

SREB Readiness Courses
Transitioning to college and careers

Literacy Ready

English Unit 3

The Academic Notebook

Name



Unit 3

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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

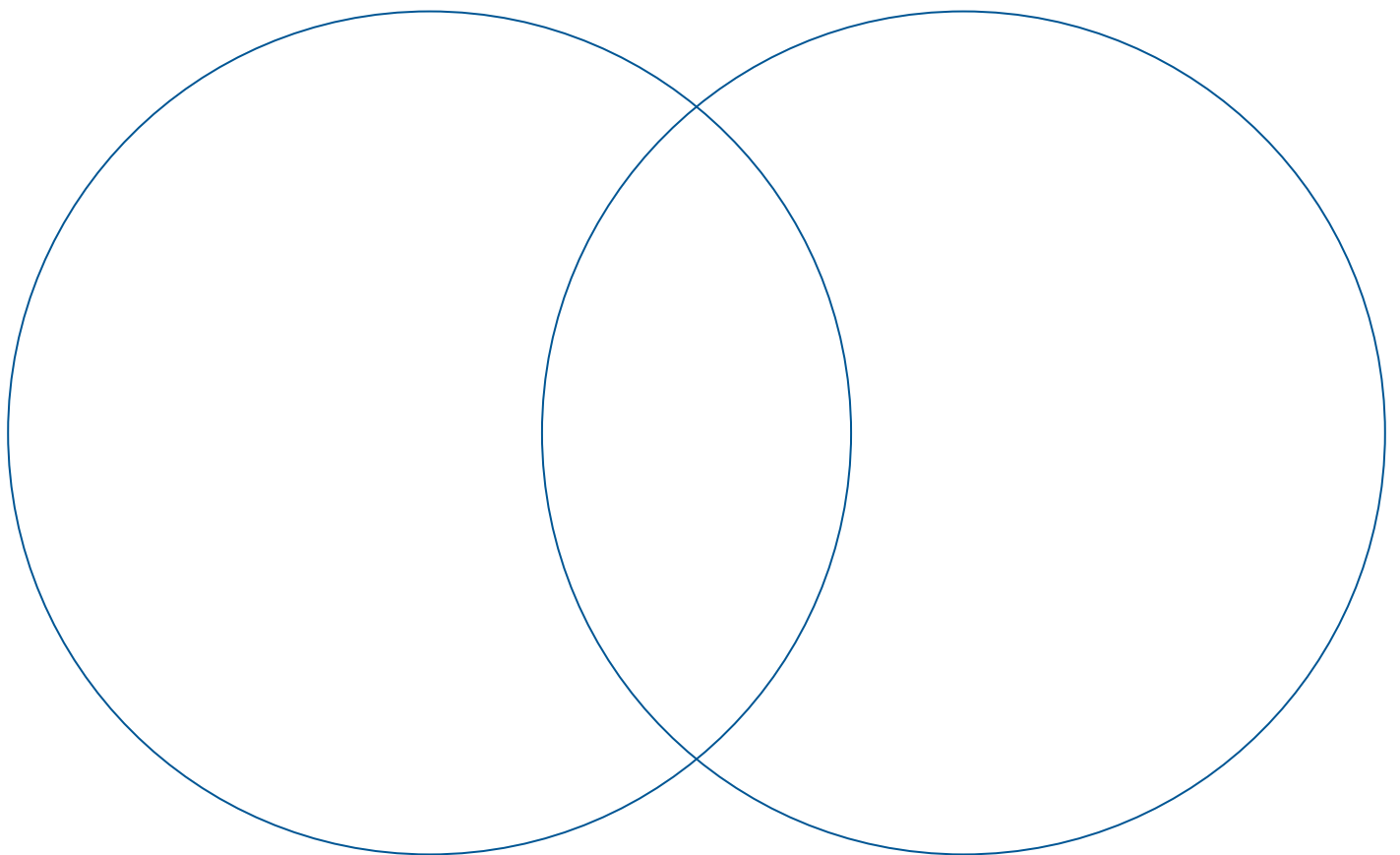
2 Compare and Contrast Details from Two Texts

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>
<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>cognate – alike, the same as (4)</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)</p>

Summary of the reading and comments:

What Aristotle says about dreams:

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*

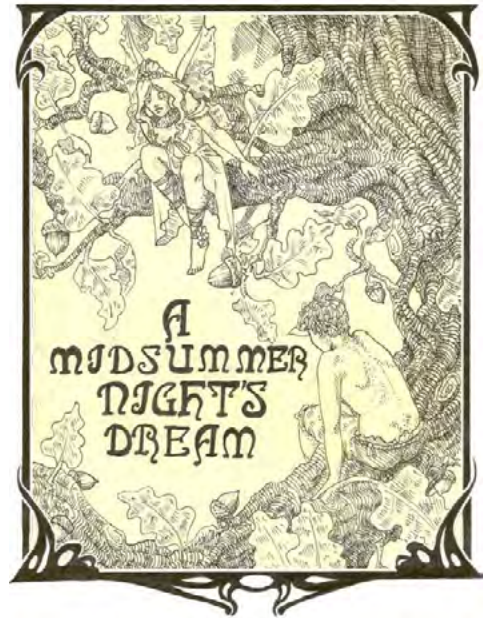
Oberon, *king of the fairies*

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, nose-gays, 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';

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 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;

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
Hippolyta: Four nights will quickly <u>dream</u> 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
Hippolyta: Four nights will quickly <u>dream</u> away the time; p. ____		
LYSANDER: 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 <u>dream</u> ; Brief as the lightning in the collied night, p. ____		

continued

Quotation	Aristotle	Freud
<p>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. p. ____</p>		

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.

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.

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:	

Activity

3 “Rude Mechanicals” Commentary

Rhetorical Précis Review In other English units in this course, you were introduced to the rhetorical précis as a method to summarize important details from a text. Review the components of a rhetorical précis below.

Sentence 1: Include the author’s name, title of the work and the date of publication (if available) in parentheses, a rhetorically accurate verb (such as asserts, argues, suggests, implies, claims) and a “that clause” containing the major assertion (thesis statement) of the work.

Sentence 2: a) Explain how the author develops and or supports the thesis; b) discuss how the author accomplishes his/her task; and c) support the strong word used in sentence one. Cite where to locate the specific points addressed.

Sentence 3: This sentence should state the author’s purpose followed by an “in order to” phrase.

Sentence 4: Describe the intended audience and/or the relationship the author establishes with the audience.

Use the space below to make a bulleted list of the points you wish to make in your précis.

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.

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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 from 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 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

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

Summary of Act II:

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](#)

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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

What is important to remember about dreams?

“Dreams, Sex and Reality” Paragraphs

Double-vision Paragraphs

Waking and Dreaming Paragraphs

Summarize the most important points about dreams from this article:

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____

Dream Note	Citation	<i>Midsummer Night's</i> Dream Note/ Character	Act, Scene, page in your Academic Notebook

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,

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.'

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

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?

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,
 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.
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!

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 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:
 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.

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,

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

Summary of Act III:

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):	
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 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.

Activity

1 Developing and Using a Planning Guide

Notes on Internet Research

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

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;
 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:

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.

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?

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.

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 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

Summary of Act IV:

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.

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
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

'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.

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.

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

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.

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.

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?

DEMETRIUS

He dares not come there for the candle; for, you
see, it is already in snuff.

HIPPOLYTA

I am awear 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,

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.

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

And, farewell, friends;
Thus Thisbe 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
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.

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.

Summary of Act V:

Now go back and finish reading the article by Simon Callow on page ___ of your Academic Notebook. In the space provided below, summarize Callow’s comments on the workmen’s presentation of “Pyramus and Thisby.”

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.

Activity

2 Examination of Short Essay and Analysis (Preparing for the Final Essay)

T-Chart of Examples and Evidence

Directions: Read your partner's paragraphs and list each example of dreams and dreaming that the author gives on the left side of the chart. Across from your entry, on the right side of the chart, list the evidence the author provide to support the example. Leave a space if the author provides no evidence to support a stated example. Share your findings with each other. Revise your essay as directed by your teacher.

Dream Example	Evidence

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*):

Conclusion:

Activity

5 Drafting the Argumentative Essay

Use the space below to write the first draft of your essay. Refer to the scoring rubric you reviewed in Lesson 1 for the key elements on which your essay will be graded.

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*.