning with "**And**" or "**But**."
4. Circle any use of the words "**you,**" "**your,**" "**me,**" "**I,**" "**we,**" and so on. Suggest how the writer can avoid these words.
5. Read through the entire paper. Mark all uses of the words "**they**" and "**their,**" and make sure that the antecedents are plural. Also, check to make sure there is a clear antecedent for these words.
6. Mark all uses of the words "**this,**" "**that,**" "**these,**" or "**those.**" Remind the writer to follow these words with specific nouns.
7. Read the entire paper and make sure that all sentences make sense. Mark sentences that don't make sense and suggest how the writer can change them.
8. Read the entire paper again and make sure that all words are **spelled correctly**. Circle words that are questionable. Check for common misspelled words: *then, than, effect, affect, its, it's, their, there, to, too, two*.
9. Check all quotes. Make sure that they are not by themselves and that they have correct MLA citations. Make sure that the sentences are punctuated correctly. And make sure that the page numbers are done right.
10. Make sure that titles are properly designated by ***italics*, underlining, or quotation marks**.
11. Read through the entire paper and check every time the writer uses the word **that**. Make sure it shouldn't be **who**.
12. Check every comma in the paper, and make sure that it is not bringing together two complete sentences.

- 13. Check all of the following words: **and, but, so, for, or**. Make sure that there isn't a comma needed. Ask your teacher if you are not sure. If these words are bringing together two complete sentences, then use a comma before the conjunction.
- 14. Anytime you see a **colon** (:) or a **semi-colon** (;), make sure that it is used correctly.
- 15. Read the paper one last time and make sure that there are no other mistakes that you can identify. Check for transitions, double negatives, verb forms, subject-verb agreement, and so on. Help the writer get an A.
- 16. Check to make sure that the entire paper is in **consistent tense** (no shifting from past to present, etc.).
- 17. Check all verbs ending with -ing, and make sure you can't change it. You are looking for passive verbs: some form of the verb be + the past participle of the verb.  
Example: "Many options were *tried* by the soldiers." can be changed to "The soldiers *tried* many options." Check to make sure that passive sentences couldn't be better if they were *active*.

Provide enough time for students to complete each phase of revision and editing with opportunities to revise their essays. Establish a due date for the final essay. Ask students to review their essays one final time using the descriptors from the scoring rubric found on page \_\_\_ in the Academic Notebook.

## Assessment

### Outcome 4

Students will respond to a writing prompt with examples supported by evidence.

### Outcome 5

Students will revise and edit their essays and match performance to a scoring rubric.

Evaluation Rubric			
Student completes a draft of the final essay that is ready for revision an editing.	No	Somewhat	Very
Student completes the Revision Checklist on a partner's essay.	No	Somewhat	Very
Student uses information from a completed Revision Checklist to revise the final essay.	No	Somewhat	Very
Student completes the Editing Checklist on a partner's essay.	No	Somewhat	Very
Student uses information from the Editing Checklist to revise the final essay.	No	Somewhat	Very
Student reviews the final essay using the scoring rubric.	No	Somewhat	Very
Student submits the final essay with all required attachments: - The Final Essay - Original essay draft - Completed Revision Checklist - Completed Editing Checklist			1 point 1 point 1 point
<b>Total Points</b>  <b>2 points for each of the first five items</b>  <b>For the submission of the final essay, award one point for each item submitted from the list above.</b>	<b>15</b>		

Evaluate the final essay based on the attached scoring rubric. Convert the rubric score to a numerical score using the conversion chart that follows.



**Student Work Rubric - Argumentation Task - Grades 9-12**

Scoring Elements	Emerging		Approaches Expectations		Meets Expectations		Advanced
	1	1.5	2	2.5	3	3.5	4
Controlling Idea	Makes a general claim with an unclear focus.		Establishes a clear claim that addresses the prompt with an uneven focus.		Establishes and maintains a clear, specific, and credible claim that addresses all aspects of the prompt.		Establishes and maintains a precise, substantive claim that addresses all aspects of the prompt. Acknowledges limitations and/or the complexity of the issue or topic.
Selection & Citation of Evidence	Includes minimal details from sources. Sources are used without citation.		Includes details, examples, and/or quotations from sources that are relevant to the claim. Inconsistently cites sources.		Includes details, examples, and/or quotations from sources that support the claim and supporting ideas. Consistently cites sources with minor formatting errors.		Includes well-chosen details, examples, and/or quotations from sources that fully support the claim and supporting ideas. Consistently cites sources using appropriate format.
Development / Explanation of Sources	Explanation of ideas and source material is irrelevant, incomplete, or inaccurate.		Explains ideas and source material to support the argument with some incomplete reasoning or explanations.		Accurately explains ideas and source material and how they support the argument.		Thoroughly and accurately explains ideas and source material, using logical reasoning to support and develop the argument.
Organization	Lacks an evident structure. Makes unclear connections among claims, reasons, and/or evidence.		Groups ideas and uses transitions to develop the argument, with some lapses in coherence or organization.		Groups and sequences ideas to develop a cohesive argument. Uses transitions to clarify the relationships among claim(s), reasons, and evidence.		Groups and sequences ideas in a logical progression in which ideas build to create a unified whole. Uses varied transitions to clarify the precise relationships among claim(s), reasons, and evidence.
Conventions	Major errors in standard English conventions interfere with the clarity of the writing. Language or tone is inappropriate.		Errors in standard English conventions sometimes interfere with the clarity of the writing. Uses language and tone that are sometimes inappropriate for the audience and purpose.		Consistently applies standard English conventions; minor errors, while noticeable, do not interfere with the clarity of the writing. Uses language and tone appropriate to the audience and purpose.		Consistently applies standard English conventions, with few errors. Demonstrates varied syntax and precise word choice. Consistently uses language and tone appropriate to the audience and purpose.
Disciplinary Content Understanding	Demonstrates minimal understanding of the anchor text.		Understands plot and character elements, but does not connect them with other informational texts.		Integrates understanding of plot and character actions to evidence from other informational texts.		Integrates understanding of plot and characters with evidence from multiple resources, cited accurately

## Scoring Grid and Calculating Unit Grade

**Final Essay Conversion Guide:** Give a score for each of the categories (1-4 including the options of 1.5, 2.5, etc.). Add the four scores and use the conversion guide below to calculate the essay grade.

Score	Grade	Score	Grade	Score	Grade
6	25%	12	50%	18	75%
6.5	27%	12.5	52%	18.5	77%
7	29%	13	54%	15.5	79%
7.5	31%	13.5	56%	19.5	81%
8	33%	14	58%	20	83%
8.5	35%	14.5	60%	20.5	85%
9	37%	15	63%	21	88%
9.5	40%	15.5	65%	21.5	90%
10	42%	16	67%	22	92%
10.5	44%	16.5	69%	22.5	94%
11	46%	17	71%	23	96%
11.5	48%	17.5	73%	23.5	98%
				24	100%

### Calculating the Final Unit Grade:

Total number of points assigned for student work (Lessons 1-6) (300 pts possible) \_\_\_\_\_

Converted Score on the Argumentative Essay (100 pts possible) + \_\_\_\_\_

= \_\_\_\_\_

**Divide the subtotal by 4 for Final Grade: Final Grade = \_\_\_\_\_**

**Teacher  
Checklist**

Use this list to ensure that you have completed all of the lesson components. I . . .

- 1. Assigned the reading and conducted the discussion of Act V.
- Helped students to organize evidence and assigned the 3-5 paragraph essay on dreams.
- Reviewed the formats for argument essay writing, revising, editing and citations.
- Provided time for students to peer review, revise and edit their essays.
- Collected and scored the final essay; calculated the students' final grade for the unit.

(58 total possible points)

## Unit 3

# References

### Lesson 1

Aristotle, “On Propheying by Dreams,” <http://classics.mit.edu/Aristotle/dreams.html>

Dream Interpretations website, <http://www.dreammoods.com/dreamdictionary/w.htm>

Dream Moods website, <http://www.dreammoods.com/dreamdictionary/w.htm>

### Lesson 2

*A Midsummer Night’s Dream*, video clips, <http://njpbslearningmedia.org/shak15.ela.lit.plot/the-many-plots-of-a-midsummer-nights-dream-shakespeare-uncovered/>

Shakespeare, William, *A Midsummer Night’s Dream*. Act I, Scene i (The text of this play is downloadable from many free on-line sites)

“Simply Psychology: Sigmund Freud – Dream Analysis,” <http://www.simplypsychology.org/Sigmund-Freud.html>

### Lesson 3

Callow, Simon, “Mechanicals in *A Midsummer Night’s Dream*,” <https://www.bl.uk/shakespeare/articles/mechanicals-in-a-midsummer-nights-dream>

Shakespeare, William, *A Midsummer Night’s Dream*. Act I, Scene I and Act II

Smith, Emma, “dream Illusion and Doubling in *A Midsummer Night’s Dream*,” <https://www.bl.uk/shakespeare/articles/dream-illusion-and-doubling-in-a-midsummer-nights-dream>

### Lesson 4

Callow, Simon, “Mechanicals in *A Midsummer Night’s Dream*,” <https://www.bl.uk/shakespeare/articles/mechanicals-in-a-midsummer-nights-dream>

Shakespeare, William, *A Midsummer Night’s Dream*. Act III

### Lesson 5

Shakespeare, William, *A Midsummer Night’s Dream*. Act IV

### Lesson 6

Callow, Simon, “Mechanicals in *A Midsummer Night’s Dream*,” <https://www.bl.uk/shakespeare/articles/mechanicals-in-a-midsummer-nights-dream>

Owl Purdue Writing Lab <https://owl.english.purdue.edu/owl/resource/747/02/>

Shakespeare, William, *A Midsummer Night’s Dream*. Act V

Writing an Argument Paper, Sherman APGT <https://sites.google.com/a/g.coppellis.com/shermanapgt/argument-paper-3rd-6-weeks>

SREB Readiness Courses  
*Transitioning to college and careers*

# Literacy Ready

English Unit 3

The Academic Notebook

Name



## Unit 3

# Table of Contents

Lesson 1: What's in a Dream? .....	3
Lesson 2: Close Reading of Complex Text.....	20
Lesson 3: Text Analysis and Literacy Criticism.....	39
Lesson 4: Developing a Plan for the Final Essay .....	74
Lesson 5: Act IV and Independent Research.....	107
Lesson 6: Completing the Play and Developing the Final Essay.....	120

# Lesson 1

## What's in a Dream?

### In this lesson, you will . . .

---

think about dreams that you may have had and what they might mean. You will examine interpretations of specific dream symbols from two on-line resources and make a comparison. You will also read a text about using dreams as predictions by Aristotle, using a strategy to read and understand a complex text. Afterward, you will summarize the text.

You will also be introduced to the essay prompt for the final writing activity for the unit and begin a planning process for collecting information to prepare you for the essay

Activity

# 1 Brainstorming about Dreams and Dreaming

1. Write down a dream that you remember having when you slept. If you can't remember one, tell about a dream someone else told you about.

---

---

---

---

---

---

---

2. Write down anything you can think of about what you have heard, or seen or read about that tells what dreams mean.

---

---

---

---

---

---

---

3. If someone asks you, "What are your dreams?" what do you say? How are these dreams different or the same as the dreams you have when you sleep?

---

---

---

---

---

---

---

Share your responses during the class discussion.



Activity

## 2 Compare and Contrast Details from Two Texts

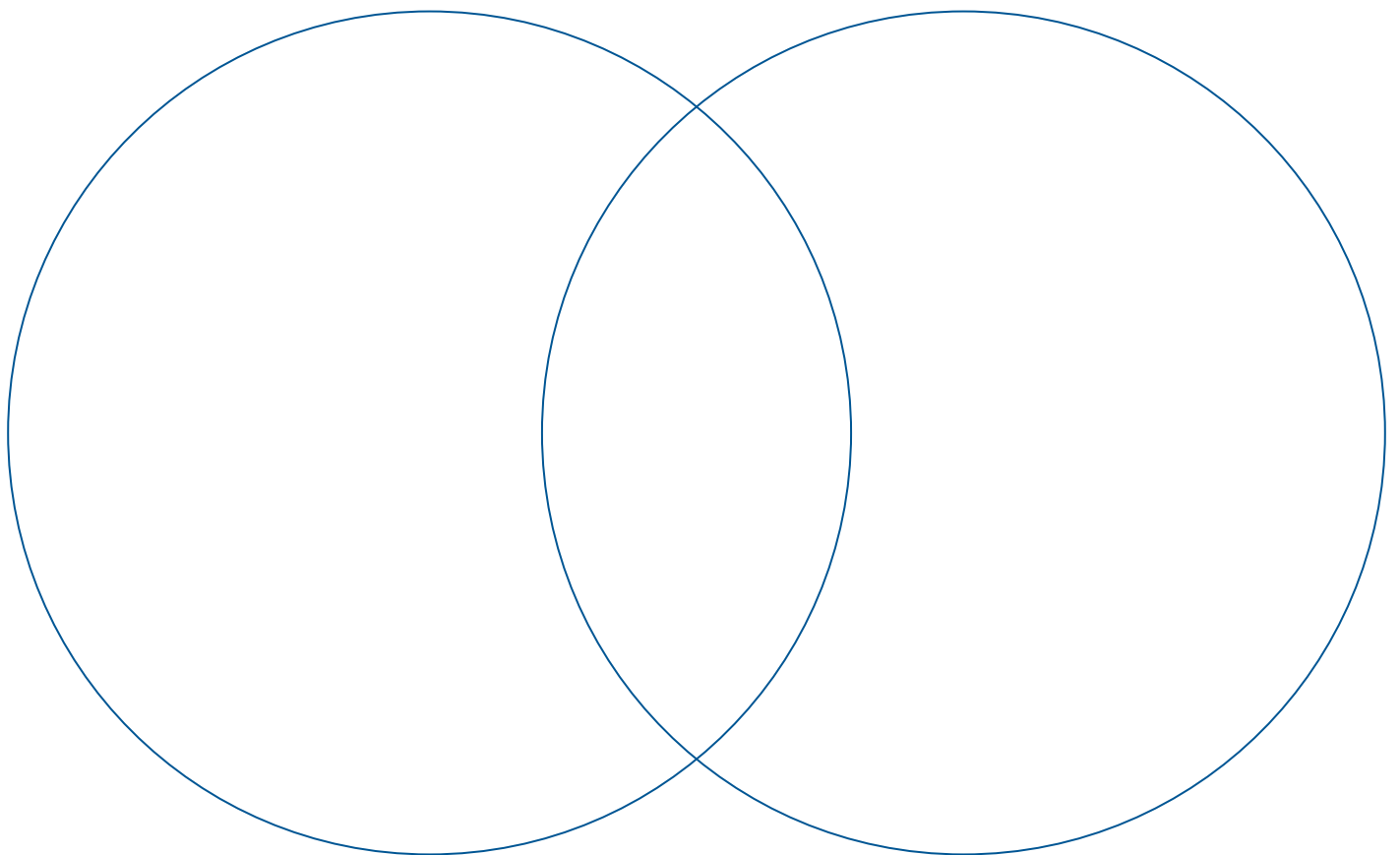
In your group, develop a Venn Diagram of similarities and differences between two popular websites' description of what your assigned Dream topic means. Make a conclusion about this comparison.

Topic:

---

**Dream Moods Website**

**Dream Interpretation Website**



So What?

---

---

---

Be prepared to share your groups' findings.

## Topic 1: Water

*Note: These citations are taken from the sites listed and not a definitive description of dream symbols.*

**Water** <http://www.dreammoods.com/dreamdictionary/w.htm>

To see water in your dream symbolizes your subconscious and your emotional state of mind. Water is the living essence of the psyche and the flow of life energy. It is also symbolic of spirituality, knowledge, healing and refreshment. To dream that water is boiling suggests that you are expressing some emotional turmoil. Feelings from your subconscious are surfacing and ready to be acknowledged. You need to let out some steam.

To see calm, clear water in your dream means that you are in tune with your spirituality. It denotes serenity, peace of mind, and rejuvenation.

To see muddy or dirty water in your dream indicates that you are wallowing in your negative emotions. You may need to take some time to cleanse your mind and find internal peace. Alternatively, the dream suggests that your thinking/judgment is unclear and clouded. If you are immersed in muddy water, then it indicates that you are in over your head in a situation and are overwhelmed by your emotions.

To dream that water is rising up in your house suggests that you are becoming overwhelmed by your emotions.

To hear running water in your dream denotes meditation and reflection. You are reflecting on your thoughts and emotions.

To dream that you are walking on water indicates that you have total control over your emotions. It also suggests that you need to “stay on top” of your emotions and not let them explode out of hand. Alternatively, the dream is symbolic of faith in yourself.

To dream that someone throws water at you implies that you need to show more of your emotions. You have been too disconnected from others. Alternatively, it may mean that you need to cool off.

To dream that a wall of water is coming towards you implies that your emotions are welling up and can potentially close you off to others.

To dream that you can bend water represents your ability to control your emotions. You can hide your feelings well.

Dreaming of a crystallized body of water indicates that you are looking for some emotional stability in your life.

Dreaming about fire and water together symbolizes a polarizing issue in your waking life. You are going through an emotional conflict and it is pulling you in two directions.

To dream of water that is black colored signifies an emotional void in some area of your life. Alternatively, the dream means that you are mourning about something.

**Water** <http://www.edreaminterpretation.org/water-2/>

Water is the universal symbol for emotions. How water looks and behaves in a dream is very significant. Here are some meanings for different water dreams: A dream of drinking cold water is a sign of good luck.

Throwing or spilling water on anyone indicates a need to control your temper. Hot water foretells a season of social setbacks. Hearing or seeing running water predicts lasting happiness. Rising water indicates rising emotions.

A waterfall in your dream forecasts a happy rise in social status.

Turbulent, choppy waters, in which a dreamer fears being swamped or drowning, symbolizes that you are being overwhelmed emotionally.

Tidal waves may symbolize specific threats that loom in the distance. Being caught in a swift moving current suggests being swept up in your emotions. Cloudy water suggests lack of emotional clarity. Gently flowing water promises contentment and peace of mind. Clean, clear water suggests good sense and emotional clarity.

If you dream that you are able to breathe underwater, you are open to unconscious feelings and psychic awarenesses.

If you dream of having the power to control water, this symbolizes your spiritual and intellectual growth. You are not using your full potential – you have considerable energy and mental abilities, and you need to start using them to put your thoughts into action. Controlling water in a dream may also indicate a need to control your temper better.

To dream of walking on water means that you have supreme control over your emotions.

It may suggest that you should keep your emotions contained, so they don't explode.

This dream can also symbolize faith in yourself.

## Topic 2: Being Lost

**Lost** <http://www.dreammoods.com/dreamdictionary/w.htm>

To dream that you are lost suggests that you have lost your direction in life or that you have lost sight of your goals. You may be feeling worried and insecure about the path you are taking in life. If you try to call for help, then it means that you are trying to reach out for support. You are looking for someone to lean on. Alternatively, being lost means that you are still adjusting to a new situation in which the rules and conditions are ever changing.

To dream that someone else is lost represents some unresolved issues or feelings pertaining to the person that is lost. Consider what aspect of that person you may have lost within your own self. Perhaps you need to recapture and re-acknowledge those aspects.

**Lost** <http://www.edreaminterpretation.org/lost-2/>

If you dream that you are lost, you may be feeling worried and insecure about the path you are taking in life. Or, you may be trying to adjust and get accustomed to a new situation in which the rules and conditions are ever changing.

If you dream that someone else is lost, you have unresolved feelings about the person that is lost.

## Topic 3: Mother

**Mother** <http://www.dreammoods.com/dreamdictionary/m4.htm>

To see your mother in your dream represents the nurturing aspect of your own character. Mothers offer shelter, comfort, life, guidance and protection. Some people may have problems freeing themselves from their mothers and are thus seeking their own individuality and development.

To dream that you are having sex with your mother implies that you are becoming like your mother. No matter how hard you try to deny it, you feel her influence. The dream may also be a graphic way of how you need to incorporate some of her qualities within your own self.

To dream that you are having a conversation with your mother denotes a matter that has preoccupied your mind and you are not sure how to deal with it in your waking life. It indicates unresolved problems that need to be worked out with your mother.

To hear your mother call you in your dream suggests that you have been negligent in your duties and responsibilities. You are pursuing down the wrong path.

To dream that you are being told that your mother is dead means that you are feeling neglected. You feel that your mother or some motherly figure in your waking life is not being responsive to your needs. She is not showing enough compassion or other emotions.

If you are not a mother in your waking life, but dream that you are a mother, then the dream is a metaphor that you need to show more of your nurturing and caring nature. You need to be more compassionate. Perhaps you are coming across as too indifferent.

Dreaming about your friend's mother symbolizes your idealistic notions of what a mother should be. More directly, your friend's mother may be a motherly figure for you. Perhaps she offered you advice or comfort in your time of need.

**Mother** <http://www.edreaminterpretation.org/mother-2/>

Mothers in dreams usually invoke powerful emotions.

If you are dreaming about your mother, you may be addressing some real-life issues or concerns about your mother in your dream, or your dream may be based on a valuable memory.

If you dream of being a mother (and you don't have children in real life), this foretells a surprising turn of events concerning a cause you believed to be lost.

The general image of "mother" in a dream may symbolize a variety of feelings and ideas: caring, nurturing, love, acceptance, hard work, sacrifice, etc.

The mother in your dream could also represent that force, or current, inside of you that nudges you on and inspires you.

It is your intuition and the knowledge that lives deep within your soul.

To dream that your mother is trying to hurt or kill you, probably reflects your anxiety over your real-life relationship with your mother.

Something she has been doing – possibly restricting you in some way, or a way she behaves – threatens your emotional happiness.

This dream can also come from feelings of guilt or anxiety about becoming more independent from your mother, as you grow older.

If you dream about your boyfriend's mother, this is a positive sign, meaning that after much disagreement, things will be resolved in a pleasant and friendly manner. However, if you dreamed of arguing or having tension with your boyfriend's mom, this predicts that you will be highly annoyed by insensitive people around you.

#### **Topic 4: Father**

**Father** <http://www.dreammoods.com/dreamdictionary/f.htm>

To see your father in your dream symbolizes authority and protection. It suggests that you need to be more self-reliant. Consider also your waking relationship with your father and how aspects of his

character may be incorporated within yourself.

To dream that your father is dead forewarns that you need to proceed with caution in conducting some business matter.

To dream that you are hitting your father represents a desperate need for greater closeness with your father. You feel that he is not listening to you. In particular, if you are hitting your father with a rubber object indicates that whatever you are doing or telling him has no significant effect on him. Things literally just bounce off him. Conversely, if you dream that your father is the one beating you, then it implies a lack of emotional connection with your father.

To dream that your father is angry at you indicates that you are doing something that he may disapprove. The dream may also be a projection of your own anger towards him. There are some unresolved issues that need to be worked out.

To see your father wrapped in bandages from head to toe suggests that you are feeling restricted or limited with your authority. Perhaps you are being put in charge of something but can't exercise your power.

To dream that your father has a girlfriend or mistress, even though he is still married to your mother implies that you are feeling disconnected with one of your parents. The dream may also be a commentary on your own views of marriage.

To dream that you commit patricide means that you are rejecting authority and rules. You refuse to answer to a higher power. Alternatively, killing your father may also be symbolic of killing an aspect of your own self. You feel that you are becoming like your father and you don't like it.

**Father** <http://www.edreaminterpretation.org/father-2/>

To see your father in your dream, symbolizes authority and protection.

It suggests that you need to be more self-reliant.

A dream that your father is dead forewarns that you need to proceed with caution in conducting your business.

To dream that your father is trying to hurt or kill you, it could reflect a real-life concern about how your father relates to you. Perhaps he has been restricting you in some way, or behaving in a way that threatens your emotional happiness.

To dream of your father, signifies that you are about to be involved in a difficulty, and you will need wise counsel if you extricate yourself there from. If he is dead, it denotes that your business is pulling heavily, and you will have to use caution in conducting it. If the relationship with father has been successful in waking life, the dream image will tend to be a positive one. Father represents authority and the conventional forms of law and order. If the relationship with father has been a difficult or negative one, there may be some resistance in waking...

Seeing one's father in a dream means attaining one's goal. One's dreams are most beneficial when he sees his parents, grandparents or a relative. Seeing one's father in a dream when in wakefulness one needs help means that help will come his way from sources he does not anticipate.

This symbol is highly personalized, and should be considered in light of your relationship with your father. Generally, dreaming of a father (yours or anyone else's) represents authority, while mothers represent love and protection. If your relationship with your father was good, dreaming of him implies advancement and/or assistance from authority...

## Topic 5: Horses

**Horse** <http://www.dreammoods.com/dreamdictionary/h3.htm>

To see a horse in your dream symbolizes strength, power, endurance, virility and sexual prowess. It also represents a strong, physical energy. You need to tame the wild forces within. The dream may also be a pun that you are “horsing around”. Alternatively, to see a horse in your dream indicates that you need to be less arrogant and “get off your high horse”. If the horse has two heads (one on each end), then it implies that you are being pulled into two different directions. Perhaps your strength or power is being divided. Or you are confused about some sexual matter.

To see a black or dark horse in your dream signifies mystery, wildness, and the unknown. You are taking a chance or a gamble at some unknown situation. It may even refer to occult forces. If the horse is white, then it signifies purity, prosperity and good fortunes. To dream that you are being chased by a white horse may be a pun on chaste. Perhaps you are having difficulties dealing with issues of intimacy and sexuality.

To see a dead horse in your dream indicates that something in your life that initially offered you strength is now gone. This may refer to a relationship or situation. Consider the phrase “beating a dead horse” to indicate that you may have maximized the usefulness of a certain circumstance.

To see a herd of wild horses in your dream signifies a sense of freedom and lack of responsibilities and duties. Perhaps it may also indicate your uncontrolled emotions. If you are riding a wild horse, then it represents unrestrained sexual desires.

To dream that you are riding a horse suggests that you are in a high position or position of power. Alternatively, it indicates that you will achieve success through underhanded means. You lack integrity. If you are riding a horse that is out of control, then it means that you are being carried away by your passions.

To see an armored or medieval horse in your dream refers to your fierceness, aggression, power and/ or rigidity. You may be too confrontational. Alternatively, you may be trying to protect yourself from subconscious material or sexual desires that is emerging.

To dream that you are bathing a horse represents a renewal of strength and vigor. You are experiencing a burst of energy in some aspect of your life.

To dream about a talking horse refers to higher knowledge. Consider the significance of what the horse is saying. If the horse is black, then the message may be coming from your subconscious. If the horse is blue, then the message may be of sadness. You or someone is looking for help, but don't know how to go about getting it. The dream may also a metaphor for the idiom “straight from the horse's mouth”.

**Horse** <http://www.edreaminterpretation.org/horse-14/>

The horse is a noble and powerful animal. As a dream symbol it can represent a wide range of positive thoughts and ideas about self or others. Depending on the details of the dream, horses can symbolize freedom, power, and sexual energy. At times, they can also be considered messengers, relaying information from the unconscious to the conscious, from the spiritual to the physical. If you are horseback riding it suggests that you are self-assured and feel a sense of control in your daily life. Old dream interpretation books say that the color of the horse is also significant. (Remember that this is based on superstition.) Black horses are said to point out delays; white horses reinforce the positive and transformative aspects of life; gray horses may point to the difficulties in the dreamer's current situation; piebald horses are symbolic of confusion; brown horses are associated with mental pursuits; tan horses are said to be symbolic of love and sex. The powerful and strong part of yourself – your faith and beliefs, ethics in life. Are you riding it and in harmony with it?

After hearing the various descriptions of different figures in dreams, discuss with a partner: "How much does emotion contribute to the dreams people have?" Then identify examples from the presentations and texts above and write your answer to the question in the space provided. Write at least 3 sentences.

---

---

---

---

---

---

---

---

---

---

**Activity Reflection – Answer the following Questions:**

1. What problems did your group encounter as you completed the activity together?

---

---

---

---

---

---

---

2. What could your group do differently to improve your work and your answers?

---

---

---

---

---

---

---

Activity

### 3 Expert Analysis of Dreams: Close Reading of Complex Historical Text

---

**Now that you have looked at interpretations of some symbols from dreams, let's look at what experts have historically said about the meaning and significance of dreams.**

**Close Reading and Annotating.** Many of the readings that you will face in post-secondary studies will be complex texts that will require some effort and a plan in order to understand what they mean. In literature and in history, these texts may be written in a style of format that is different from writing in the twenty-first century. To practice close reading of complex texts we will use the format below. In the left column will be the text to be read. The column on the right is for your notes and reactions to the text. This two-column process allows you to have the text and your notes side by side for quick reference for locating evidence for your writing and to serve as a study guide for assessments. At the bottom is an area for you to summarize important points from the text and to comment on the reading. Regular note taking in this format (very similar to the Cornell note taking process you have seen in other units) will help you to organize your learning and your ideas to prepare for assignments later in the unit. You will also be evaluated for the work you do with these notes along the way. Later, you will be expected to be able to use this strategy in groups, pairs, and even on your own as you improve your reading skills.

**Read the text on the next page as your teacher models the close reading strategy and enter the notes based on your teacher's direction.**



## On Propheying by Dreams

By Aristotle

Written 350 B.C.E

Translated by J. I. Beare

### Part 1

(1) As to the divination which takes place in sleep, and is said to be based on dreams, we cannot lightly either dismiss it with contempt or give it implicit confidence. The fact that all persons, or many, suppose dreams to possess a special significance, tends to inspire us with belief in it [such divination], as founded on the testimony of experience; and indeed that divination in dreams should, as regards some subjects, be genuine, is not incredible, for it has a show of reason; from which one might form a like opinion also respecting all other dreams. Yet the fact of our seeing no probable cause to account for such divination tends to inspire us with distrust. For, in addition to its further unreasonableness, it is absurd to combine the idea that the sender of such dreams should be God with the fact that those to whom he sends them are not the best and wisest, but merely commonplace persons.

### divination - use of signs to predict future events

(1)

---

---

---

---

---

---

---

---

---

---

(2) If, however, we abstract from the causality of God, none of the other causes assigned appears probable. For that certain persons should have foresight in dreams concerning things destined to take place at the Pillars of Hercules, or on the banks of the Borysthenes, seems to be something to discover the explanation of which surpasses the wit of man. Well then, the dreams in question must be regarded either as causes, or as tokens, of the events, or else as coincidences; either as all, or some, of these, or as one only. I use the word 'cause' in the sense in which the moon is [the cause] of an eclipse of the sun, or in which fatigue is [a cause] of fever; 'token' [in the sense in which] the entrance of a star [into the shadow] is a token of the eclipse, or [in which] roughness of the tongue [is a token] of fever; while by 'coincidence' I mean, for example, the occurrence of an eclipse of the sun while some one is taking a walk; for the walking is neither a token nor a cause of the eclipse, nor the eclipse [a cause or token] of the walking. For this reason, no coincidence takes place according to a universal or general rule. Are we then to say that some dreams are causes, others tokens, e.g. of events taking place in the bodily organism? At all events, even scientific physicians tell us that one should pay diligent attention to dreams, and to hold this view is reasonable also for those who are not practitioners, but speculative philosophers.

### Pillars of Hercules – Straits of Gibraltar; Borysthenes – river at the mouth of the Black Sea

(2)

---

---

---

---

---

---

---

---

---

---

<p>(3) For the movements which occur in the daytime [within the body] are, unless very great and violent, lost sight of in contrast with the waking movements, which are more impressive. In sleep the opposite takes place, for then even trifling movements seem considerable. This is plain in what often happens during sleep; for example, dreamers fancy that they are affected by thunder and lightning, when in fact there are only faint ringings in their ears; or that they are enjoying honey or other sweet savours, when only a tiny drop of phlegm is flowing down [the oesophagus]; or that they are walking through fire, and feeling intense heat, when there is only a slight warmth affecting certain parts of the body. When they are awakened, these things appear to them in this their true character. But since the beginnings of all events are small, so, it is clear, are those also of the diseases or other affections about to occur in our bodies. In conclusion, it is manifest that these beginnings must be more evident in sleeping than in waking moments.</p>	<p>(3)</p> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
<p>(4) Nay, indeed, it is not improbable that some of the presentations which come before the mind in sleep may even be causes of the actions <u>cognate</u> to each of them. For as when we are about to act [in waking hours], or are engaged in any course of action, or have already performed certain actions, we often find ourselves concerned with these actions, or performing them, in a vivid dream; the cause whereof is that the dream-movement has had a way paved for it from the original movements set up in the daytime; exactly so, but conversely, it must happen that the movements set up first in sleep should also prove to be starting-points of actions to be performed in the daytime, since the recurrence by day of the thought of these actions also has had its way paved for it in the images before the mind at night. Thus then it is quite conceivable that some dreams may be tokens and causes [of future events].</p>	<p><b>cognate – alike, the same as</b></p> <p>(4)</p> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
<p>(5) Most [so-called prophetic] dreams are, however, to be classed as mere coincidences, especially all such as are extravagant, and those in the fulfilment of which the dreamers have no initiative, such as in the case of a sea-fight, or of things taking place far away. As regards these it is natural that the fact should stand as it does whenever a person, on mentioning something, finds the very thing mentioned come to pass. Why, indeed, should this not happen also in sleep? The probability is, rather, that many such things should happen. As, then, one's mentioning a particular person is neither token nor cause of this person's presenting himself, so, in the parallel instance, the dream is, to him who has seen it, neither token nor cause of its [so-called] fulfilment, but a mere coincidence. Hence the fact that many dreams have no 'fulfilment', for coincidence do not occur according to any universal or general law.</p>	<p>(5)</p> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>



Activity

**4 Exploring the Prompt**

**Read the assignment for this unit. In a Quick Write, explain what the assignment asks you to do. Be prepared to report on what the assignment expects you to do.**

How is Shakespeare's representation of 'dreams' in the play, *A Midsummer Night's Dream*, represented in historical and modern theories? After reading William Shakespeare's *A Midsummer Night's Dream*, and reading/researching Informational texts exploring the purpose and meaning of dreams, write an argumentative essay in which you argue how the influence of dreams on the characters in the play is supported through historical and modern dream theory. Support your position with evidence from the text/s. Be sure to include citations for your evidence.

**Quick Write**

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

**Add any other items you missed about this assignment based on class discussion.**

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

**Look at the rubric for evaluating your final essay. In your group, develop an explanation of your assigned performance indicator and write a sentence or two that describes the expectation specifically for this assignment.**

**Space for notes for the group:**

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

## Student Work Rubric - Argumentation Task - Grades 9-12

Scoring Elements	Emerging		Approaches Expectations		Meets Expectations		Advanced
	1	1.5	2	2.5	3	3.5	4
Controlling Idea	Makes a general claim with an unclear focus.		Establishes a clear claim that addresses the prompt with an uneven focus.		Establishes and maintains a clear, specific, and credible claim that addresses all aspects of the prompt.		Establishes and maintains a precise, substantive claim that addresses all aspects of the prompt. Acknowledges limitations and/or the complexity of the issue or topic.
Selection & Citation of Evidence	Includes minimal details from sources. Sources are used without citation.		Includes details, examples, and/or quotations from sources that are relevant to the claim. Inconsistently cites sources.		Includes details, examples, and/or quotations from sources that support the claim and supporting ideas. Consistently cites sources with minor formatting errors.		Includes well-chosen details, examples, and/or quotations from sources that fully support the claim and supporting ideas. Consistently cites sources using appropriate format.
Development / Explanation of Sources	Explanation of ideas and source material is irrelevant, incomplete, or inaccurate.		Explains ideas and source material to support the argument with some incomplete reasoning or explanations.		Accurately explains ideas and source material and how they support the argument.		Thoroughly and accurately explains ideas and source material, using logical reasoning to support and develop the argument.
Organization	Lacks an evident structure. Makes unclear connections among claims, reasons, and/or evidence.		Groups ideas and uses transitions to develop the argument, with some lapses in coherence or organization.		Groups and sequences ideas to develop a cohesive argument. Uses transitions to clarify the relationships among claim(s), reasons, and evidence.		Groups and sequences ideas in a logical progression in which ideas build to create a unified whole. Uses varied transitions to clarify the precise relationships among claim(s), reasons, and evidence.
Conventions	Major errors in standard English conventions interfere with the clarity of the writing. Language or tone is inappropriate.		Errors in standard English conventions sometimes interfere with the clarity of the writing. Uses language and tone that are sometimes inappropriate for the audience and purpose.		Consistently applies standard English conventions; minor errors, while noticeable, do not interfere with the clarity of the writing. Uses language and tone appropriate to the audience and purpose.		Consistently applies standard English conventions, with few errors. Demonstrates varied syntax and precise word choice. Consistently uses language and tone appropriate to the audience and purpose.
Disciplinary Content Understanding	Demonstrates minimal understanding of the anchor text.		Understands plot and character elements, but does not connect them with other informational texts.		Integrates understanding of plot and character actions to evidence from other informational texts.		Integrates understanding of plot and characters with evidence from multiple resources, cited accurately

## Assignment Planner

---

Today's Date:

This Assignment is Due:

Given the expectations for this assignment, list below the sequence of things you must do to complete this assignment on time. Next to each item, list a tentative date to finish each one.

Complete reading and notes on <i>A Midsummer Night's Dream</i> _____ _____	_____ _____
Complete reading and annotation of assigned readings _____ _____	_____ _____
Research other texts and gather information _____ _____	_____ _____
Plan my position on the assignment _____ _____	_____ _____
Plan my essay _____ _____	_____ _____
Revise and edit my essay _____ _____	_____ _____
Check sources for my evidence and write proper citations _____ _____	_____ _____
Other expectations _____ _____	_____ _____

## Lesson 2

# Close Reading of Complex Text

### In this lesson, you will . . .

---

get an overview of Shakespeare's comedy, *A Midsummer Night's Dream*, and begin to read the text with some assistance. It is important to focus on how you take notes and collect information about the plot and characters along the way. You will then read another text about dream therapy and compare what is said to Aristotle's writing about dreams.



Activity

# 1 Plot Overview

---

As you watch a series of video clips about the plot of *A Midsummer Night's Dream*, take notes on what you see and hear on the notes page below.

## Clip 1 Overview

List the sets of characters whose lives will “crisscross” during the play:

---

---

---

---

---

---

---

---

## Clip 2 The Lovers' Plan part 1

\_\_\_\_\_ wants to marry Hermia, but Hermia loves \_\_\_\_\_

What is the punishment if Hermia refuses to marry the man her father has chosen?

---

---

What statement might Shakespeare be saying about the rights of women?

---

---

What do Hermia and her boyfriend plan to do?

---

---

---

List 3 Questions you want to answer based on the information so far?

1.

---

---

---

2.

---

---

---

3.

---

---

---

Activity

## 2 Close Reading of Text

**Instructions:** Your Academic Notebook contains the text of Shakespeare’s *A Midsummer Night’s Dream*. On the left, you will find the text of the play and on the right, space for your notes and comments. At the end of each segment of reading will be space for you to summarize the plot up to this point and to add your comments as they are related to the critical focus question: How is Shakespeare’s representation of ‘dreams’ in the play, *A Midsummer Night’s Dream*, represented in historical and modern theories?

As you read the play with your teacher, in pairs or groups or on your own, always take notes based on the strategies you are learning. Your notes will be reviewed and assessed at different points during the unit as part of your grade.

**Keeping an eye on Dreams:** Circle every mention of the word, “dream” that you find in the reading and any other dream reference. You should explain what the word means at that point in the play in your notes.

**Follow the “Love”:** As you read the play, it will be helpful to keep track of “Who loves whom” during the play because it will help you to understand the plot. Look at the character names below. Between the character names is the large word, **LOVES**. Draw an arrow from the name of the character to the name of the character that he or she loves at the end of Act I, Scene i. Make sure you have an arrow head on each end that signifies that the other character loves him/her back.

**Theseus**

**L**

**Hippolyta**

**O**

**V**

**Hermia**

**E**

**Lysander**

**Helena**

**S**

**Demetrius**

Now, turn to the text on the next page to begin the reading. Keep in mind the notes you took from the video clips.

### A Midsummer Night's Dream

For this play, you will have a focus and guided questions to help guide you. You also will highlight and annotate the text and work with vocabulary. As you read the play, focus on how emotions, however irrational, color perception. Shakespeare is writing about how fantasy and imagination influence how we see the world, and how we see and behave toward each other. Pay attention to the use of the word, "dream," throughout the play

At the end of the unit, you will write a literary analysis essay in which you will answer the question below.

**Prompt:** How is Shakespeare's representation of 'dreams' in the play, *A Midsummer Night's Dream*, represented in historical and modern theories? After reading William Shakespeare's *A Midsummer Night's Dream*, and reading/researching Informational texts exploring the purpose and meaning of dreams, write an argumentative essay in which you argue how the influence of dreams on the characters in the play is supported through historical and modern dream theory. Support your position with evidence from the text/s.

Be sure to acknowledge competing views, and include citations for your evidence.

#### Cast of Characters and Overview of the Play

Theseus, *Duke of Athens*

Egeus, *father to Hermia*

Lysander, *Demetrius, in love with Hermia*

Philostrate, *master of the revels to Theseus*

Quince, *a carpenter*

Snug, *a joiner*

Bottom, *a weaver*

Flute, *a bellows-mender*

Snout, *a tinker*

Starveling, *a tailor*

Hippolyta, *queen of the Amazons, betrothed to Theseus*

Hermia, *daughter to Egeus, in love with Lysander*

Helena, *in love with Demetrius*

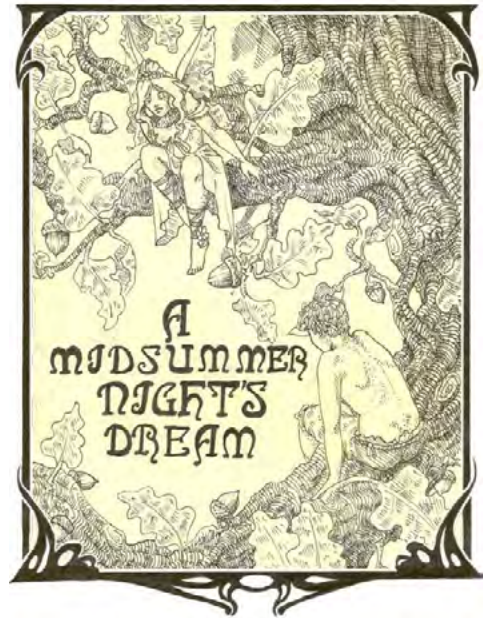
Oberon, *king of the fairies*

Titania, *queen of the fairies*

Puck, *or Robin Goodfellow*

Pease Blossom, Cobweb, Moth, Mustardseed, *fairies*

Other fairies attending their King and Queen; and attendants on Theseus and Hippolyta



*Swift as a shadow, short as any dream;  
Brief as the lightning in the  
collied night.*

*A Midsummer Night's Dream, 1. 1*

**Scene: Athens, and a wood nearby**

**ACT I**

**SCENE I. Athens. The palace of THESEUS.**

*Enter THESEUS, HIPPOLYTA, PHILOSTRATE, and Attendants*

**THESEUS**

Now, fair Hippolyta, our nuptial hour  
Draws on apace; four happy days bring in  
Another moon: but, O, methinks, how slow  
This old moon wanes! she lingers my desires,  
Like to a step-dame or a dowager  
Long withering out a young man revenue.

**HIPPOLYTA**

Four days will quickly steep themselves in night;  
Four nights will quickly dream away the time;  
And then the moon, like to a silver bow  
New-bent in heaven, shall behold the night  
Of our solemnities.

**THESEUS**

Go, Philostrate,  
Stir up the Athenian youth to merriments;  
Awake the pert and nimble spirit of mirth;  
Turn melancholy forth to funerals;  
The pale companion is not for our pomp.

*Exit PHILOSTRATE*

Hippolyta, I woo'd thee with my sword,  
And won thy love, doing thee injuries;  
But I will wed thee in another key,  
With pomp, with triumph and with revelling.

*Enter EGEUS, HERMIA, LYSANDER, and DEMETRIUS*

**EGEUS**

Happy be Theseus, our renowned duke!

**THESEUS**

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

**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;  
Thou, thou, Lysander, thou hast given her rhymes,  
And interchanged love-tokens with my child:

Thou hast by moonlight at her window sung,  
 With feigning voice verses of feigning love,  
 And stolen the impression of her fantasy  
 With bracelets of thy hair, rings, gawds, conceits,  
 Knacks, trifles, nosegays, sweetmeats, messengers  
 Of strong prevailment in unhardened youth:  
 With cunning hast thou filched my daughter's heart,  
 Turn'd her obedience, which is due to me,  
 To stubborn harshness: and, my gracious duke,  
 Be it so she; will not here before your grace  
 Consent to marry with Demetrius,  
 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  
 Immediately provided in that case.

**THESEUS**

What say you, Hermia? be advised fair maid:  
 To you your father should be as a god;  
 One that composed your beauties, yea, and one  
 To whom you are but as a form in wax  
 By him imprinted and within his power  
 To leave the figure or disfigure it.  
 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.

**HERMIA**

I would my father look'd but with my eyes.

**THESEUS**

Rather your eyes must with his judgment look.

**HERMIA**

I do entreat your grace to pardon me.  
 I know not by what power I am made bold,  
 Nor how it may concern my modesty,  
 In such a presence here to plead my thoughts;  
 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  
For ever the society of men.  
Therefore, fair Hermia, question your desires;  
Know of your youth, examine well your blood,  
Whether, if you yield not to your father’s choice,  
You can endure the livery of a nun,  
For aye to be in shady cloister mew’d,  
To live a barren sister all your life,  
Chanting faint hymns to the cold fruitless moon.  
Thrice-blessed they that master so their blood,  
To undergo such maiden pilgrimage;  
But earthlier happy is the rose distill’d,  
Than that which withering on the virgin thorn  
Grows, lives and dies in single blessedness.

**HERMIA**

So will I grow, so live, so die, my lord,  
Ere I will my virgin patent up  
Unto his lordship, whose unwished yoke  
My soul consents not to give sovereignty.

**THESEUS**

Take time to pause; and, by the next new moon--  
The sealing-day betwixt my love and me,  
For everlasting bond of fellowship--  
Upon that day either prepare to die  
For disobedience to your father’s will,  
Or else to wed Demetrius, as he would;  
Or on Diana’s altar to protest  
For aye austerity and single life.

**DEMETRIUS**

Relent, sweet Hermia: and, Lysander, yield  
Thy crazed title to my certain right.

**LYSANDER**

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

**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, as well derived as he,  
As well possess’d; my love is more than his;  
My fortunes every way as fairly rank’d,  
If not with vantage, as Demetrius’;

A series of horizontal green lines for taking notes, corresponding to the text on the left.

**HERMIA**

O spite! too old to be engaged to young.

**LYSANDER**

Or else it stood upon the choice of friends,--

**HERMIA**

O hell! to choose love by another's eyes.

**LYSANDER**

Or, if there were a sympathy in choice,  
War, death, or sickness did lay siege to it,  
Making it momentary as a sound,  
Swift as a shadow, short as any dream;  
Brief as the lightning in the collied night,  
That, in a spleen, unfolds both heaven and earth,  
And ere a man hath power to say 'Behold!'  
The jaws of darkness do devour it up:  
So quick bright things come to confusion.

**HERMIA**

If then true lovers have been ever cross'd,  
It stands as an edict in destiny:  
Then let us teach our trial patience,  
Because it is a customary cross,  
As due to love as thoughts and dreams and sighs,  
Wishes and tears, poor fancy's followers.

**LYSANDER**

A good persuasion: therefore, hear me, Hermia.  
I have a widow aunt, a dowager  
Of great revenue, and she hath no child:  
From Athens is her house remote seven leagues;  
And she respects me as her only son.  
There, gentle Hermia, may I marry thee;  
And to that place the sharp Athenian law  
Cannot pursue us. If thou lovest me then,  
Steal forth thy father's house to-morrow night;  
And in the wood, a league without the town,  
Where I did meet thee once with Helena,  
To do observance to a morn of May,  
There will I stay for thee.

**HERMIA**

My good Lysander!  
I swear to thee, by Cupid's strongest bow,  
By his best arrow with the golden head,  
By the simplicity of Venus' doves,  
By that which knitteth souls and prospers loves,  
And by that fire which burn'd the Carthage queen,

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---



When the false Trojan under sail was seen,  
By all the vows that ever men have broke,  
In number more than ever women spoke,  
In that same place thou hast appointed me,  
To-morrow truly will I meet with thee.

**LYSANDER**

Keep promise, love. Look, here comes Helena.

*Enter HELENA*

**HERMIA**

God speed fair Helena! whither away?

**HELENA**

Call you me fair? that fair again unsay.  
Demetrius loves your fair: O happy fair!  
Your eyes are lode-stars; and your tongue's sweet air  
More tuneable than lark to shepherd's ear,  
When wheat is green, when hawthorn buds appear.  
Sickness is catching: O, were favour so,  
Yours would I catch, fair Hermia, ere I go;  
My ear should catch your voice, my eye your eye,  
My tongue should catch your tongue's sweet melody.  
Were the world mine, Demetrius being bated,  
The rest I'd give to be to you translated.  
O, teach me how you look, and with what art  
You sway the motion of Demetrius' heart.

**HERMIA**

I frown upon him, yet he loves me still.

**HELENA**

O that your frowns would teach my smiles such skill!

**HERMIA**

I give him curses, yet he gives me love.

**HELENA**

O that my prayers could such affection move!

**HERMIA**

The more I hate, the more he follows me.

**HELENA**

The more I love, the more he hateth me.

**HERMIA**

His folly, Helena, is no fault of mine.

**HELENA**

None, but your beauty: would that fault were mine!

**HERMIA**

Take comfort: he no more shall see my face;

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

Lysander and myself will fly this place.  
Before the time I did Lysander see,  
Seem'd Athens as a paradise to me:  
O, then, what graces in my love do dwell,  
That he hath turn'd a heaven unto a hell!

**LYSANDER**

Helen, to you our minds we will unfold:  
To-morrow night, when Phoebe doth behold  
Her silver visage in the watery glass,  
Decking with liquid pearl the bladed grass,  
A time that lovers' flights doth still conceal,  
Through Athens' gates have we devised to steal.

**HERMIA**

And in the wood, where often you and I  
Upon faint primrose-beds were wont to lie,  
Emptying our bosoms of their counsel sweet,  
There my Lysander and myself shall meet;  
And thence from Athens turn away our eyes,  
To seek new friends and stranger companies.  
Farewell, sweet playfellow: pray thou for us;  
And good luck grant thee thy Demetrius!  
Keep word, Lysander: we must starve our sight  
From lovers' food till morrow deep midnight.

**LYSANDER**

I will, my Hermia.

*Exit HERMIA*

Helena, adieu:  
As you on him, Demetrius dote on you!

*Exit*

**HELENA**

How happy some o'er other some can be!  
Through Athens I am thought as fair as she.  
But what of that? Demetrius thinks not so;  
He will not know what all but he do know:  
And as he errs, doting on Hermia's eyes,  
So I, admiring of his qualities:  
Things base and vile, folding no quantity,  
Love can transpose to form and dignity:  
Love looks not with the eyes, but with the mind;  
And therefore is wing'd Cupid painted blind:  
Nor hath Love's mind of any judgement taste;  
Wings and no eyes figure unheedy haste:  
And therefore is Love said to be a child,  
Because in choice he is so oft beguiled.

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

As waggish boys in game themselves forswear,  
So the boy Love is perjured every where:  
For ere Demetrius look'd on Hermia's eyne,  
He hail'd down oaths that he was only mine;  
And when this hail some heat from Hermia felt,  
So he dissolved, and showers of oaths did melt.  
I will go tell him of fair Hermia's flight:  
Then to the wood will he to-morrow night  
Pursue her; and for this intelligence  
If I have thanks, it is a dear expense:  
But herein mean I to enrich my pain,  
To have his sight thither and back again.

*Exit*

Summary of Act I, scene i:

The word, "Dream" was used 3 times in this scene. Locate them, tell who said the word and explain what the character meant when they used the word, "dream."

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

Activity

### 3 Examining Informational Text for Comparison

With a partner, read and annotate the text below on Freud's theory of dreams. Be sure to use annotating strategies that you have been learning in this unit. Be prepared to discuss your notes with the full class.

#### Dream Analysis

Freud (1900) considered dreams to be the *royal road to the unconscious* as it is in dreams that the ego's defenses are lowered so that some of the repressed material comes through to awareness, albeit in distorted form. Dreams perform important functions for the unconscious mind and serve as valuable clues to how the unconscious mind operates.

On 24 July 1895, Freud had his own dream that was to form the basis of his theory. He had been worried about a patient, Irma, who was not doing as well in treatment as he had hoped. Freud in fact blamed himself for this, and was feeling guilty.

Freud dreamed that he met Irma at a party and examined her. He then saw a chemical formula for a drug that another doctor had given Irma flash before his eyes and realized that her condition was caused by a dirty syringe used by the other doctor. Freud's guilt was thus relieved.

Freud interpreted this dream as wish-fulfillment. He had wished that Irma's poor condition was not his fault and the dream had fulfilled this wish by informing him that another doctor was at fault. Based on this dream, Freud (1900) went on to propose that a major function of dreams was the fulfillment of wishes.

Freud distinguished between the manifest content of a dream (what the dreamer remembers) and the latent content, the symbolic meaning of the dream (i.e. the underlying wish). The manifest content is often based on the events of the day.

The process whereby the underlying wish is translated into the manifest content is called dream-work. The purpose of dream work is to transform the forbidden wish into a non-threatening form, thus reducing anxiety and allowing us to continue sleeping. Dream work involves the process of condensation, displacement, and secondary elaboration.

The process of condensation is the joining of two or more ideas/images into one. For example, a dream about a man may be a dream about both one's father and one's lover. A dream about a house might be the condensation of worries about security as well as worries about one's appearance to the rest of the world.

Displacement takes place when we transform the person or object we are really concerned about to someone else. For example, one of Freud's patients was extremely resentful of his sister-in-law and used to refer to her as a dog, dreamed of strangling a small white dog. Freud interpreted this as representing his wish to kill his sister-in-law. If the patient would have really dreamed of killing his sister-in-law, he would have felt guilty. The unconscious mind transformed her into a dog to protect him.

Secondary elaboration occurs when the unconscious mind strings together wish-fulfilling images in a logical order of events, further obscuring the latent content. According to Freud this is why the manifest content of dreams can be in the form of believable events.

In Freud's later work on dreams he explored the possibility of universal symbols in dreams. Some of these were sexual in nature, including poles, guns and swords representing the penis and horse riding and dancing representing sexual intercourse.

However, Freud was cautious about symbols and stated that general symbols are more personal rather than universal. A person cannot interpret what the manifest content of a dream symbolized without knowing about the person's circumstances.

<http://www.simplypsychology.org/Sigmund-Freud.html>

On the next page, create a T-Chart of the similarities between Aristotle's theory on dreams and Freud's theory. List items from Aristotle's writings in the left column next to each number. In the right column, list an item from Freud's theory that agrees with the point you have written from Aristotle. If there is no point from Freud's theory that is the same as a point made by Aristotle, leave the number blank on the Freud side. If there is an item from Freud that is not addressed or agrees with a point from Aristotle, leave the corresponding number blank on the Aristotle side of the T-Chart.

**Aristotle**

**Freud**

1.

---

---

2.

---

---

3.

---

---

4.

---

---

5.

---

---

6.

---

---

7.

---

---

8.

---

---

9.

---

---

10.

---

---

1.

---

---

2.

---

---

3.

---

---

4.

---

---

5.

---

---

6.

---

---

7.

---

---

8.

---

---

9.

---

---

10.

---

---

Write a summary paragraph comparing the two dream theories.

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

Write a summary paragraph that explains how the two dream theories are different.

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---



Activity

## 4 Connecting Informational Text to Literature

**Instructions:** See if you can connect information learned from dream theory from Aristotle and Freud back to the references to dreams made in Act I, scene i of the play. Listed below are the three quotations, who said it and the page number in your Academic Notebook where you can find the quote. Reread each quote, review you notes about the character’s meaning. In the space provided, write a connection between one or both theories that relates to what the character said. For example:

Quotation	Aristotle	Freud
<b>Hippolyta:</b> Four nights will quickly <span style="border: 1px solid black; padding: 0 2px;">dream</span> away the time; p. __	none	Because the dreams go quickly, this is an example of dream work because it helps keep us asleep and makes the night go fast.

This, is not a wholly accurate interpretation, but it shows an understanding of what the word means in the quote and an understanding of one of the points made in Freud’s theory. You will receive credit for making connections based on a good understanding of what you have read so far. There are no wrong answers, just a penalty for not trying. If you can connect details from both theories to a quote with a reasonable explanation, you will receive double credit.

Quotation	Aristotle	Freud
<b>Hippolyta:</b> Four nights will quickly <span style="border: 1px solid black; padding: 0 2px;">dream</span> away the time; p. ____	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
<b>LYSANDER:</b> Or, if there were a sympathy in choice, War, death, or sickness did lay siege to it, Making it momentany as a sound, Swift as a shadow, short as any <span style="border: 1px solid black; padding: 0 2px;">dream</span> ; Brief as the lightning in the collied night, p. ____	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>

*continued*

Quotation	Aristotle	Freud
<p><b>HERMIA:</b> If then true lovers have been ever cross'd, It stands as an edict in destiny: Then let us teach our trial patience, Because it is a customary cross, As due to love as thoughts and <span style="border: 1px solid black; padding: 0 2px;">dreams</span> and sighs, Wishes and tears, poor fancy's followers. p. ____</p>	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>

## Lesson 3

# Text Analysis and Literary Criticism

### In this lesson, you will . . .

---

continue to read *A Midsummer Night's Dream*, build your understanding of vocabulary from the texts and begin to read scholarly commentary on the play. Focus on comprehension and annotation of texts and use the vocabulary activities to strengthen your understanding of meanings and their importance to the text.

Activity

**1 “Rude Mechanicals” in the Text**

Read and annotate Act I, Scene ii as directed by your teacher. Use strategies that were introduced earlier in the unit.

<p><b>SCENE II. Athens. QUINCE'S house.</b></p> <p><i>Enter QUINCE, SNUG, BOTTOM, FLUTE, SNOUT, and STARVELING</i></p> <p><b>QUINCE</b> Is all our company here?</p> <p><b>BOTTOM</b> You were best to call them generally, man by man, according to the scrip.</p> <p><b>QUINCE</b> Here is the scroll of every man's name, which is thought fit, through all Athens, to play in our interlude before the duke and the duchess, on his wedding-day at night.</p> <p><b>BOTTOM</b> First, good Peter Quince, say what the play treats on, then read the names of the actors, and so grow to a point.</p> <p><b>QUINCE</b> Marry, our play is, The most lamentable comedy, and most cruel death of Pyramus and Thisby.</p> <p><b>BOTTOM</b> A very good piece of work, I assure you, and a merry. Now, good Peter Quince, call forth your actors by the scroll. Masters, spread yourselves.</p> <p><b>QUINCE</b> Answer as I call you. Nick Bottom, the weaver.</p> <p><b>BOTTOM</b> Ready. Name what part I am for, and proceed.</p> <p><b>QUINCE</b> You, Nick Bottom, are set down for Pyramus.</p> <p><b>BOTTOM</b> What is Pyramus? a lover, or a tyrant?</p> <p><b>QUINCE</b> A lover, that kills himself most gallant for love.</p> <p><b>BOTTOM</b> 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, I will condole in some</p>	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
---	---

measure. To the rest: yet my chief humour is for a tyrant: I could play Ercles rarely, or a part to tear a cat in, to make all split.

The raging rocks  
And shivering shocks  
Shall break the locks  
Of prison gates;  
And Phibbus' car  
Shall shine from far  
And make and mar  
The foolish Fates.

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

**QUINCE**

Francis Flute, the bellows-mender.

**FLUTE**

Here, Peter Quince.

**QUINCE**

Flute, you must take Thisby on you.

**FLUTE**

What is Thisby? a wandering knight?

**QUINCE**

It is the lady that Pyramus must love.

**FLUTE**

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

**QUINCE**

That's all one: you shall play it in a mask, and you may speak as small as you will.

**BOTTOM**

An I may hide my face, let me play Thisby too, I'll speak in a monstrous little voice. 'Thisne, Thisne;' 'Ah, Pyramus, lover dear! thy Thisby dear, and lady dear!'

**QUINCE**

No, no; you must play Pyramus: and, Flute, you Thisby.

**BOTTOM**

Well, proceed.

**QUINCE**

Robin Starveling, the tailor.

**STARVELING**

Here, Peter Quince.

**QUINCE**

Robin Starveling, you must play Thisby's mother.  
Tom Snout, the tinker.

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

**SNOUT**

Here, Peter Quince.

**QUINCE**

You, Pyramus' father: myself, Thisby's father:  
Snug, the joiner; you, 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**

You may do it extempore, for it is nothing but roaring.

**BOTTOM**

Let me play the lion too: I will roar, that I will  
do any man's heart good to hear me; I will roar,  
that I will make the duke say 'Let him roar again,  
let him roar again.'

**QUINCE**

An you should do it too terribly, you would fright  
the duchess and the ladies, that they would shriek;  
and that were enough to hang us all.

**ALL**

That would hang us, every mother's son.

**BOTTOM**

I grant you, friends, if that you should fright the  
ladies out of their wits, they would have no more  
discretion but to hang us: but I will aggravate my  
voice so that I will roar you as gently as any  
sucking dove; I will roar you an 'twere any  
nightingale.

**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.

**BOTTOM**

Well, I will undertake it. What beard were I best  
to play it in?

**QUINCE**

Why, what you will.

**BOTTOM**

I will discharge it in either your straw-colour  
beard, your orange-tawny beard, your purple-in-grain  
beard, or your French-crown-colour beard, your  
perfect yellow.

**QUINCE**

Some of your French crowns have no hair at all, and  
then you will play bare-faced. But, masters, here

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

are your parts: and I am to entreat you, request you and desire you, to con them by to-morrow night; and meet me in the palace wood, a mile without the town, by moonlight; there will we rehearse, for if we meet in the city, we shall be dogged with company, and our devices known. In the meantime I will draw a bill of properties, such as our play wants. I pray you, fail me not.

**BOTTOM**

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

**QUINCE**

At the duke's oak we meet.

**BOTTOM**

Enough; hold or cut bow-strings.

*Exeunt*

---

---

---

---

---

---

---

---

---

---

Summary of Act I, scene ii:

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---





3. Why does Bottom appear to be “pushy” in this scene?

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

4. The workmen agree to meet in the woods tomorrow night to rehearse their play. Why?

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

5. Knowing that the workmen are going to be in the forest tomorrow night, what questions would ask, knowing the plot so far?

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

Activity

## 2 Vocabulary

**Directions:** Choose ONE of the words from the list in the box below and ONE unfamiliar word from Act I. For each of your words, complete the chart below. Remember to use the context of the word (the sentence in which it is found) to help you understand the dictionary definition.

Choice words and the page numbers on which they can be found:

nuptial	dowager	vexation	abjure
solemnities	exeunt	cloister	edict
vile	beguiled	lofty	visage
entreat	dogged	manifest (Freud)	latent (Freud)

Word I have chosen from the list above:	Rate My Understanding (circle one):  Know It    Sort of Know It    Don't Know It at All
Context (including line): _____ _____	
Dictionary Definition: _____ _____	
What in the world does that mean? _____ _____	
My sense of the word including the context and the dictionary definition: _____ _____ _____ _____ _____	

Word I have chosen from Act I:	Rate My Understanding (circle one): Know It    Sort of Know It    Don't Know It at All
Context (including line): _____ _____ _____	
Dictionary Definition: _____ _____	
What in the world does that mean? _____ _____	
My sense of the word including the context and the dictionary definition: _____ _____ _____ _____ _____ _____ _____ _____ _____ _____ _____ _____ _____ _____	



### Mechanicals in *A Midsummer Night's Dream*

The Mechanicals from *A Midsummer Night's Dream* have long been a favourite with audiences. Simon Callow walks us through their best moments, shining a light on their wit and appeal.

- 1 Mechanicals – craftsmen, artisans – normally come out of Shakespeare's plays rather well. They are witty and feisty, despite having the potential of turning into a mob: 'Hence! home, you idle creatures get you home! / Is this a holiday?' (1.1.1), cries Flavius, hectoringly, at the beginning of *Julius Caesar*, reminding them that as craftsmen, their working day is not their own:

What! know you not,  
Being mechanical, you ought not walk  
Upon a labouring day without the sign  
Of your profession? Speak, what trade art thou? (1.1.2–5)
- 2 The mechanicals in *A Midsummer Night's Dream* are no different – Puck, who writes them off as 'rude mechanicals' and 'patches' or fools, notes scornfully that they 'work for bread upon Athenian stalls' (3.2.9–10). However, in Shakespeare's play, we only see them off duty, rehearsing a play to mark the forthcoming wedding of Theseus, Duke of Athens and Hippolyta, the Amazon Queen. They're a select gang, chosen, says Peter Quince, the carpenter – who has been handed the poisoned chalice of directing the play – from among 'every man's name, which is thought fit, through all Athens, to play in our interlude before the duke and the duchess' (1.2.4–6). Quite an honour, then. They have chosen their text: a play taken from Ovid's celebrated story of Pyramus and Thisbe, two lovers whose families are at war, and who can only communicate through a chink in the wall. The story is the source of the Italian novella from which Shakespeare adapted *Romeo and Juliet*: as in that play, everyone ends up dead. Not perhaps the most tactful of entertainments for the royal nuptials (especially given the mythic Hippolyta's subsequent fearsome actions). Nick Bottom the weaver, the company's leading man, pronounces it 'a very good piece of work, I assure you, and a merry' (1.2.13), which suggests that he may not have read it very thoroughly. Even Peter Quince is a little uncertain about the nature of the play: he thinks it 'the most lamentable comedy' (1.2.11). Or perhaps that is exactly what he meant because that is precisely what it is. Maybe neither Bottom nor Quince nor their colleagues are altogether certain of the meaning of the words they utter: language for them, as for Dogberry and the members of the Watch in *Much Ado About Nothing*, has a life of its own. Unless watched carefully words can find you aggravating your voice when in fact you want to roar like a dove, and have you rehearse obscenely when, really, decorum is your aim.
- 3 Like many an amateur group, they have difficulty in finding somewhere to rehearse away from their mates, so, their normal working hours over, they take to the moonlit forest, oblivious of the fact that the place is crawling with young couples trapped in immensely complicated relationships, and positively swarming with fairies in the midst of a civil war between their king and queen. They find a 'marvellous convenient' (3.1.2) place for their rehearsal, and they set about it. They have a problem: their star, 'Bully' Bottom, as Quince mollifyingly calls him (in 1606, the word meant sweet or kind, but the modern meaning seems to fit the case equally well). Nick Bottom is one of those actors who cannot confine himself to his own part, or indeed his own job. He wants to direct the show, to design it, to write it. He is horribly torn as to which part to play, all equally irresistible, though in fact the role he really wants – Hercules – isn't in this play at all.

‘My chief humour is for a tyrant’, he confesses to his colleagues, ‘I could play Ercles [i.e. Hercules] rarely, or a part to tear a cat in, to make all split’ (1.2.28–30). He gives his fellow players a sneak preview of the performance that might have been, with, we can only assume, appropriate gestures, summoning up storms followed by sunshine:

The raging rocks

And shivering shocks

Shall break the locks

Of prison gates;

And Phibbus’ car

Shall shine from far

And make and mar

The foolish Fates. (1.2.31–38)

- 4** ‘This is Ercles’ vein, a tyrant’s vein’, he adds, in an informative aside, in case they hadn’t noticed, ‘a lover is more condoling’ (1.2.40–41). Peter Quince ignores this interruption, determined to cast the rest of the play. Even here, nothing is simple: young Francis Flute, the bel-lows-mender, offered the second lead, the beautiful Thisbe, demurs: ‘Faith, let me not play a woman. I have a beard coming’ (1.2.47–48). Quince brutally slaps him down: ‘That’s all one: you shall play it in a mask, and you may speak as small as you will’ (1.2.49–50), which puts Francis Flute in his place. Bottom helpfully volunteers to play Thisbe as well, but he too is slapped down, and remains silent until the casting of the lion who savages Thisbe, which proves too much for his self-control. ‘Let me play the lion’, he cries, sensing glory: ‘I will roar, that I will make the duke say “Let him roar again, let him roar again”’ (1.2.70–73). But Quince has the better of Bottom: if he frightens the ladies, he warns him, they’ll all end up dead. Despite Bottom’s promises of bird-like roaring, Quince insists that he will play Pyramus. Defeated, like a true thespian he suddenly becomes very interested in discussing his make-up; somehow they all get out of the door, promising to meet in the forest.

- 5** This forensically brilliant account of the dynamics of the rehearsal room is generally assumed to be a gentle satire of the amateur theatre, but I fear that it is as likely to be a sendup of the professional theatre. I have personally been present at many a discussion like the one that opens the mechanicals’ rehearsal in the forest in which the actors – Bottom to the fore, needless to say – propose solutions for the perceived problems of the piece: namely, that Pyramus’s suicide will distress the ladies, and that the lion will frighten them. Bottom, a Brechtian before his time, suggests a prologue in which, after various health and safety reassurances (‘we will do no harm with our swords, and ... Pyramus is not killed indeed’), he will reveal that ‘I, Pyramus, am not Pyramus, but Bottom the weaver. This will put them out of fear’ (3.1.18–22). As for the terror that the lion will instil, Tom Snout, a tinker by profession but clearly a dramaturg manqué, suggests a second prologue saying that lion is not a lion. Bottom scorns this: no, what is needed is for the actor to wear a half lion-mask and address the ladies directly: “‘If you think I come hither as a lion, it were pity of my life. No! I am no such thing; I am a man as other men are”’ (3.1.43–44). He should then tell the ladies that he is, in fact, Snug the joiner. Peter Quince accepts all this meta-Pirandellian innovation without demur. He has other fish to fry: what will they do for light in the Duke’s palace? And what will they do for the wall through which Pyramus and Thisbe conduct their romance? Quince himself has the solution to the question of the light: someone will come on with a lantern ‘and say he comes to disfigure, or to present, the person of Moonshine’ (3.1.60–61).

Bottom solves the wall problem: someone will come on and say he's Wall, 'let him hold his fingers thus, and through that cranny shall Pyramus and Thisby whisper' (3.1.70–71).

These challenges effortlessly met, they set about the business of rehearsal, at which point naughty Puck enters – 'what hempen homespuns have we swaggering here?' (3.1.77) – and decides to make mischief, with results that we all know: Bottom is translated into an ass, the company flee and he spends a delirious and bewildering time as the paramour of Titania, Queen of the fairies. The company are, of course, desperate: not only has their old chum Nick the Weaver lost his head, they have lost their leading man and the royal command performance is imminent. 'You have not a man in all Athens able to discharge Pyramus but he' (5.1.7–8), says Peter Quince, authoritatively. The others are turning a little maudlin: 'No, he hath simply the best wit of any handicraft man in Athens', says Flute. 'Yea', adds Quince, 'and the best person too; and he is a very paramour for a sweet voice' (5.1.9–11). News comes of the arrival of the Duke and his Amazonian fiancée, a golden opportunity, now lost, for the little band of players: 'if our sport had gone forward, we had all been made men' (5.1.17–18). At which point, Bottom, with impeccable timing and restored to his normal features, wheels round the corner as if nothing had happened: 'Where are these lads? where are these hearts?' (5.1.25). There is no time for explanations; they rush off to do their play.

**6** The Duke is agog to see it, despite expert advice from his chamberlain:

It is not for you. I have heard it over,

And it is nothing, nothing in the world;

Unless you can find sport in their intents,

Extremely stretch'd and conn'd with cruel pain,

To do you service. (5.1.77–81)

But the Duke, all benevolence, insists:

I will hear that play;

For never any thing can be amiss,

When simpleness and duty tender it. (5.1.81–83)

Hippolyta is sceptical, but Theseus insists:

And in the modesty of fearful duty

I read as much as from the rattling tongue

Of saucy and audacious eloquence. (5.1.101–03)

Quince is clearly incoherent with anxiety: no danger of a rattling tongue here:

Consider then, we come but in despite.

We do not come, as minding to contest you,

Our true intent is. All for your delight

We are not here. That you should here repent you,

The actors are at hand; and, by their show,

You shall know all, that you are like to know. (5.1.112–17)

In due course, Bottom arrives in heroic style as Pyramus – 'O grim look'd night! O night with hue so black!' (5.1.169) – but he is clearly aware of his royal audience, because when Theseus murmurs a



joke about Wall, Bottom steps out of character to put him right. 'This is the silliest stuff that ever I heard' (5.1.210), says Hippolyta, impatiently. 'The best in this kind are but shadows; and the worst', says Theseus, 'are no worse, if imagination amend them' (5.1.211–12). 'It must be your imagination then, and not theirs', snaps back Hippolyta, but Theseus, kind to a fault, insists 'If we imagine no worse of them than they of themselves, they may pass for excellent men' (5.1.213–16).

- 7** Shakespeare loved to write plays within his plays: the one in *Hamlet* of course is not meant to entertain, but to unnerve, in which it succeeds spectacularly. There the actors were seasoned pros, of course. But in *Love's Labour's Lost*, one of his earliest plays, the Pageant of the Worthies as staged by the curate Sir Nathaniel and sundry others, is mercilessly and heartlessly mocked; here, in the healing world of *midsummer's night*, the jesting is kinder – though even Theseus draws the line when Bottom leaps up, having recently been slain, to offer the Duke an epilogue or a bergomask. 'No epilogue, I pray you', says the Duke, hastily:

for your play needs no excuse. Never excuse; for when the players are all dead, there needs none to be blamed. Marry, if he that writ it had played Pyramus and hanged himself in Thisbe's garter, it would have been a fine tragedy: and so it is, truly; and very notably discharged. But come, your Bergomask: let your epilogue alone. (5.1.355–62)

At which the mechanicals dance themselves off, back into their workaday lives. No mention of the sixpence that Flute was sure Bottom would receive for his sterling work as Pyramus, but kindness, appreciation and some gentle laughter. What troupe of amateur players could ask for more? They do it for love.

- 8**
- Callow, Simon, "Mechanicals in A Midsummer Night's Dream," <https://www.bl.uk/shakespearearticles/mechanicals-in-a-midsummer-nights-dream>
  - Simon Callow was born in London in 1949. He went to Queen's University in Belfast, but after a year he ran away to become an actor. He trained at the Drama Centre; his first job was at the Edinburgh Festival in 1973. In 1979, he created the part of Mozart in Peter Shaffer's *Amadeus*, and later appeared in the movie, playing Emmanuel Schikaneder. He has since appeared in over forty films. He directed his first play in 1984, the year in which his first book, *Being an Actor*, appeared. His sixteenth book, *Charles Dickens and the Great Theatre of the World*, appeared in 2012.

The text in this article is available under the Creative Commons License.

Activity

## 4 Independent Reading Act II

Read and annotate Act II (scenes 1 and 2) of the play. Be sure to identify words that you will need to know to understand the dialogue. In the right column, write your notes of what the characters are saying and doing. As the scene of the play shifts to the woods outside Athens, several characters from the different plots begin to interact and the action heightens. Make sure that you understand the different interactions. After completing your reading and annotating, answer the questions that follow about Act II. There will also be a quiz to assess your understanding of the plot and situations form Act II.

**ACT II**  
**SCENE I. A wood near Athens.**

*Enter, from opposite sides, a Fairy, and PUCK*

**PUCK**

How now, spirit! whither wander you?

**Fairy**

Over hill, over dale,  
Thorough bush, thorough brier,  
Over park, over pale,  
Thorough flood, thorough fire,  
I do wander everywhere,  
Swifter than the moon's sphere;  
And I serve the fairy queen,  
To dew her orbs upon the green.  
The cowslips tall her pensioners be:  
In their gold coats spots you see;  
Those be rubies, fairy favours,  
In those freckles live their savours:  
I must go seek some dewdrops here  
And hang a pearl in every cowslip's ear.  
Farewell, thou lob of spirits; I'll be gone:  
Our queen and all our elves come here anon.

**PUCK**

The king doth keep his revels here to-night:  
Take heed the queen come not within his sight;  
For Oberon is passing fell and wrath,  
Because that she as her attendant hath  
A lovely boy, stolen from an Indian king;  
She never had so sweet a changeling;  
And jealous Oberon would have the child  
Knight of his train, to trace the forests wild;  
But she perforce withholds the loved boy,  
Crowns him with flowers and makes him all her joy:  
And now they never meet in grove or green,  
By fountain clear, or spangled starlight sheen,  
But, they do square, that all their elves for fear

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

Creep into acorn-cups and hide them there.

**Fairy**

Either I mistake your shape and making quite,  
Or else you are that shrewd and knavish sprite  
Call'd Robin Goodfellow: are not you he  
That frights the maidens of the villagery;  
Skim milk, and sometimes labour 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?

**PUCK**

Thou speak'st 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,  
Neighing in likeness of a filly foal:  
And sometime lurk I in a gossip's bowl,  
In very likeness of a roasted crab,  
And when she drinks, against her lips I bob  
And on her wither'd dewlap pour the ale.  
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 quire hold their hips and laugh,  
And waxen in their mirth and neeze and swear  
A merrier hour was never wasted there.  
But, room, fairy! here comes Oberon.

**Fairy**

And here my mistress. Would that he were gone!

*Enter, from one side, OBERON, with his train; from the other, TITANIA, with hers*

**OBERON**

Ill met by moonlight, proud Titania.

**TITANIA**

What, jealous Oberon! Fairies, skip hence:  
I have forsworn his bed and company.

**OBERON**

Tarry, rash wanton: am not I thy lord?

**TITANIA**

Then I must be thy lady: but I know  
When thou hast stolen away from fairy land,

And in the shape of Corin sat all day,  
 Playing on pipes of corn and versing love  
 To amorous Phillida. Why art thou here,  
 Come from the farthest Steppe of India?  
 But that, forsooth, the bouncing Amazon,  
 Your buskin'd mistress and your warrior love,  
 To Theseus must be wedded, and you come  
 To give their bed joy and prosperity.

**OBERON**

How canst thou thus for shame, Titania,  
 Glance at my credit with Hippolyta,  
 Knowing I know thy love to Theseus?  
 Didst thou not lead him through the glimmering night  
 From Perigenia, whom he ravished?  
 And make him with fair AEgle break his faith,  
 With Ariadne and Antiopa?

**TITANIA**

These are the forgeries of jealousy:  
 And never, since the middle summer's spring,  
 Met we on hill, in dale, forest or mead,  
 By paved fountain or by rushy brook,  
 Or in the beached margent of the sea,  
 To dance our ringlets to the whistling wind,  
 But with thy brawls thou hast disturb'd our sport.  
 Therefore the winds, piping to us in vain,  
 As in revenge, have suck'd up from the sea  
 Contagious fogs; which falling in the land  
 Have every pelting river made so proud  
 That they have overborne their continents:  
 The ox hath therefore stretch'd his yoke in vain,  
 The ploughman lost his sweat, and the green corn  
 Hath rotted ere his youth attain'd a beard;  
 The fold stands empty in the drowned field,  
 And crows are fatted with the murrion flock;  
 The nine men's morris is fill'd up with mud,  
 And the quaint mazes in the wanton green  
 For lack of tread are undistinguishable:  
 The human mortals want their winter here;  
 No night is now with hymn or carol blest:  
 Therefore the moon, the governess of floods,  
 Pale in her anger, washes all the air,  
 That rheumatic diseases do abound:  
 And thorough this distemperature we see  
 The seasons alter: hoary-headed frosts  
 Far in the fresh lap of the crimson rose,  
 And on old Hiems' thin and icy crown  
 An odorous chaplet of sweet summer buds

Is, as in mockery, set: the spring, the summer,  
The childing autumn, angry winter, change  
Their wonted liveries, and the mazed world,  
By their increase, now knows not which is which:  
And this same progeny of evils comes  
From our debate, from our dissension;  
We are their parents and original.

**OBERON**

Do you amend it then; it lies in you:  
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.  
His mother was a votaress of my order:  
And, in the spiced Indian air, by night,  
Full often hath she gossip'd by my side,  
And sat with me on Neptune's yellow sands,  
Marking the embarked traders on the flood,  
When we have laugh'd to see the sails conceive  
And grow big-bellied with the wanton wind;  
Which she, with pretty and with swimming gait  
Following,--her womb then rich with my young squire,--  
Would imitate, and sail upon the land,  
To fetch me trifles, and return again,  
As from a voyage, rich with merchandise.  
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.

*Exit TITANIA with her train*

**OBERON**

Well, go thy way: thou shalt not from this grove  
Till I torment thee for this injury.

My gentle Puck, come hither. Thou rememberest  
 Since once I sat upon a promontory,  
 And heard a mermaid on a dolphin's back  
 Uttering such dulcet and harmonious breath  
 That the rude sea grew civil at her song  
 And certain stars shot madly from their spheres,  
 To hear the sea-maid's music.

**PUCK**

I remember.

**OBERON**

That very time I saw, but thou couldst not,  
 Flying between the cold moon and the earth,  
 Cupid all arm'd: a certain aim he took  
 At a fair vestal throned by the west,  
 And loosed his love-shaft smartly from his bow,  
 As it should pierce a hundred thousand hearts;  
 But I might see young Cupid's fiery shaft  
 Quench'd in the chaste beams of the watery moon,  
 And the imperial votaress passed on,  
 In maiden meditation, fancy-free.

Yet mark'd I where the bolt of Cupid fell:

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 flower; the herb I shew'd thee once:

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.

**PUCK**

I'll put a girdle round about the earth

In forty minutes.

*Exit*

**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.

*Enter DEMETRIUS, HELENA, following him*

**DEMETRIUS**

I love thee not, therefore pursue me not.  
Where is Lysander and fair Hermia?  
The one I'll slay, the other slayeth me.  
Thou told'st me they were stolen unto this wood;  
And here am I, and wode within this wood,  
Because I cannot meet my Hermia.  
Hence, get thee gone, and follow me no more.

**HELENA**

You draw me, you hard-hearted adamant;  
But yet you draw not iron, for my heart  
Is true as steel: leave you your power to draw,  
And I shall have no power to follow you.

**DEMETRIUS**

Do I entice you? do I speak you fair?  
Or, rather, do I not in plainest truth  
Tell you, I do not, nor I cannot love you?

**HELENA**

And even for that do I love you the more.  
I am your spaniel; and, Demetrius,  
The more you beat me, I will fawn on you:  
Use me but as your spaniel, spurn me, strike me,  
Neglect me, lose me; only give me leave,  
Unworthy as I am, to follow you.  
What worser place can I beg in your love,--  
And yet a place of high respect with me,--  
Than to be used as you use your dog?

**DEMETRIUS**

Tempt not too much the hatred of my spirit;  
For I am sick when I do look on thee.

**HELENA**

And I am sick when I look not on you.

**DEMETRIUS**

You do impeach your modesty too much,  
To leave the city and commit yourself  
Into the hands of one that loves you not;  
To trust the opportunity of night  
And the ill counsel of a desert place  
With the rich worth of your virginity.

**HELENA**

Your virtue is my privilege: for that  
It is not night when I do see your face,

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

Therefore I think I am not in the night;  
Nor doth this wood lack worlds of company,  
For you in my respect are all the world:  
Then how can it be said I am alone,  
When all the world is here to look on me?

**DEMETRIUS**

I'll run from thee and hide me in the brakes,  
And leave thee to the mercy of wild beasts.

**HELENA**

The wildest hath not such a heart as you.  
Run when you will, the story shall be changed:  
Apollo flies, and Daphne holds the chase;  
The dove pursues the griffin; the mild hind  
Makes speed to catch the tiger; bootless speed,  
When cowardice pursues and valour flies.

**DEMETRIUS**

I will not stay thy questions; let me go:  
Or, if thou follow me, do not believe  
But I shall do thee mischief in the wood.

**HELENA**

Ay, in the temple, in the town, the field,  
You do me mischief. Fie, Demetrius!  
Your wrongs do set a scandal on my sex:  
We cannot fight for love, as men may do;  
We should be wood and were not made to woo.

*Exit DEMETRIUS*

I'll follow thee and make a heaven of hell,  
To die upon the hand I love so well.

*Exit*

**OBERON**

Fare thee well, nymph: ere he do leave this grove,  
Thou shalt fly him and he shall seek thy love.

*Re-enter PUCK*

Hast thou the flower there? Welcome, wanderer.

**PUCK**

Ay, there it is.

**OBERON**

I pray thee, give it me.  
I know a bank where the wild thyme blows,  
Where oxlips and the nodding violet grows,  
Quite over-canopied with luscious woodbine,



With sweet musk-roses and with eglantine:  
 There sleeps Titania sometime of the night,  
 Lull'd in these flowers with dances and delight;  
 And there the snake throws her enamell'd skin,  
 Weed wide enough to wrap a fairy in:  
 And with the juice of this I'll streak her eyes,  
 And make her full of hateful fantasies.  
 Take thou some of it, and seek through this grove:  
 A sweet Athenian lady is in love  
 With a disdainful youth: anoint his eyes;  
 But do it when the next thing he espies  
 May be the lady: thou shalt know the man  
 By the Athenian garments he hath on.  
 Effect it with some care, that he may prove  
 More fond on her than she upon her love:  
 And look thou meet me ere the first cock crow.

**PUCK**

Fear not, my lord, your servant shall do so.

*Exeunt*

**SCENE II. Another part of the wood.**

*Enter TITANIA, with her train*

**TITANIA**

Come, now a roundel and a fairy song;  
 Then, for the third part of a minute, hence;  
 Some to kill cankers in the musk-rose buds,  
 Some war with rere-mice for their leathern wings,  
 To make my small elves coats, and some keep back  
 The clamorous owl that nightly hoots and wonders  
 At our quaint spirits. Sing me now asleep;  
 Then to your offices and let me rest.

*The Fairies sing*

You spotted snakes with double tongue,  
 Thorny hedgehogs, be not seen;  
 Newts and blind-worms, do no wrong,  
 Come not near our fairy queen.  
 Philomel, with melody  
 Sing in our sweet lullaby;  
 Lulla, lulla, lullaby, lulla, lulla, lullaby:  
 Never harm,  
 Nor spell nor charm,  
 Come our lovely lady nigh;

So, good night, with lullaby.  
Weaving spiders, come not here;  
Hence, you long-legg'd spinners, hence!  
Beetles black, approach not near;  
Worm nor snail, do no offence.  
Philomel, with melody, & c.

**Fairy**

Hence, away! now all is well:  
One aloof stand sentinel.

*Exeunt Fairies. TITANIA sleeps*

*Enter OBERON and squeezes the flower on  
TITANIA's eyelids*

**OBERON**

What thou seest when thou dost wake,  
Do it for thy true-love take,  
Love and languish for his sake:  
Be it ounce, or cat, or bear,  
Pard, or boar with bristled hair,  
In thy eye that shall appear  
When thou wakest, it is thy dear:  
Wake when some vile thing is near.

*Exit*

*Enter LYSANDER and HERMIA*

**LYSANDER**

Fair love, you faint with wandering in the wood;  
And to speak troth, I have forgot our way:  
We'll rest us, Hermia, if you think it good,  
And tarry for the comfort of the day.

**HERMIA**

Be it so, Lysander: find you out a bed;  
For I upon this bank will rest my head.

**LYSANDER**

One turf shall serve as pillow for us both;  
One heart, one bed, two bosoms and one troth.

**HERMIA**

Nay, good Lysander; for my sake, my dear,  
Lie further off yet, do not lie so near.

**LYSANDER**

O, take the sense, sweet, of my innocence!  
Love takes the meaning in love's conference.  
I mean, that my heart unto yours is knit

So that but one heart we can make of it;  
Two bosoms interchained with an oath;  
So then two bosoms and a single troth.  
Then by your side no bed-room me deny;  
For lying so, Hermia, I do not lie.

**HERMIA**

Lysander riddles very prettily:  
Now much beshrew my manners and my pride,  
If Hermia meant to say Lysander lied.  
But, gentle friend, for love and courtesy  
Lie further off; in human modesty,  
Such separation as may well be said  
Becomes a virtuous bachelor and a maid,  
So far be distant; and, good night, sweet friend:  
Thy love ne'er alter till thy sweet life end!

**LYSANDER**

Amen, amen, to that fair prayer, say I;  
And then end life when I end loyalty!  
Here is my bed: sleep give thee all his rest!

**HERMIA**

With half that wish the wisher's eyes be press'd!

*They sleep*

*Enter PUCK*

**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?  
Weeds 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.  
Pretty soul! she durst not lie  
Near this lack-love, this kill-courtesy.  
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.

*Exit*

*Enter DEMETRIUS and HELENA, 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.

*Exit*

**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 blessed 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.  
What wicked and dissembling glass of mine  
Made me compare with Hermia's sphery eyne?  
But who is here? Lysander! on the ground!  
Dead? or asleep? I see no blood, no wound.  
Lysander if you live, good sir, awake.

**LYSANDER**

[Awaking] 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.  
Things growing are not ripe until their season

So I, being young, till now ripe not to reason;  
And touching now the point of human skill,  
Reason becomes the marshal to my will  
And leads me to your eyes, where I o'erlook  
Love's stories written in love's richest book.

**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,  
But you must flout my insufficiency?  
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!

*Exit***LYSANDER**

She sees not Hermia. Hermia, sleep thou there:  
And never mayst thou come Lysander near!  
For as a surfeit of the sweetest things  
The deepest loathing to the stomach brings,  
Or as tie heresies that men do leave  
Are hated most of those they did deceive,  
So thou, my surfeit and my heresy,  
Of all be hated, but the most of me!  
And, all my powers, address your love and might  
To honour Helen and to be her knight!

*Exit***HERMIA**

[Awaking] Help me, Lysander, help me! do thy best  
To pluck this crawling serpent from my breast!  
Ay me, for pity! what a dream was here!  
Lysander, look how I do quake with fear:  
Methought a serpent eat my heart away,  
And you sat smiling at his cruel pray.  
Lysander! what, removed? Lysander! lord!  
What, out of hearing? gone? no sound, no word?  
Alack, where are you speak, an if you hear;  
Speak, of all loves! I swoon almost with fear.  
No? then I well perceive you all not nigh  
Either death or you I'll find immediately.

*Exit*



**ACT II SHORT ANSWER STUDY GUIDE QUESTIONS: Answer in complete sentences.**

1. Why is Oberon angry with his queen?

---

---

---

2. On what mission does Oberon send Puck?

---

---

3. Upon overhearing Demetrius and Helena, what does Oberon command Puck to do?

---

---

4. Upon whose eyes does Puck apply the potion?

---

5. When he wakes up, who does Lysander see and love?

---

6. What is Helena's reaction to Lysander's words of love?

---

---

7. To where has Lysander disappeared when Hermia awakes?

---

8. Some characters in Act II have gone to sleep. Identify the characters, what has happened to them and what each may have been dreaming. Why do you think so?

---

---

---

---

Activity

## 5 Connecting Literary Text to Commentary

Read and annotate the commentary by Emma Smith. Afterward identify the main points and evidence from the article in your Academic Notebook on the pages provided.

### **Dream, illusion and doubling in *A Midsummer Night's Dream***

Having one actor play more than role was convenient for Shakespeare, whose acting company was limited in size, but doubling also enabled him to intensify the atmosphere of his plays, and to make connections and contrasts between scenes and storylines. Emma Smith explores the way that the doubling in *A Midsummer Night's Dream* heightens the play's dreamlike and fantastical elements.

Shakespeare's acting company, the Chamberlain's Men, employed a regular troupe of around 12 men and four boys. But Shakespeare's plays typically involve up to twice as many characters. The construction of his plays makes evident that he was always conscious of the solution: doubling, the practice by which a single actor could take on more than one role in the play. At its simplest, all this requires is that the doubled characters do not appear in the same scene, and that there is time between one character's exit and the actor's next entrance for any necessary costume changes. However, doubling was not simply a practical necessity, but a representational technique that could also make connections and contrasts between distinct characters or worlds.

The interpretative implications of actors doubling have their most interesting exploration in *A Midsummer Night's Dream*. It seems likely that the Athenian court of Theseus and Hippolyta would have been doubled in the fairy world of Oberon and Titania, and that the master of the revels Philostrate might well have reappeared in the woods as his mischievous alter ego Puck or Robin Goodfellow. (Peter Brook's landmark production at Stratford in 1970 revived these doublings for the modern theatre.) Perhaps even the fairies Peaseblossom, Cobweb and their fellows are doubled with a similar sized group who operate in a distinct part of the play: those 'rude mechanicals' who are rehearsing 'Pyramus and Thisbe'. Everyone, it seems, in *Dream* is always someone else as well.

### **Dreams, sex, and reality**

Doubling these characters opens up a number of suggestive readings of the text, many of which chime with more modern ideas about the work of dreams. Freud wrote in his *The Interpretation of Dreams* that in a dream 'one person can be substituted for another': perhaps the fairy world is the unconscious of Athens, where the repressed anger of Theseus's domination over his captured Amazonian bride breaks out into the quarrel between Oberon and Titania, and where the stifling patriarchy represented by Egeus's ultimatum of obedience or the convent is swept aside for the thrilling dangers of sexual freedom. In the topsy-turvy dreamscape of the woods, lovers swap allegiances and the fairy queen couples with a donkey-man: the dark side of romantic desire is revealed to be disturbingly carnal. Bottom recalls his erotic encounter with Titania in her bower as 'a dream, past the wit of man, to say, what dream it was' (4.1.205–06). Awakening from a dream that is more akin to a nightmare, Hermia 'quake[s] with fear' to recall a distinctly phallic snake that 'eat my heart away' (2.2.148–49). The action of the play, framed in the opening scene as the frustrating infill before the marriage night of Theseus and Hippolyta, reveals that sexual desire is troublingly anarchic and urgent – threatening the play's own generic movement towards romantic comedy ending in multiple marriages.

Victorian illustrated editions of Shakespeare's plays neutralised the erotic charge of this play, rewriting it to make its fairies dainty creatures from the nursery and establishing *A Midsummer Night's Dream* as a play particularly suitable for children. They couldn't have been more wrong. Shakespeare makes



his love-potion derive from a flower transformed by Cupid's arrow into the distinctly suggestive 'before milk-white, now purple with love's wound' (2.1.167). An illustration of Robin Goodfellow from the 1620s shows a hairy-legged satyr sporting an impressive phallus: to be puckish in the early modern period was thus to be involved in sexual, rather than innocent, forms of mischief. The Polish director and critic Jan Kott saw *A Midsummer Night's Dream* as 'the most erotic of Shakespeare's plays', but he saw this as a dark force: 'in no other comedy or tragedy of his, except *Troilus and Cressida*, is the eroticism expressed so brutally ... The lovers are exchangeable. The partner is now nameless and faceless. He or she just happens to be the nearest'. The love-tragedy performed at the end of the play for the marriage celebrations, 'Pyramus and Thisbe' is often hilarious on stage, but it, too, offers a kind of structural or generic double. The tragic outcome for these performed lovers hints at the darker associations of sex and death, the unacknowledged or suppressed dream unconscious of romantic comedy.

### Double-vision

Reviewing their adventures in the woods, Hermia reflects that 'Methinks I see these things with parted eye, / When everything seems double' (4.1.188–89). Everything does indeed seem double in a plot marked by duplications rather than by distinctiveness. By mistakenly applying a love-potion to the eyes of the male Athenians, Robin Goodfellow confuses the play's couples, making both Lysander and Demetrius turn their attentions from Hermia to Helena. The strong suggestion here is that the lovers are interchangeable: the convention of 'love at first sight' is being satirised. Demetrius has turned from Helena to Hermia back to Helena again (perhaps still under magical influence); Lysander turns from Hermia to Helena back to Hermia. These confusions, however, merely amplify the play's apparent disinclination properly to distinguish between the two men or to establish them as significantly different characters. Hermia is willing to enter a convent rather than marry her father's choice, Demetrius, but the play does nothing to indicate why she should so strongly prefer Lysander. Even Hermia herself is able only to claim that Lysander is just as good as Demetrius. 'Demetrius is a worthy gentleman', Theseus admonishes. 'So is Lysander', she replies (1.1.152–53).

The fact of actors playing dual roles makes doubleness part of the imaginative technology of the play in performance; the apparent swappability of the lovers introduces doubleness as one of its thematic challenges to romantic comedy. At the micro-level, the language of the play is also preoccupied with the same structural ideas. Over half the lines in *A Midsummer Night's Dream* are rhyming (across Shakespeare's plays only *Love's Labour's Lost* has a higher proportion). This high proportion of rhyme goes along with repetitive rhetorical structures such as parallelism (repeating the same grammar, rhythm or construction), and a more specific rhetorical device, isocolon (repeating syntactic structures of the same length). In this example from the play's first scene, we see parallelism, isocolon and rhyme working together to emphasise the mirroring or doubling of the two female characters:

**HERMIA** I frown upon him, yet he loves me still.

**HELENA** O that your frowns would teach my smiles such skill!

**HERMIA** I give him curses, yet he gives me love

**HELENA** O that my prayers could such affection move

**HERMIA** The more I hate, the more he follows me.

**HELENA** The more I love, the more he hateth me. (1.1.194–99)

Just as Freud later identified the dreamworld as place 'where ideas can be linked by verbal similarities', so these rhyming and parallel lines are a good example of the way in which Shakespeare's sentence- or speech-level construction often echoes in miniature the wider concerns of his plays.

## Waking and Dreaming

In *A Midsummer Night's Dream* almost every character falls asleep at some point, thus raising the possibility that what happens afterwards is their dream rather than reality. In the sequence of awaking at the end of Act 4, where Titania, the lovers and then Bottom are all roused from sleep, Demetrius wonders about the distinction between sleeping and waking: 'Are you sure / That we are awake? It seems to me / That yet we sleep, we dream.' (4.1.192–93) Bottom boasts that the heroic version of his own exploits will be called 'Bottom's Dream'. And in the epilogue which ends the play, Robin Goodfellow suggests that the real sleepers were the audience:

If we shadows have offended,  
Think but this and all is mended:  
That you have but slumbered here  
While these visions did appear.  
And this weak and idle theme,  
No more yielding but a dream. (5.1.423–28)

The whole play, Robin suggests, is our dream – like modern Hollywood, the early modern theatre is a kind of dream factory, providing theatregoers with an escapist fantasy from which they only reluctantly awake to return to their humdrum lives.

For modern viewers brought up on Freudian ideas about dreams, *A Midsummer Night's Dream's* repeated games with doubleness and illusion seem strikingly contemporary. But the Elizabethans had their own book entitled *The Interpretation of Dreams*, published in 1576 by Thomas Hill. Early modern dreams tended to be understood as premonitions, but at least one contemporary saw them as processing the psychic overload of waking life: dreams were, for Thomas Nashe, 'nothing else but a bubbling scum or froth of the fancy, which the day hath left undigested; or an after-feast made of the fragments of idle imaginations'. In terms reminiscent of the play, he identifies the dream as 'moonshine on a wall': unremarkable elements transformed by imagination – just like the theatre itself. The theatre is to reality what the dream is to waking: what's so striking about *A Midsummer Night's Dream* is the way it dissolves both these boundaries.

Written by [Emma Smith](#)

Emma Smith is Professor of Shakespeare Studies at Hertford College Oxford. She has published on many aspects of Shakespeare and his contemporaries in historical, bibliographic and performance contexts. Her books include *The Cambridge Introduction to Shakespeare* and *Shakespeare's First Folio: Four Centuries of an Iconic Book*. Her podcast lectures, 'Approaching Shakespeare' can be downloaded from [University of Oxford podcasts](#) or iTunesU.

The text in this article is available under the [Creative Commons License](#).

Smith, Emma, "Dream Illusion and Doubling in *A Midsummer Night's Dream*,"

<https://www.bl.uk/shakespeare/articles/dream-illusion-and-doubling-in-a-midsummer-nights-dream>

**What points does the author make?**

Paragraphs 1-3

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

“Dreams, Sex and Reality” Paragraphs

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

**What is important to remember about dreams?**

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

Double-vision Paragraphs

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

Waking and Dreaming Paragraphs

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---



## Lesson 4

# Designing a Plan for the Final Essay

### In this lesson, you will . . .

---

you will use a model plan to begin to collect information from the play and the assigned informational texts to organize details about dreams and dreaming as you begin to synthesize details from the texts to develop a response to the essay prompt. You will also continue your independent reading of the play, and return to portions of previously assigned informational texts that become more relevant to the section of the play that you will be reading. You will continue to chart the plot of the play based on the interactions of the characters and interpret their time in the woods as their own “dream.”

Activity

# 1 Developing and Using a Planning Guide

**Final Essay Prompt:** How is Shakespeare’s representation of ‘dreams’ in the play, *A Midsummer Night’s Dream*, represented in historical and modern theories? After reading William Shakespeare’s *A Midsummer Night’s Dream*, and reading/researching Informational texts exploring the purpose and meaning of dreams, write an argumentative essay in which you argue how the influence of dreams on the characters in the play is supported through historical and modern dream theory. Support your position with evidence from the text/s. Be sure to acknowledge competing views, and include citations for your evidence.

**To help you organize the information that you are reading, use this chart as an example of how you can organize your information on the chart. Check your notes to see if you have this information.**

Dream Note	Citation	<i>Midsummer Night’s Dream</i> Note/ Character	Act, Scene, page in your Academic Notebook
As to the <u>divination</u> which takes place in sleep, and is said to be based on dreams, we cannot lightly either dismiss it with contempt or give it implicit confidence.  Divination = use of signs to predict human events	“On Dreams” Aristotle, part 1	Lysander awakens and loves Helena. He now hates Hermia. Hermia awakens from a nightmare that has Lysander laughing while a serpent eats her heart. She also doesn’t want to be assaulted in the woods.	Act 2, Scene i  p____
Condensation = joining 2 or more images into 1	Freud paragraph 7	Hermia’s dream combines an image of a snake attacking with fear of being taken advantage of by Lysander	Act 2, Scene i  p____





Activity

## 2 Reading Act III of *A Midsummer Night's Dream*

---

Locate your “Follow the Love” chart from Lesson 2. Your arrows reflected who loved whom at the end of Act I. At the end of Act II after some misplaced “love juice” there was a change in the lovers. Use the chart below to draw arrows between the names based on what has happened in Act II.

Theseus	L	Hippolyta
	O	
	V	
Hermia	E	Lysander
Helena	S	Demetrius
Oberon		Titania
Bottom		

The action picks up in Act III. After reading and annotating Act III, draw and label new arrows connecting the lovers at the end of Act III. (Clue: remember the four Athenian lovers are asleep at the end of Act III and do not awaken until Act IV.)

Read and annotate Act III (scenes 1 and 2) of the play. Be sure to identify words that you will need to know to understand the dialogue. In the right column, write your notes of what the characters are saying and doing. Both scenes also take place in the woods outside Athens. Make sure that you understand the different interactions and pay attention to which characters are in love with other characters. After completing your reading and annotating, answer the questions that follow about Act III.

**ACT III**  
**SCENE I. The wood. TITANIA lying asleep.**

*Enter QUINCE, SNUG, BOTTOM, FLUTE, SNOUT, and STARVELING*

**BOTTOM**  
Are we all met?

**QUINCE**  
Pat, pat; and here's a marvellous convenient place for our rehearsal. This green plot shall be our stage, this hawthorn-brake our tiring-house; and we will do it in action as we will do it before the duke.

**BOTTOM**  
Peter Quince,--

**QUINCE**  
What sayest thou, bully Bottom?

**BOTTOM**  
There are things in this comedy of Pyramus and Thisby that will never please. First, Pyramus must draw a sword to kill himself; which the ladies cannot abide. How answer you that?

**SNOUT**  
By'r lakin, a parlous fear.

**STARVELING**  
I believe we must leave the killing out, when all is done.

**BOTTOM**  
Not a whit: I have a device to make all well. Write me a prologue; and let the prologue seem to say, we will do no harm with our swords, and that Pyramus is not killed indeed; and, for the more better assurance, tell them that I, Pyramus, am not Pyramus, but Bottom the weaver: this will put them out of fear.

**QUINCE**  
Well, we will have such a prologue; and it shall be written in eight and six.

**BOTTOM**  
No, make it two more; let it be written in eight and eight.

**SNOUT**  
Will not the ladies be afeard of the lion?

**STARVELING**  
I fear it, I promise you.

**BOTTOM**  
Masters, you ought to consider with yourselves: to bring in--God shield us!--a lion among ladies, is a most dreadful thing; for there is not a more fearful

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

wild-fowl than your lion living; and we ought to look to 't.

**SNOUT**

Therefore another prologue must tell he is not a lion.

**BOTTOM**

Nay, you must name his name, and half his face must be seen through the lion's neck: and he himself must speak through, saying thus, or to the same defect,--'Ladies,'--or 'Fair-ladies--I would wish You,'--or 'I would request you,'--or 'I would entreat you,--not to fear, not to tremble: my life for yours. If you think I come hither as a lion, it were pity of my life: no I am no such thing; I am a man as other men are;' and there indeed let him name his name, and tell them plainly he is Snug the joiner.

**QUINCE**

Well it shall be so. But there is two hard things; that is, to bring the moonlight into a chamber; for, you know, Pyramus and Thisby meet by moonlight.

**SNOUT**

Doth the moon shine that night we play our play?

**BOTTOM**

A calendar, a calendar! look in the almanac; find out moonshine, find out moonshine.

**QUINCE**

Yes, it doth shine that night.

**BOTTOM**

Why, then may you leave a casement of the great chamber window, where we play, open, and the moon may shine in at the casement.

**QUINCE**

Ay; or else one must come in with a bush of thorns and a lanthorn, and say he comes to disfigure, or to present, the person of Moonshine. Then, there is another thing: we must have a wall in the great chamber; for Pyramus and Thisby says the story, did talk through the chink of a wall.

**SNOUT**

You can never bring in a wall. What say you, Bottom?

**BOTTOM**

Some man or other must present Wall: and let him have some plaster, or some loam, or some rough-cast about him, to signify wall; and let him hold his fingers thus, and through that cranny shall Pyramus and Thisby whisper.

**QUINCE**

If that may be, then all is well. Come, sit down,

Lined writing area for student notes.

every mother’s son, and rehearse your parts.  
Pyramus, you begin: when you have spoken your  
speech, enter into that brake: and so every one  
according to his cue.

*Enter PUCK behind*

**PUCK**

What hempen home-spuns have we swaggering here,  
So near the cradle of the fairy queen?  
What, a play toward! I’ll be an auditor;  
An actor too, perhaps, if I see cause.

**QUINCE**

Speak, Pyramus. Thisby, stand forth.

**BOTTOM**

Thisby, the flowers of odious savours sweet,--

**QUINCE**

Odours, odours.

**BOTTOM**

--odours savours sweet:  
So hath thy breath, my dearest Thisby dear.  
But hark, a voice! stay thou but here awhile,  
And by and by I will to thee appear.

*Exit*

**PUCK**

A stranger Pyramus than e’er played here.

*Exit*

**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.

**FLUTE**

Most radiant Pyramus, most lily-white of hue,  
Of colour like the red rose on triumphant brier,  
Most brisky juvenal and eke most lovely Jew,  
As true as truest horse that yet would never tire,  
I’ll meet thee, Pyramus, at Ninny’s tomb.

**QUINCE**

‘Ninus’ tomb,’ man: why, you must not speak that  
yet; that you answer to Pyramus: you speak all your  
part at once, cues and all Pyramus enter: your cue  
is past; it is, ‘never tire.’

Horizontal lines for student writing.

**FLUTE**

O,--As true as truest horse, that yet would never tire.

*Re-enter PUCK, and BOTTOM with an ass's head*

**BOTTOM**

If I were fair, Thisby, I were only thine.

**QUINCE**

O monstrous! O strange! we are haunted. Pray, masters! fly, masters! Help!

*Exeunt QUINCE, SNUG, FLUTE, SNOUT, and STARVELING*

**PUCK**

I'll follow you, I'll lead you about a round,  
Through bog, through bush, through brake, through brier:

Sometime a horse I'll be, sometime a hound,  
A hog, a headless bear, sometime a fire;  
And neigh, and bark, and grunt, and roar, and burn,  
Like horse, hound, hog, bear, fire, at every turn.

*Exit*

**BOTTOM**

Why do they run away? this is a knavery of them to make me afeard.

*Re-enter SNOUT*

**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?

*Exit SNOUT*

*Re-enter QUINCE*

**QUINCE**

Bless thee, Bottom! bless thee! thou art translated.

*Exit*

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---



I'll give thee fairies to attend on thee,  
And they shall fetch thee jewels from the deep,  
And sing while thou on pressed flowers dost sleep;  
And I will purge thy mortal grossness so  
That thou shalt like an airy spirit go.  
Peaseblossom! Cobweb! Moth! and Mustardseed!

*Enter 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;  
Hop in his walks and gambol in his eyes;  
Feed him with apricocks and dewberries,  
With purple grapes, green figs, and mulberries;  
The honey-bags steal from the humble-bees,  
And for night-tapers crop their waxen thighs  
And light them at the fiery glow-worm's eyes,  
To have my love to bed and to arise;  
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!

**BOTTOM**

I cry your worship's mercy, heartily: I beseech your  
worship's name.

**COBWEB**

Cobweb.

**BOTTOM**

I shall desire you of more acquaintance, good Master

Blank lined area for student notes, consisting of 20 horizontal lines.

Cobweb: if I cut my finger, I shall make bold with you. Your name, honest gentleman?

**PEASEBLOSSOM**

Peaseblossom.

**BOTTOM**

I pray you, commend me to Mistress Squash, your mother, and to Master Peascod, your father. Good Master Peaseblossom, I shall desire you of more acquaintance too. Your name, I beseech you, sir?

**MUSTARDSEED**

Mustardseed.

**BOTTOM**

Good Master Mustardseed, I know your patience well: that same cowardly, giant-like ox-beef hath devoured many a gentleman of your house: I promise you your kindred had made my eyes water ere now. I desire your more acquaintance, good Master Mustardseed.

**TITANIA**

Come, wait upon him; lead him to my bower.  
The moon methinks looks with a watery eye;  
And when she weeps, weeps every little flower,  
Lamenting some enforced chastity.  
Tie up my love's tongue bring him silently.  
*Exeunt*

**SCENE II. Another part of the wood.**

*Enter OBERON*

**OBERON**

I wonder if Titania be awaked;  
Then, what it was that next came in her eye,  
Which she must dote on in extremity.  
Enter PUCK  
Here comes my messenger.  
How now, mad spirit!  
What night-rule now about this haunted grove?

**PUCK**

My mistress with a monster is in love.  
Near to her close and consecrated bower,  
While she was in her dull and sleeping hour,  
A crew of patches, rude mechanicals,  
That work for bread upon Athenian stalls,  
Were met together to rehearse a play  
Intended for great Theseus' nuptial-day.  
The shallowest thick-skin of that barren sort,

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---



Who Pyramus presented, in their sport  
 Forsook his scene and enter'd in a brake  
 When I did him at this advantage take,  
 An ass's nole I fixed on his head:  
 Anon his Thisbe must be answered,  
 And forth my mimic comes. When they him spy,  
 As wild geese that the creeping fowler eye,  
 Or russet-pated choughs, many in sort,  
 Rising and cawing at the gun's report,  
 Sever themselves and madly sweep the sky,  
 So, at his sight, away his fellows fly;  
 And, at our stamp, here o'er and o'er one falls;  
 He murder cries and help from Athens calls.  
 Their sense thus weak, lost with their fears  
 thus strong,  
 Made senseless things begin to do them wrong;  
 For briars and thorns at their apparel snatch;  
 Some sleeves, some hats, from yielders all  
 things catch.

I led them on in this distracted fear,  
 And left sweet Pyramus translated there:  
 When in that moment, so it came to pass,  
 Titania waked and straightway loved an ass.

**OBERON**

This falls out better than I could devise.  
 But hast thou yet latch'd the Athenian's eyes  
 With the love-juice, as I did bid thee do?

**PUCK**

I took him sleeping,--that is finish'd too,--  
 And the Athenian woman by his side:  
 That, when he waked, of force she must be eyed.

*Enter HERMIA and DEMETRIUS*

**OBERON**

Stand close: this is the same Athenian.

**PUCK**

This is the woman, but not this the man.

**DEMETRIUS**

O, why rebuke you him that loves you so?  
 Lay breath so bitter on your bitter foe.

**HERMIA**

Now I but chide; but I should use thee worse,  
 For thou, I fear, hast given me cause to curse,  
 If thou hast slain Lysander in his sleep,  
 Being o'er shoes in blood, plunge in the deep,  
 And kill me too.

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

The sun was not so true unto the day  
As he to me: would he have stolen away  
From sleeping Hermia? I'll believe as soon  
This whole earth may be bored and that the moon  
May through the centre creep and so displease  
Her brother's noontide with Antipodes.  
It cannot be but thou hast murder'd him;  
So should a murderer look, so dead, so grim.

**DEMETRIUS**

So should the murder'd look, and so should I,  
Pierced through the heart with your stern cruelty:  
Yet you, the murderer, look as bright, as clear,  
As yonder Venus in her glimmering sphere.

**HERMIA**

What's this to my Lysander? where is he?  
Ah, good Demetrius, wilt thou give him me?

**DEMETRIUS**

I had rather give his carcass to my hounds.

**HERMIA**

Out, dog! out, cur! thou drivest me past the bounds  
Of maiden's patience. Hast thou slain him, then?  
Henceforth be never number'd among men!  
O, once tell true, tell true, even for my sake!  
Durst thou have look'd upon him being awake,  
And hast thou kill'd him sleeping? O brave touch!  
Could not a worm, an adder, do so much?  
An adder did it; for with doubler tongue  
Than thine, thou serpent, never adder stung.

**DEMETRIUS**

You spend your passion on a misprised mood:  
I am not guilty of Lysander's blood;  
Nor is he dead, for aught that I can tell.

**HERMIA**

I pray thee, tell me then that he is well.

**DEMETRIUS**

An if I could, what should I get therefore?

**HERMIA**

A privilege never to see me more.  
And from thy hated presence part I so:  
See me no more, whether he be dead or no.

*Exit*

**DEMETRIUS**

There is no following her in this fierce vein:  
Here therefore for a while I will remain.  
So sorrow's heaviness doth heavier grow

For debt that bankrupt sleep doth sorrow owe:  
Which now in some slight measure it will pay,  
If for his tender here I make some stay.

*Lies down and sleeps*

**OBERON**

What hast thou done? thou hast mistaken quite  
And laid the love-juice on some true-love's sight:  
Of thy misprision must perforce ensue  
Some true love turn'd and not a false turn'd true.

**PUCK**

Then fate o'er-rules, that, one man holding troth,  
A million fail, confounding oath on oath.

**OBERON**

About the wood go swifter than the wind,  
And Helena of Athens look thou find:  
All fancy-sick she is and pale of cheer,  
With sighs of love, that costs the fresh blood dear:  
By some illusion see thou bring her here:  
I'll charm his eyes against she do appear.

**PUCK**

I go, I go; look how I go,  
Swifter than arrow from the Tartar's bow.

*Exit*

**OBERON**

Flower of this purple dye,  
Hit with Cupid's archery,  
Sink in apple of his eye.  
When his love he doth espy,  
Let her shine as gloriously  
As the Venus of the sky.  
When thou wakest, if she be by,  
Beg of her for remedy.

*Re-enter PUCK*

**PUCK**

Captain of our fairy band,  
Helena is here at hand;  
And the youth, mistook by me,  
Pleading for a lover's fee.  
Shall we their fond pageant see?  
Lord, what fools these mortals be!

Horizontal lines for writing notes.

**OBERON**

Stand aside: the noise they make  
 Will cause Demetrius to awake.

**PUCK**

Then will two at once woo one;  
 That must needs be sport alone;  
 And those things do best please me  
 That befall preposterously.

*Enter LYSANDER and HELENA*

**LYSANDER**

Why should you think that I should woo in scorn?  
 Scorn and derision never come in tears:  
 Look, when I vow, I weep; and vows so born,  
 In their nativity all truth appears.  
 How can these things in me seem scorn to you,  
 Bearing the badge of faith, to prove them true?

**HELENA**

You do advance your cunning more and more.  
 When truth kills truth, O devilish-holy fray!  
 These vows are Hermia's: will you give her o'er?  
 Weigh oath with oath, and you will nothing weigh:  
 Your vows to her and me, put in two scales,  
 Will even weigh, and both as light as tales.

**LYSANDER**

I had no judgment when to her I swore.

**HELENA**

Nor none, in my mind, now you give her o'er.

**LYSANDER**

Demetrius loves her, and he loves not you.

**DEMETRIUS**

[Awaking] O Helena, goddess, nymph, perfect, divine!  
 To what, my love, shall I compare thine eyne?  
 Crystal is muddy. O, how ripe in show  
 Thy lips, those kissing cherries, tempting grow!  
 That pure congealed white, high Taurus snow,  
 Fann'd with the eastern wind, turns to a crow  
 When thou hold'st up thy hand: O, let me kiss  
 This princess of pure white, this seal of bliss!

**HELENA**

O spite! O hell! I see you all are bent  
 To set against me for your merriment:  
 If you we re civil and knew courtesy,  
 You would not do me thus much injury.  
 Can you not hate me, as I know you do,  
 But you must join in souls to mock me too?

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

If you were men, as men you are in show,  
 You would not use a gentle lady so;  
 To vow, and swear, and superpraise my parts,  
 When I am sure you hate me with your hearts.  
 You both are rivals, and love Hermia;  
 And now both rivals, to mock Helena:  
 A trim exploit, a manly enterprise,  
 To conjure tears up in a poor maid's eyes  
 With your derision! none of noble sort  
 Would so offend a virgin, and extort  
 A poor soul's patience, all to make you sport.

**LYSANDER**

You are unkind, Demetrius; be not so;  
 For you love Hermia; this you know I know:  
 And here, with all good will, with all my heart,  
 In Hermia's love I yield you up my part;  
 And yours of Helena to me bequeath,  
 Whom I do love and will do till my death.

**HELENA**

Never did mockers waste more idle breath.

**DEMETRIUS**

Lysander, keep thy Hermia; I will none:  
 If e'er I loved her, all that love is gone.  
 My heart to her but as guest-wise sojourn'd,  
 And now to Helen is it home return'd,  
 There to remain.

**LYSANDER**

Helen, it is not so.

**DEMETRIUS**

Disparage not the faith thou dost not know,  
 Lest, to thy peril, thou aby it dear.  
 Look, where thy love comes; yonder is thy dear.

*Re-enter HERMIA*

**HERMIA**

Dark night, that from the eye his function takes,  
 The ear more quick of apprehension makes;  
 Wherein it doth impair the seeing sense,  
 It pays the hearing double recompense.  
 Thou art not by mine eye, Lysander, found;  
 Mine ear, I thank it, brought me to thy sound  
 But why unkindly didst thou leave me so?

**LYSANDER**

Why should he stay, whom love doth press to go?

**HERMIA**

What love could press Lysander from my side?

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

**LYSANDER**

Lysander's love, that would not let him bide,  
 Fair Helena, who more engilds the night  
 Than all you fiery oes and eyes of light.  
 Why seek'st thou me? could not this make thee know,  
 The hate I bear thee made me leave thee so?

**HERMIA**

You speak not as you think: it cannot be.

**HELENA**

Lo, she is one of this confederacy!  
 Now I perceive they have conjoin'd all three  
 To fashion this false sport, in spite of me.  
 Injurious Hermia! most ungrateful maid!  
 Have you conspired, have you with these contrived  
 To bait me with this foul derision?  
 Is all the counsel that we two have shared,  
 The sisters' vows, the hours that we have spent,  
 When we have chid the hasty-footed time  
 For parting us,--O, is it all forgot?  
 All school-days' friendship, childhood innocence?  
 We, Hermia, like two artificial gods,  
 Have with our needles created both one flower,  
 Both on one sampler, sitting on one cushion,  
 Both warbling of one song, both in one key,  
 As if our hands, our sides, voices and minds,  
 Had been incorporate. So we grow together,  
 Like to a double cherry, seeming parted,  
 But yet an union in partition;  
 Two lovely berries moulded on one stem;  
 So, with two seeming bodies, but one heart;  
 Two of the first, like coats in heraldry,  
 Due but to one and crowned with one crest.  
 And will you rent our ancient love asunder,  
 To join with men in scorning your poor friend?  
 It is not friendly, 'tis not maidenly:  
 Our sex, as well as I, may chide you for it,  
 Though I alone do feel the injury.

**HERMIA**

I am amazed at your passionate words.  
 I scorn you not: it seems that you scorn me.

**HELENA**

Have you not set Lysander, as in scorn,  
 To follow me and praise my eyes and face?  
 And made your other love, Demetrius,  
 Who even but now did spurn me with his foot,  
 To call me goddess, nymph, divine and rare,  
 Precious, celestial? Wherefore speaks he this

To her he hates? and wherefore doth Lysander  
 Deny your love, so rich within his soul,  
 And tender me, forsooth, affection,  
 But by your setting on, by your consent?  
 What thought I be not so in grace as you,  
 So hung upon with love, so fortunate,  
 But miserable most, to love unloved?  
 This you should pity rather than despise.

**HERNIA**

I understand not what you mean by this.

**HELENA**

Ay, do, persevere, counterfeit sad looks,  
 Make mouths upon me when I turn my back;  
 Wink each at other; hold the sweet jest up:  
 This sport, well carried, shall be chronicled.  
 If you have any pity, grace, or manners,  
 You would not make me such an argument.  
 But fare ye well: 'tis partly my own fault;  
 Which death or absence soon shall remedy.

**LYSANDER**

Stay, gentle Helena; hear my excuse:  
 My love, my life my soul, fair Helena!

**HELENA**

O excellent!

**HERMIA**

Sweet, do not scorn her so.

**DEMETRIUS**

If she cannot entreat, I can compel.

**LYSANDER**

Thou canst compel no more than she entreat:  
 Thy threats have no more strength than her weak  
 prayers.

Helen, I love thee; by my life, I do:  
 I swear by that which I will lose for thee,  
 To prove him false that says I love thee not.

**DEMETRIUS**

I say I love thee more than he can do.

**LYSANDER**

If thou say so, withdraw, and prove it too.

**DEMETRIUS**

Quick, come!

**HERMIA**

Lysander, whereto tends all this?

**LYSANDER**

Away, you Ethiopel!

**DEMETRIUS**

No, no; sir;

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

Seem to break loose; take on as you would follow,  
But yet come not: you are a tame man, go!

**LYSANDER**

Hang off, thou cat, thou burr! vile thing, let loose,  
Or I will shake thee from me like a serpent!

**HERMIA**

Why are you grown so rude? what change is this?  
Sweet love,--

**LYSANDER**

Thy love! out, tawny Tartar, out!  
Out, loathed medicine! hated potion, hence!

**HERMIA**

Do you not jest?

**HELENA**

Yes, sooth; and so do you.

**LYSANDER**

Demetrius, I will keep my word with thee.

**DEMETRIUS**

I would I had your bond, for I perceive  
A weak bond holds you: I'll not trust your word.

**LYSANDER**

What, should I hurt her, strike her, kill her dead?  
Although I hate her, I'll not harm her so.

**HERMIA**

What, can you do me greater harm than hate?  
Hate me! wherefore? O me! what news, my love!  
Am not I Hermia? are not you Lysander?  
I am as fair now as I was erewhile.

Since night you loved me; yet since night you left me:

Why, then you left me--O, the gods forbid!--

In earnest, shall I say?

**LYSANDER**

Ay, by my life;  
And never did desire to see thee more.  
Therefore be out of hope, of question, of doubt;  
Be certain, nothing truer; 'tis no jest  
That I do hate thee and love Helena.

**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!  
Have you no modesty, no maiden shame,  
No touch of bashfulness? What, will you tear  
Impatient answers from my gentle tongue?  
Fie, fie! you counterfeit, you puppet, you!

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---



**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.

**HELENA**

Good Hermia, do not be so bitter with me.  
I evermore did love you, Hermia,  
Did ever keep your counsels, 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 chid me hence 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.

**LYSANDER**

Be not afraid; she shall not harm thee, Helena.

**DEMETRIUS**

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 suffer her to flout me thus?  
Let me come to her.

**LYSANDER**

Get you gone, you dwarf;  
You minimus, of hindering knot-grass made;  
You bead, you acorn.

**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 aby it.

**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 jole.

*Exeunt LYSANDER and DEMETRIUS*

**HERMIA**

You, mistress, all this coil is 'long 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.

*Exit*

**HERMIA**

I am amazed, and know not what to say.

*Exit*

**OBERON**

This is thy negligence: still thou mistakest,  
Or else committ'st thy knaveries wilfully.

Horizontal lines for student notes.

**PUCK**

Believe me, king of shadows, I mistook.  
 Did not you tell me I should know the man  
 By the Athenian garment be had on?  
 And so far blameless proves my enterprise,  
 That I have 'nointed an Athenian's eyes;  
 And so far am I glad it so did sort  
 As this their jangling I esteem a sport.

**OBERON**

Thou see'st these lovers seek a place to fight:  
 Hie therefore, Robin, overcast the night;  
 The starry welkin cover thou anon  
 With drooping fog as black as Acheron,  
 And lead these testy rivals so astray  
 As one come not within another's way.  
 Like to Lysander sometime frame thy tongue,  
 Then stir Demetrius up with bitter wrong;  
 And sometime rail thou like Demetrius;  
 And from each other look thou lead them thus,  
 Till o'er their brows death-counterfeiting sleep  
 With leaden legs and batty wings doth creep:  
 Then crush this herb into Lysander's eye;  
 Whose liquor hath this virtuous property,  
 To take from thence all error with his might,  
 And make his eyeballs roll with wonted sight.  
 When they next wake, all this derision  
 Shall seem a dream and fruitless vision,  
 And back to Athens shall the lovers wend,  
 With league whose date till death shall never end.  
 Whiles I in this affair do thee employ,  
 I'll to my queen and beg her Indian boy;  
 And then I will her charmed eye release  
 From monster's view, and all things shall be peace.

**PUCK**

My fairy lord, this must be done with haste,  
 For night's swift dragons cut the clouds full fast,  
 And yonder shines Aurora's harbinger;  
 At whose approach, ghosts, wandering here and there,  
 Troop home to churchyards: damned spirits all,  
 That in crossways and floods have burial,  
 Already to their wormy beds are gone;  
 For fear lest day should look their shames upon,  
 They willfully themselves exile from light  
 And must for aye consort with black-brow'd night.

**OBERON**

But we are spirits of another sort:  
 I with the morning's love have oft made sport,

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

And, like a forester, the groves may tread,  
Even till the eastern gate, all fiery-red,  
Opening on Neptune with fair blessed beams,  
Turns into yellow gold his salt green streams.  
But, notwithstanding, haste; make no delay:  
We may effect this business yet ere day.

*Exit*

**PUCK**

Up and down, up and down,  
I will lead them up and down:  
I am fear'd in field and town:  
Goblin, lead them up and down.  
Here comes one.

*Re-enter LYSANDER*

**LYSANDER**

Where art thou, proud Demetrius? speak thou now.

**PUCK**

Here, villain; drawn and ready. Where art thou?

**LYSANDER**

I will be with thee straight.

**PUCK**

Follow me, then,  
To plainer ground.

*Exit LYSANDER, as following the voice*

*Re-enter DEMETRIUS*

**DEMETRIUS**

Lysander! speak again:  
Thou runaway, thou coward, art thou fled?  
Speak! In some bush? Where dost thou hide thy head?

**PUCK**

Thou coward, art thou bragging to the stars,  
Telling the bushes that thou look'st for wars,  
And wilt not come? Come, recreant; come, thou child;  
I'll whip thee with a rod: he is defiled  
That draws a sword on thee.

**DEMETRIUS**

Yea, art thou there?

**PUCK**

Follow my voice: we'll try no manhood here.

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

*Exeunt*

*Re-enter LYSANDER*

**LYSANDER**

He goes before me and still dares me on:  
When I come where he calls, then he is gone.  
The villain is much lighter-heel'd than I:  
I follow'd fast, but faster he did fly;  
That fallen am I in dark uneven way,  
And here will rest me.

*Lies down*

Come, thou gentle day!  
For if but once thou show me thy grey light,  
I'll find Demetrius and revenge this spite.

*Sleeps*

*Re-enter PUCK and DEMETRIUS*

**PUCK**

Ho, ho, ho! Coward, why comest thou not?

**DEMETRIUS**

Abide me, if thou darest; for well I wot  
Thou runn'st before me, shifting every place,  
And darest not stand, nor look me in the face.  
Where art thou now?

**PUCK**

Come hither: I am here.

**DEMETRIUS**

Nay, then, thou mock'st me. Thou shalt buy this dear,  
If ever I thy face by daylight see:

Now, go thy way. Faintness constraineth me  
To measure out my length on this cold bed.  
By day's approach look to be visited.

*Lies down and sleeps*

*Re-enter HELENA*

**HELENA**

O weary night, O long and tedious night,  
Abate thy hour! Shine comforts from the east,  
That I may back to Athens by daylight,

A series of horizontal lines on the right side of the page, intended for student notes or answers.

From these that my poor company detest:  
And sleep, that sometimes shuts up sorrow’s eye,  
Steal me awhile from mine own company.  
Lies down and sleeps

**PUCK**

Yet but three? Come one more;  
Two of both kinds make up four.  
Here she comes, curst and sad:  
Cupid is a knavish lad,  
Thus to make poor females mad.

*Re-enter HERMIA*

**HERMIA**

Never so weary, never so in woe,  
Bedabbled with the dew and torn with briers,  
I can no further crawl, no further go;  
My legs can keep no pace with my desires.  
Here will I rest me till the break of day.  
Heavens shield Lysander, if they mean a fray!  
Lies down and sleeps

**PUCK**

On the ground  
Sleep sound:  
I’ll apply  
To your eye,  
Gentle lover, remedy.

*Squeezing the juice on LYSANDER’s eyes*

When thou wakest,  
Thou takest  
True delight  
In the sight  
Of thy former lady’s eye:  
And the country proverb known,  
That every man should take his own,  
In your waking shall be shown:  
Jack shall have Jill;  
Nought shall go ill;  
The man shall have his mare again, and all shall be well.

*Exit*

Horizontal lines for writing notes.



**ACT III SHORT ANSWER STUDY GUIDE QUESTIONS (Answer in complete sentences)**

Based on your reading and annotation of this scene, answer the following questions in complete sentences. Be prepared to share your answers in class discussion

1. Why does Bottom want a prologue written for the play?

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

2. What has Puck done to Bottom?

---

---

---

---

3. What news does Puck bring Oberon?

---

---

---

---

4. Why does Oberon send Puck to fetch Helena?

---

---

---

---



5. What is Helena's situation at this point in the play?

---

---

---

6. What does Helena suppose of Hermia?

---

---

---

7. What does Hermia think Helena has done?

---

---

---

8. Why does Oberon send Puck to confuse the two young men?

---

---

---

9. What remedy corrects the crossed-loved couples?

---

---

---

Activity

### 3 Vocabulary

**Directions:** Choose ONE of the words from the list in the box below and ONE unfamiliar word from Act III. For each of your words, complete the chart below. Remember to use the context of the word (the sentence in which it is found) to help you understand the dictionary definition.

Choice words and the page numbers on which they can be found:

prologue                      casement                      conjoin                      adder  
odious                          chide                              shrew

Word I have chosen from the list above:	Rate My Understanding (circle one):  Know It    Sort of Know It    Don't Know It at All
Context (including line): <hr/> <hr/>	
Dictionary Definition: <hr/> <hr/>	
What in the world does that mean? <hr/> <hr/>	
My sense of the word including the context and the dictionary definition: <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>	

LESSON 4

Word I have chosen from Act III:	Rate My Understanding (circle one):  Know It    Sort of Know It    Don't Know It at All
Context (including line):  _____  _____  _____	
Dictionary Definition:  _____  _____	
What in the world does that mean?  _____  _____	
My sense of the word including the context and the dictionary definition:  _____  _____  _____  _____  _____  _____  _____  _____  _____	

Activity

## 4 Character Study in Social Media

---

You have just finished reading and discussion Act III of *A Midsummer Night's Dream*. Several characters have been enchanted and are now behaving differently from previous scenes. Twenty-first century social media has become the primary means of communication for millions of people around the world. People who had difficulty in communicating in formal writing or in conversation have found a new way of expressing their feelings. What if social media existed in Shakespeare's time? Choose two characters from Act III and write a one-page social media entry: blog post, text, tweet, e-mail, etc. that accurately expresses your feelings about another character based on what has occurred in Act III. You can also have a dialogue between two characters (back and forth) based on their behaviors during Act III. You may use (but be able to translate) any abbreviations you use that are common to the medium. Whatever medium you choose, your writing must accurately portray the feelings of the characters based on Act III. Write your responses in your Academic Notebook.

Characters to choose from:

Puck

Oberon

Titania

Bottom

Hermia

Helena

Lysander

Demetrius

Bonus Activity: On the next page, do an additional post from the perspective of Peter Quince based on his experience in the woods during Act III (5 points).



Activity

# 5 Connecting Text and Literary Commentary

---

Turn to the commentary on the play by Simon Callow on page \_\_\_ in your Academic Notebook. With a partner, read and annotate paragraphs 3, 4 and 5 up to the sentence that ends, “paramour of Titania, Queen of the fairies.” Along the way, make sure you find out what the following words mean (All three terms are in paragraph 5.):

**Brechtian**

**dramaturg manqué**

**Pirandellian**

After discussing the paragraphs assigned, write a short summary below of what you think Simon Callow wants the reader to know about the workmen so far in the play.

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

## Lesson 5

# Act IV and Independent Research

### In this lesson, you will . . .

---

read Act IV of *A Midsummer Night's Dream*, and there will also be a short quiz based on your reading of Act IV. Next, you will begin to research additional information on dream analysis to add to your notes and essay plan. You will review important information on the reliability of internet resources and conduct independent research. For this lesson, you will need access to the internet and search engines allowable by your school's policy. The research can be completed outside of the classroom, in class using laptops, tablets or computers, or in a computer lab. Your teacher will let you know how the research will be done.





### Internet Domains

Each Internet address, or URL belongs to a specific “domain,” that indicates the site’s purpose or mission. Review the common domains (which appear in the Academic Notebook):

- .org – An advocacy web site such as a not-for-profit organization
- .com – A business or commercial group (a personal site)
- .net – A site for a network organization or Internet service provider
- .edu – A site affiliated with a higher education institution
- .gov – A federal government site
- .il.us – A state government site that may also include public schools and community colleges
- .uk – (United Kingdom) or a site originating in another country as indicated by a two-letter code

Which of these types of sites would be more likely to have accurate and factual information?

---

---

---

---

---

Which of these sites might not have all the facts about a particular subject?

---

---

---

---

---

### Tips for Identifying a Reliable Source:

Authority – find information about the author: Name, affiliation with an organization or institution; does the author list his/her credentials? Are they relevant to the information presented?

Currency – Is the information current? When was this posted or created; are the links current?

Functionality – Is the site easy to navigate? Can you move between links easily; are there options to return to the home page or top of the page?

Accuracy and Objectivity – Is the information correct? Are there sources for factual information or statistics? Does the page give a particular point of view or is there bias? Is there advertising in the page that is connected to the content on the page?

**Begin your internet search. Use your planning pages from Lesson 4 to continue to add notes about dreams and dream theory.**

Activity

**2** Discussion of Act IV

As you begin to read and annotate Act IV use these discussion questions to help you to understand the plot. Write in your answers to these questions as you read.

1. How does Oberon feel about Titania based on his speech on page\_\_\_?

---

---

---

2. How are the conflicts between Oberon and Titania and the four lovers resolved?

---

---

---

3. What explanation does Demetrius give to the Duke and Egeus to explain his feelings?

---

---

---

4. Translate Bottom's speech at the end of scene 1.

---

---

---

---

5. What news does Bottom bring to the workmen at the end of scene 2?

---

---

---

---

**ACT IV**

**SCENE I. The same. LYSANDER, DEMETRIUS,  
HELENA, and HERMIA** (lying asleep.)

*Enter TITANIA and BOTTOM; PEASEBLOSSOM,  
COBWEB, MOTH, MUSTARDSEED, and other Fairies  
attending; OBERON behind unseen*

**TITANIA**

Come, sit thee down upon this flowery bed,  
While I thy amiable cheeks do coy,  
And stick musk-roses in thy sleek smooth head,  
And kiss thy fair large ears, my gentle joy.

**BOTTOM**

Where's Peaseblossom?

**PEASEBLOSSOM**

Ready.

**BOTTOM**

Scratch my head Peaseblossom. Where's Mounsieur  
Cobweb?

**COBWEB**

Ready.

**BOTTOM**

Mounsieur Cobweb, good mounsieur, get you your  
weapons in your hand, and kill me a red-hipped  
humble-bee on the top of a thistle; and, good  
mounsieur, bring me the honey-bag. Do not fret  
yourself too much in the action, mounsieur; and,  
good mounsieur, have a care the honey-bag break not;  
I would be loath to have you overflown with a  
honey-bag, signior. Where's Mounsieur Mustardseed?

**MUSTARDSEED**

Ready.

**BOTTOM**

Give me your neaf, Mounsieur Mustardseed. Pray you,  
leave your courtesy, good mounsieur.

**MUSTARDSEED**

What's your Will?

**BOTTOM**

Nothing, good mounsieur, but to help Cavalery Cobweb  
to scratch. I must to the barber's, monsieur; for  
methinks I am marvellous hairy about the face; and I  
am such a tender ass, if my hair do but tickle me,  
I must scratch.

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

**TITANIA**

What, wilt thou hear some music,  
my sweet love?

**BOTTOM**

I have a reasonable good ear in music. Let's have  
the tongs and the bones.

**TITANIA**

Or say, sweet love, what thou desirest to eat.

**BOTTOM**

Truly, a peck of provender: I could munch your good  
dry oats. Methinks I have a great desire to a bottle  
of hay: good hay, sweet hay, hath no fellow.

**TITANIA**

I have a venturous fairy that shall seek  
The squirrel's hoard, and fetch thee new nuts.

**BOTTOM**

I had rather have a handful or two of dried peas.  
But, I pray you, let none of your people stir me:  
I have an exposition of sleep come upon me.

**TITANIA**

Sleep thou, and I will wind thee in my arms.  
Fairies, begone, and be all ways away.

*Exeunt fairies*

So doth the woodbine the sweet honeysuckle  
Gently entwist; the female ivy so  
Enrings the barky fingers of the elm.  
O, how I love thee! how I dote on thee!

*They sleep*

*Enter PUCK*

**OBBERON**

[Advancing] Welcome, good Robin.  
See'st thou this sweet sight?  
Her dotage now I do begin to pity:  
For, meeting her of late behind the wood,  
Seeking sweet favours from this hateful fool,  
I did upbraid her and fall out with her;  
For she his hairy temples then had rounded  
With a coronet of fresh and fragrant flowers;  
And that same dew, which sometime on the buds  
Was wont to swell like round and orient pearls,  
Stood now within the pretty flowerets' eyes  
Like tears that did their own disgrace bewail.

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

When I had at my pleasure taunted her  
 And she in mild terms begg'd my patience,  
 I then did ask of her her changeling child;  
 Which straight she gave me, and her fairy sent  
 To bear him to my bower in fairy land.  
 And now I have the boy, I will undo  
 This hateful imperfection of her eyes:  
 And, gentle Puck, take this transformed scalp  
 From off the head of this Athenian swain;  
 That, he awaking when the other do,  
 May all to Athens back again repair  
 And think no more of this night's accidents  
 But as the fierce vexation of a dream.  
 But first I will release the fairy queen.  
 Be as thou wast wont to be;  
 See as thou wast wont to see:  
 Dian's bud o'er Cupid's flower  
 Hath such force and blessed power.  
 Now, my Titania; wake you, my sweet queen.

**TITANIA**

My Oberon! what visions have I seen!  
 Methought I was enamour'd of an ass.

**OBERON**

There lies your love.

**TITANIA**

How came these things to pass?  
 O, how mine eyes do loathe his visage now!

**OBERON**

Silence awhile. Robin, take off this head.  
 Titania, music call; and strike more dead  
 Than common sleep of all these five the sense.

**TITANIA**

Music, ho! music, such as charmeth sleep!

*Music, still*

**PUCK**

Now, when thou wakest, with thine  
 own fool's eyes peep.

**OBERON**

Sound, music! Come, my queen, take hands with me,  
 And rock the ground whereon these sleepers be.  
 Now thou and I are new in amity,  
 And will to-morrow midnight solemnly  
 Dance in Duke Theseus' house triumphantly,  
 And bless it to all fair prosperity:

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

There shall the pairs of faithful lovers be  
Wedded, with Theseus, all in jollity.

**PUCK**

Fairy king, attend, and mark:  
I do hear the morning lark.

**OBERON**

Then, my queen, in silence sad,  
Trip we after the night's shade:  
We the globe can compass soon,  
Swifter than the wandering moon.

**TITANIA**

Come, my lord, and in our flight  
Tell me how it came this night  
That I sleeping here was found  
With these mortals on the ground.

*Exeunt*

*Horns winded within*

*Enter THESEUS, HIPPOLYTA, EGEUS, and train*

**THESEUS**

Go, one of you, find out the forester;  
For now our observation is perform'd;  
And since we have the vaward of the day,  
My love shall hear the music of my hounds.  
Uncouple in the western valley; let them go:  
Dispatch, I say, and find the forester.

*Exit an Attendant*

We will, fair queen, up to the mountain's top,  
And mark the musical confusion  
Of hounds and echo in conjunction.

**HIPPOLYTA**

I was with Hercules and Cadmus once,  
When in a wood of Crete they bay'd the bear  
With hounds of Sparta: never did I hear  
Such gallant chiding: for, besides the groves,  
The skies, the fountains, every region near  
Seem'd all one mutual cry: I never heard  
So musical a discord, such sweet thunder.

**THESEUS**

My hounds are bred out of the Spartan kind,  
So flew'd, so sanded, and their heads are hung  
With ears that sweep away the morning dew;

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

Crook-knee'd, and dew-lapp'd like Thessalian bulls;  
 Slow in pursuit, but match'd in mouth like bells,  
 Each under each. A cry more tuneable  
 Was never holla'd to, nor cheer'd with horn,  
 In Crete, in Sparta, nor in Thessaly:  
 Judge when you hear. But, soft! what nymphs are  
 these?

**EGEUS**

My lord, this is my daughter here asleep;  
 And this, Lysander; this Demetrius is;  
 This Helena, old Nedar's Helena:  
 I wonder of their being here together.

**THESEUS**

No doubt they rose up early to observe  
 The rite of May, and hearing our intent,  
 Came here in grace our solemnity.  
 But speak, Egeus; is not this the day  
 That Hermia should give answer of her choice?

**EGEUS**

It is, my lord.

**THESEUS**

Go, bid the huntsmen wake them with their horns.

*Horns and shout within. LYSANDER, DEMETRIUS,  
 HELENA, and HERMIA wake and start up*

Good morrow, friends. Saint Valentine is past:  
 Begin these wood-birds but to couple now?

**LYSANDER**

Pardon, my lord.

**THESEUS**

I pray you all, stand up.  
 I know you two are rival enemies:  
 How comes this gentle concord in the world,  
 That hatred is so far from jealousy,  
 To sleep by hate, and fear no enmity?

**LYSANDER**

My lord, I shall reply amazedly,  
 Half sleep, half waking: but as yet, I swear,  
 I cannot truly say how I came here;  
 But, as I think,--for truly would I speak,  
 And now do I bethink me, so it is,--  
 I came with Hermia hither: our intent  
 Was to be gone from Athens, where we might,  
 Without the peril of the Athenian law.

**EGEUS**

Enough, enough, my lord; you have enough:

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---





**DEMETRIUS**

Are you sure  
That we are awake? It seems to me  
That yet we sleep, we dream. Do not you think  
The duke was here, and bid us follow him?

**HERMIA**

Yea; and my father.

**HELENA**

And Hippolyta.

**LYSANDER**

And he did bid us follow to the temple.

**DEMETRIUS**

Why, then, we are awake: let's follow him  
And by the way let us recount our dreams.

*Exeunt*

**BOTTOM**

[Awaking] 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:  
peradventure, to make it the more gracious, I shall  
sing it at her death.

*Exit*

**SCENE II. Athens. QUINCE'S house.**

*Enter QUINCE, FLUTE, SNOUT, and STARVELING*

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

**QUINCE**

Have you sent to Bottom's house ? is he come home yet?

**STARVELING**

He cannot be heard of. Out of doubt he is transported.

**FLUTE**

If he come not, then the play is marred: it goes not forward, doth it?

**QUINCE**

It is not possible: you have not a man in all Athens able to discharge Pyramus but he.

**FLUTE**

No, he hath simply the best wit of any handicraft man in Athens.

**QUINCE**

Yea and the best person too; and he is a very paramour for a sweet voice.

**FLUTE**

You must say 'paragon:' a paramour is, God bless us, a thing of naught.

*Enter SNUG*

**SNUG**

Masters, the duke is coming from the temple, and there is two or three lords and ladies more married: if our sport had gone forward, we had all been made men.

**FLUTE**

O sweet bully Bottom! Thus hath he lost sixpence a day during his life; he could not have 'scaped sixpence a day: an the duke had not given him sixpence a day for playing Pyramus, I'll be hanged; he would have deserved it: sixpence a day in Pyramus, or nothing.

Enter **BOTTOM**

**BOTTOM**

Where are these lads? where are these hearts?

**QUINCE**

Bottom! O most courageous day! O most happy hour!

**BOTTOM**

Masters, I am to discourse wonders: but ask me not what; for if I tell you, I am no true Athenian. I will tell you every thing, right as it fell out.

**QUINCE**

Let us hear, sweet Bottom.

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---



## Lesson 6

# Completing the Play and Developing the Final Essay

### In this lesson, you will . . .

---

read and discuss Act V of *A Midsummer Night's Dream*, review the impact of dreams in the play and begin to develop your final essay to respond to the unit prompt. In separate activities in this lesson, you will be able to continue to gather and organize information for your essay, write a short 3-5 paragraph essay on a topic, and expand your research.

You will begin to draft your essay using in-text references for the evidence you will use to support your position, develop a Works Cited page and conduct peer reviews of the first drafts of your essays. Using the results of the peer reviews, you will revise your work and complete a final draft to submit to your teacher. This essay is the culminating assignment for this unit and will count 25 percent of your grade for the unit. Pay close attention to the details in this lesson as a guide to developing your best response to the prompt.

Activity

# 1 Reading and Annotating Act V

Read and annotate Act V of *A Midsummer Night’s Dream* either independently or with your class per your teacher’s instructions. In either case, be prepared to discuss the plot and action of the play. After the reading of Act V, you participate in a discussion of the whole play.

<p><b>ACT V</b> <b>SCENE I. Athens. The palace of THESEUS.</b></p>	
<p><i>Enter THESEUS, HIPPOLYTA, PHILOSTRATE, Lords and Attendants</i></p>	
<p><b>HIPPOLYTA</b> 'Tis strange my Theseus, that these lovers speak of.</p>	
<p><b>THESEUS</b> More strange than true: I never may believe These antique fables, nor these fairy toys. Lovers and madmen have such seething brains, Such shaping fantasies, that apprehend More than cool reason ever comprehends. The lunatic, the lover and the poet Are of imagination all compact: One sees more devils than vast hell can hold, That is, the madman: the lover, all as frantic, Sees Helen’s beauty in a brow of Egypt: The poet’s eye, in fine frenzy rolling, Doth glance from heaven to earth, from earth to heaven; And as imagination bodies forth The forms of things unknown, the poet’s pen Turns them to shapes and gives to airy nothing A local habitation and a name. Such tricks hath strong imagination, That if it would but apprehend some joy, It comprehends some bringer of that joy; Or in the night, imagining some fear, How easy is a bush supposed a bear!</p>	
<p><b>HIPPOLYTA</b> But all the story of the night told over, And all their minds transfigured so together, More witnesseth than fancy’s images And grows to something of great constancy; But, howsoever, strange and admirable.</p>	
<p><b>THESEUS</b> Here come the lovers, full of joy and mirth.</p>	
<p><i>Enter LYSANDER, DEMETRIUS, HERMIA, and HELENA</i></p>	

Joy, gentle friends! joy and fresh days of love  
Accompany your hearts!

**LYSANDER**

More than to us  
Wait in your royal walks, your board, your bed!

**THESEUS**

Come now; what masques, what dances shall we  
have,

To wear away this long age of three hours  
Between our after-supper and bed-time?  
Where is our usual manager of mirth?  
What revels are in hand? Is there no play,  
To ease the anguish of a torturing hour?

Call Philostrate.

**PHILOSTRATE**

Here, mighty Theseus.

**THESEUS**

Say, what abridgement have you for this evening?  
What masque? what music? How shall we beguile  
The lazy time, if not with some delight?

**PHILOSTRATE**

There is a brief how many sports are ripe:  
Make choice of which your highness will see first.

*Giving a paper*

**THESEUS**

[Reads] 'The battle with the Centaurs, to be sung  
By an Athenian eunuch to the harp.'  
We'll none of that: that have I told my love,  
In glory of my kinsman Hercules.

*Reads*

'The riot of the tipsy Bacchanals,  
Tearing the Thracian singer in their rage.'  
That is an old device; and it was play'd  
When I from Thebes came last a conqueror.

*Reads*

'The thrice three Muses mourning for the death  
Of Learning, late deceased in beggary.'  
That is some satire, keen and critical,  
Not sorting with a nuptial ceremony.

*Reads*

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---



And what poor duty cannot do, noble respect  
 Takes it in might, not merit.  
 Where I have come, great clerks have purposed  
 To greet me with premeditated welcomes;  
 Where I have seen them shiver and look pale,  
 Make periods in the midst of sentences,  
 Throttle their practised accent in their fears  
 And in conclusion dumbly have broke off,  
 Not paying me a welcome. Trust me, sweet,  
 Out of this silence yet I pick'd a welcome;  
 And in the modesty of fearful duty  
 I read as much as from the rattling tongue  
 Of saucy and audacious eloquence.  
 Love, therefore, and tongue-tied simplicity  
 In least speak most, to my capacity.

*Re-enter PHILOSTRATE*

**PHILOSTRATE**  
 So please your grace, the Prologue is address'd.  
**THESEUS**  
 Let him approach.

*Flourish of trumpets*

*Enter QUINCE for the Prologue*

**Prologue**

If we offend, it is with our good will.  
 That you should think, we come not to offend,  
 But with good will. To show our simple skill,  
 That is the true beginning of our end.  
 Consider then we come but in despite.  
 We do not come as minding to contest you,  
 Our true intent is. All for your delight  
 We are not here. That you should here repent you,  
 The actors are at hand and by their show  
 You shall know all that you are like to know.

**THESEUS**  
 This fellow doth not stand upon points.  
**LYSANDER**  
 He hath rid his prologue like a rough colt; he knows  
 not the stop. A good moral, my lord: it is not  
 enough to speak, but to speak true.

**HIPPOLYTA**  
 Indeed he hath played on his prologue like a child  
 on a recorder; a sound, but not in government.

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---



**THESEUS**

His speech, was like a tangled chain; nothing impaired, but all disordered. Who is next?

*Enter PYRAMUS and THISBE, Wall, Moonshine, and Lion*

**Prologue**

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 Thisby 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 lanthorn, dog, and bush of thorn,  
Presenteth Moonshine; for, if you will know,  
By moonshine did these lovers think no scorn  
To meet at Ninus' tomb, there, there to woo.  
This grisly beast, which Lion hight by name,  
The trusty Thisby, 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 Thisby's mantle slain:  
Whereat, with blade, with bloody blameful blade,  
He bravely broach'd his boiling bloody breast;  
And Thisby, 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.

*Exeunt Prologue, Thisbe, Lion, and Moonshine*

**THESEUS**

I wonder if the lion be to speak.

**DEMETRIUS**

No wonder, my lord: one lion may, when many asses do.

**Wall**

In this same interlude it doth befall  
That I, one Snout by name, present a wall;  
And such a wall, as I would have you think,  
That had in it a crannied hole or chink,  
Through which the lovers, Pyramus and Thisby,  
Did whisper often very secretly.  
This loam, this rough-cast and this stone doth show

Lined writing area with 20 horizontal lines.





May now perchance both quake and tremble here,  
 When lion rough in wildest rage doth roar.  
 Then know that I, one Snug the joiner, am  
 A lion-fell, nor else no lion's dam;  
 For, if I should as lion come in strife  
 Into this place, 'twere pity on my life.

**THESEUS**

A very gentle beast, of a good conscience.

**DEMETRIUS**

The very best at a beast, my lord, that e'er I saw.

**LYSANDER**

This lion is a very fox for his valour.

**THESEUS**

True; and a goose for his discretion.

**DEMETRIUS**

Not so, my lord; for his valour cannot carry his  
 discretion; and the fox carries the goose.

**THESEUS**

His discretion, I am sure, cannot carry his valour;  
 for the goose carries not the fox. It is well:  
 leave it to his discretion, and let us listen to the  
 moon.

**Moonshine**

This lanthorn doth the horned moon present;--

**DEMETRIUS**

He should have worn the horns on his head.

**THESEUS**

He is no crescent, and his horns are  
 invisible within the circumference.

**Moonshine**

This lanthorn doth the horned moon present;  
 Myself the man i' the moon do seem to be.

**THESEUS**

This is the greatest error of all the rest: the man  
 should be put into the lanthorn. How is it else the  
 man i' the moon?

**DEMETRIUS**

He dares not come there for the candle; for, you  
 see, it is already in snuff.

**HIPPOLYTA**

I am aweary of this moon: would he would change!

**THESEUS**

It appears, by his small light of discretion, that  
 he is in the wane; but yet, in courtesy, in all  
 reason, we must stay the time.

**LYSANDER**

Proceed, Moon.

**Moonshine**

All that I have to say, is, to tell you that the

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

lanthorn is the moon; I, the man in the moon; this thorn-bush, my thorn-bush; and this dog, my dog.  
**DEMETRIUS**

Why, all these should be in the lanthorn; for all these are in the moon. But, silence! here comes Thisbe.

*Enter THISBE*

**THISBE**  
This is old Ninny's tomb. Where is my love?  
**Lion**  
[Roaring] Oh--

*THISBE runs off*

**DEMETRIUS**  
Well roared, Lion.  
**THESEUS**  
Well run, Thisbe.  
**HIPPOLYTA**  
Well shone, Moon. Truly, the moon shines with a good grace.

*The Lion shakes Thisbe's mantle, and exits*

**THESEUS**  
Well moused, Lion.  
**LYSANDER**  
And so the lion vanished.  
**DEMETRIUS**  
And then came Pyramus.

*Enter Pyramus*

**PYRAMUS**  
Sweet Moon, I thank thee for thy sunny beams;  
I thank thee, Moon, for shining now so bright;  
For, by thy gracious, golden, glittering gleams,  
I trust to take of truest Thisby sight.  
But stay, O spite!  
But mark, poor knight,  
What dreadful dole is here!  
Eyes, do you see?  
How can it be?  
O dainty duck! O dear!  
Thy mantle good,  
What, stain'd with blood!  
Approach, ye Furies fell!  
O Fates, come, come,

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---



*Re-enter THISBE*

**HIPPOLYTA**

Methinks she should not use a long one for such a  
Pyramus  
I hope she will be brief.

**DEMETRIUS**

A mote will turn the balance, which Pyramus, which  
Thisbe, is the better; he for a man, God warrant us;  
she for a woman, God bless us.

**LYSANDER**

She hath spied him already with those sweet eyes.

**DEMETRIUS**

And thus she means, videlicet:--

**THISBE**

Asleep, my love?  
What, dead, my dove?  
O Pyramus, arise!  
Speak, speak. Quite dumb?  
Dead, dead? A tomb  
Must cover thy sweet eyes.  
These My lips,  
This cherry nose,  
These yellow cowslip cheeks,  
Are gone, are gone:  
Lovers, make moan:  
His eyes were green as leeks.  
O Sisters Three,  
Come, come to me,  
With hands as pale as milk;  
Lay them in gore,  
Since you have shore  
With shears his thread of silk.  
Tongue, not a word:  
Come, trusty sword;  
Come, blade, my breast imbrue:

*Stabs herself*

And, farewell, friends;  
Thus Thisby ends:  
Adieu, adieu, adieu.

*Dies*

**THESEUS**

Moonshine and Lion are left to bury the dead.

**DEMETRIUS**

Ay, and Wall too.

**BOTTOM**

[Starting up] No assure you; the wall is down that

A series of horizontal green lines for writing notes.





*Enter OBERON and TITANIA with their train*

**OBERON**

Through the house give gathering light,  
By the dead and drowsy fire:  
Every elf and fairy sprite  
Hop as light as bird from brier;  
And this ditty, after me,  
Sing, and dance it trippingly.

**TITANIA**

First, rehearse your song by rote  
To each word a warbling note:  
Hand in hand, with fairy grace,  
Will we sing, and bless this place.  
Song and dance

**OBERON**

Now, until the break of day,  
Through this house each fairy stray.  
To the best bride-bed will we,  
Which by us shall blessed be;  
And the issue there create  
Ever shall be fortunate.  
So shall all the couples three  
Ever true in loving be;  
And the blots of Nature's hand  
Shall not in their issue stand;  
Never mole, hare lip, nor scar,  
Nor mark prodigious, such as are  
Despised in nativity,  
Shall upon their children be.  
With this field-dew consecrate,  
Every fairy take his gait;  
And each several chamber bless,  
Through this palace, with sweet peace;  
And the owner of it blest  
Ever shall in safety rest.  
Trip away; make no stay;  
Meet me all by break of day.

*Exeunt OBERON, TITANIA, and train*

**PUCK**

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:

Lined writing area consisting of 24 horizontal lines for student notes.

And, as I am an honest Puck,  
If we have unearned 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.

---

---

---

---

---

Summary of Act V:

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---



**Preliminary writing assignment:**

Many things happen to several characters during this play that are attributed to the interference of the fairies. The Duke denies their existence and attributes the stories to the imaginations of madmen, lovers and poets. The fairies rely on people thinking that what happens are really just dreams. Puck even suggests this in his closing soliloquy. Now that you have finished reading the play. What role does dreaming play in the plot of *A Midsummer Night's Dream*? Think about the notes you have taken so far and on the next page, write 3-5 paragraphs on how dreams are used in the play.

The essay will be evaluated in the following areas: meeting the required length (3-5 paragraphs), writing in complete sentences, providing examples with evidence from multiple texts, clearly identifying the source of the evidence for each example, and using standard written English format for writing prose. The essay is worth 25 points.

Lined writing area with horizontal green lines.



Activity

## 4 Topic Selection and a Model for Writing an Argumentative Essay

---

### Classical Argument Structure

Topic: \_\_\_\_\_

- I. Introduction to general topic which leads to a clear thesis.
- II. A moment of definition, background and/or precedence (this is a section which clarifies and gives history on the topic or your stance on it).
- III. Support 1: This is typically the most logical reason why one should support your claim.
  - a. Include evidence.
  - b. Backing for evidence.
- IV. Support 2: This is typically a side of the argument most don't think about. Perhaps it is a little known effect of the issue that interests and compels your reader to continue with you while you argue your point.
  - a. Include evidence.
  - b. Backing for evidence.
- V. Support 3: This is typically the strongest support of your claim. It is generally positioned last to deliver the most impact. It may include a staggering fact, testimony or statistic. It also might include a very emotional appeal that the audience can relate to. You want this to build into a very strong, winning conclusion.
  - a. Include evidence.
  - b. Backing for evidence.
- VI. Conclusion: Unlike the traditional "summary" conclusion, this is the space wherein you want to really drive home your claim. You may recap your essay here, but the last note needs to strongly appeal to your audience to consider your perspective. Think of it as a moment of "grand standing" or the rallying end of a speech.

### Additional Notes:

You can have more than three supports.

Your support sections do not have to be each one paragraph. Perhaps the first support is two paragraphs, the second is one, and the third is three. Try to vary the support paragraphs so that they do not feel formulaic.

You can use first person, but AVOID SECOND PERSON: NO YOU, YOUR.

Your paper does not have to strictly follow this guide-this simply touches on the elements of a classical argument. Below is a website that provides helpful tips on developing an argument, as well as useful writing tips.

<https://sites.google.com/a/g.coppellisd.com/shermanapgt/argument-paper-3rd-6-weeks>

**Literary Argument Essay Outline**

**Directions:** Using the format below, create an outline for your literary argument essay.

**Selected Prompt** *(on which you will base your thesis):*

---

---

**Summary Paragraph Containing Thesis Statement:**

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

**Introduction to Your General Topic:**

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---



**Definition, Background**

---

---

---

---

---

---

---

---

---

---

---

---

**Support 1** *(include evidence and backing for the evidence):*

---

---

---

---

---

---

---

---

---

---

---

---

**Support 2** *(include evidence and backing for the evidence):*

---

---

---

---

---

---

---

---

---

---

---

---

**Support 3** (*include evidence and backing for the evidence*):

---

---

---

---

---

---

---

---

---

---

**Additional Support** (*include evidence and backing for the evidence*):

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---





Activity

## 7 Revising/Editing the Argumentative Essay

### Revision Checklist – Literary Argument Essay

Paper's Author

Paper's Editor

**Directions for the editor:** Answer the questions to the best of your ability. The author's grad somewhat depends on you. If you have questions or you are not sure about something, ask your teacher. You need to read the paper more than once. Do not skip sentences. Do not Skim. Read very closely. Even read aloud quietly, so you can 'hear' problems.

**Directions for the author:** After the editor has answered all the questions below, make the necessary changes to make any "no" below into a "yes." Ask your editor for clarification and suggestions on how to revise. If you get stuck, use your teacher as a resource. Change all the "no" check boxes to "yes" checks and put your initials next to the box to indicate you have made the revision. Save this checklist to submit with your final paper.

#### Introduction (Controlling Idea/Focus):

- Yes  No 1. Does the opening "grab" the reader's attention?
- Yes  No 2. Does the author provide some background to the topic?
- Yes  No 3. Is there a good transition between the attention-getter and the essential information?
- Yes  No 4. Is there a thesis statement? Put brackets around the sentence that you think is the thesis statement.
- Yes  No 5. Is the thesis statement supported by topic sentences throughout the paper?

#### Body Paragraph #1 (Reading/Research, Conventions, Development, Organization):

- Yes  No 1. Is there a topic sentence and is it the first or second sentence in the paragraph?
- Yes  No 2. Does the writer introduce all quotes and paraphrases by setting up their context? This means that there might be a little summary before the quote so that the reader knows the origin of the quote or paraphrase.
- Yes  No 3. Does the author provide citations after each quote or paraphrase?
- Yes  No 4. After the quote, is there some kind of explanation of how the quote supports the topic sentence?

### Editing Checklist – Literary Argument Essay

Paper's Author

Paper's Editor

**Directions for the editor:** Read each statement carefully before reading the essay you have been given. Then, as you read the essay, check off that you have completed each item. If you find an error, make sure that you have identified it according to the instructions (circling, marking, etc.)

**Directions for the author:** After the editor has checked all of the items below, make the necessary changes to your essay. Ask your editor for clarification and suggestions on how to revise. If you get stuck, use your teacher as a resource. Save this checklist to submit with your final paper.

1. Read through the entire paper and look at all of the words that end with -s. Check and make sure that the writer didn't forget to make a possessive -s. On the paper, put 's (apostrophe s) anywhere it is needed.
2. Read through the entire paper and look for any sentence that begins with the following words: **when, because, since, if, although, after, even though, while, in order that.** First, make sure these sentences are not fragments. Second, **make sure there is a comma after the subordinate clause.**
3. Check for sentences beginning with the word **“So”**. Get rid of the word. It probably isn't needed. Do the same for sentences beginning with **“And”** or **“But.”**
4. Circle any use of the words **“you,” “your,” “me,” “I,” “we,”** and so on. Suggest how the writer can avoid these words.
5. Read through the entire paper. Mark all uses of the words **“they”** and **“their,”** and make sure that the antecedents are plural. Also, check to make sure there is a clear antecedent for these words.
6. Mark all uses of the words **“this,” “that,” “these,”** or **“those.”** Remind the writer to follow these words with specific nouns.
7. Read the entire paper and make sure that all sentences make sense. Mark sentences that don't make sense and suggest how the writer can change them.
8. Read the entire paper again and make sure that all words are **spelled correctly.** Circle words that are questionable. Check for common misspelled words: *then, than, effect, affect, its, it's, their, there, to, too, two.*
9. Check all quotes. Make sure that they are not by themselves and that they have correct MLA citations. Make sure that the sentences are punctuated correctly. And make sure that the page numbers are done right.
10. Make sure that titles are properly designated by ***italics*, underlining, or quotation marks.**
11. Read through the entire paper and check every time the writer uses the word **that**. Make sure it shouldn't be **who**.
12. Check every comma in the paper, and make sure that it is not bringing together two complete sentences.

- 13. Check all of the following words: **and, but, so, for, or**. Make sure that there isn't a comma needed. Ask your teacher if you are not sure. If these words are bringing together two complete sentences, then use a comma before the conjunction.
- 14. Anytime you see a **colon** (:) or a **semi-colon** (;), make sure that it is used correctly.
- 15. Read the paper one last time and make sure that there are no other mistakes that you can identify. Check for transitions, double negatives, verb forms, subject-verb agreement, and so on. Help the writer get an A.
- 16. Check to make sure that the entire paper is in **consistent tense** (no shifting from past to present, etc.).
- 17. Check all verbs ending with -ing, and make sure you can't change it. You are looking for passive verbs: some form of the verb be + the past participle of the verb.  
Example: "Many options were *tried* by the soldiers." can be changed to "The soldiers *tried* many options." Check to make sure that passive sentences couldn't be better if they were *active*.