



**Social Studies  
School Service**

[www.socialstudies.com](http://www.socialstudies.com)

## Downloadable Reproducible eBooks

Thank you for purchasing this eBook from  
[www.socialstudies.com](http://www.socialstudies.com) or [www.writingco.com](http://www.writingco.com).

---

To browse more eBook titles, visit  
<http://www.socialstudies.com/ebooks.html>

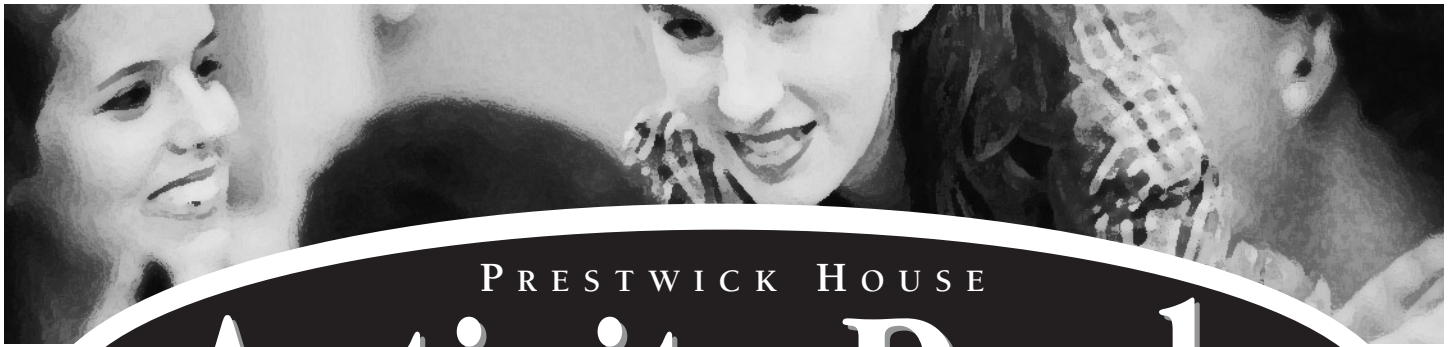
To learn more about eBooks, visit our help page at  
<http://www.socialstudies.com/ebookshelp.html>

For questions, please e-mail [eBooks@socialstudies.com](mailto:eBooks@socialstudies.com)

---

## Free E-mail Newsletter—Sign up Today!

To learn about new eBook and print titles, professional development resources, and catalogs in the mail, sign up for our monthly e-mail newsletter at  
<http://socialstudies.com/newsletter/>

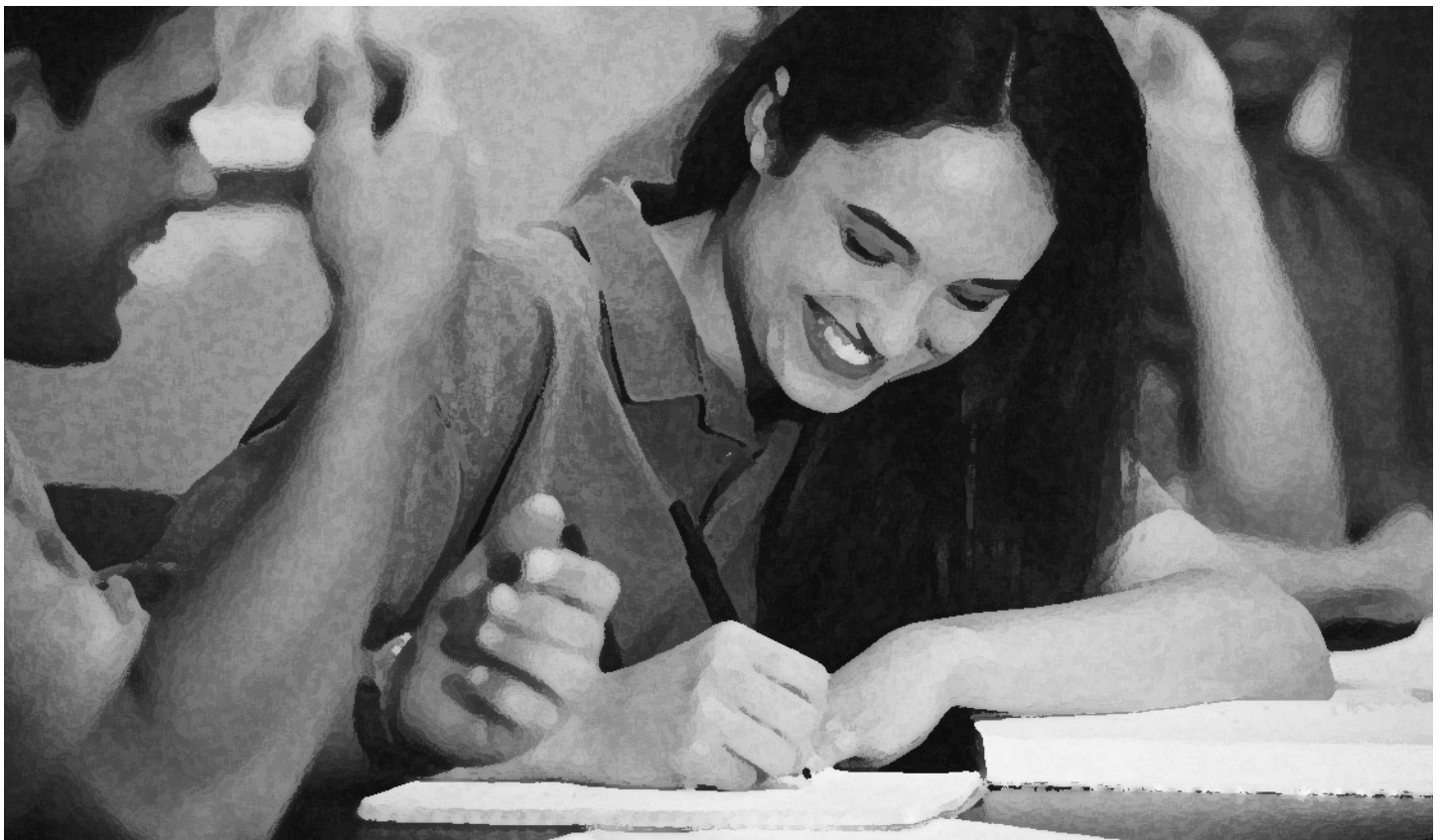


PRESTWICK HOUSE

# Activity Pack

## A MIDSUMMER NIGHT'S DREAM

BY WILLIAM SHAKESPEARE



Copyright © 2003 by Prestwick House, Inc., P.O. Box 658, Clayton, DE 19938. 1-800-932-4593. [www.prestwickhouse.com](http://www.prestwickhouse.com) Permission to use this unit for classroom use is extended to purchaser for his or her personal use. This material, in whole or part, may not be copied for resale.

ISBN-10 1-58049-628-8

ISBN-13 978-1-58049-628-5

Reorder No. 200335

# *A Midsummer Night's Dream*

## **Table of Contents**

<b>Acting</b>	
Act I-V .....	42
<b>Advertising</b>	
Pre-reading.....	7
<b>Alliteration</b>	
Act II.....	14
<b>Characterization</b>	
Act I.....	8
Act II.....	16
Acts I-V .....	34
Acts I-V .....	39
WrapUp.....	53
<b>Drawing</b>	
Act IV .....	27
Acts I-V .....	33
<b>Emotions</b>	
Act III .....	22
<b>Game Playing</b>	
Pre-reading (Word game) .....	4
Wrap Up.....	50
Wrap Up (Crossword) .....	56
<b>History</b>	
Pre-reading.....	2
<b>Interpreting Shakespeare</b>	
Act I.....	12
Acts I-V .....	35
<b>Interviewing</b>	
Act V.....	30
<b>Irony</b>	
Wrap Up.....	59
<b>Metaphor</b>	
Acts I-II.....	18
<b>Motif</b>	
Acts I-V .....	31
<b>Newspaper Reporting</b>	
Act II.....	17

<b>Outlining</b>	
Act II.....	15
<b>Personification</b>	
Act I.....	10
<b>Plot</b>	
Acts I-V .....	37
Wrap Up.....	44
Wrap Up.....	47
<b>Quiz</b>	
Wrap Up.....	60
<b>Quotations</b>	
Wrap Up.....	61
<b>Research</b>	
Pre-reading.....	1
Pre-reading.....	5
<b>Setting</b>	
Pre-reading.....	2
<b>Simile</b>	
Acts I-III .....	24
<b>Theme</b>	
Acts I-V .....	28
<b>Writing</b>	
Act II (Journal).....	13
Act III (Letter).....	21
Acts I-V (Creative).....	33
Wrap Up (To Shakespeare) .....	43
Wrap Up (Headlines).....	52
Wrap Up (Letter).....	54
Wrap Up (Creative).....	58

# *A Midsummer Night's Dream*

## **Activity Pack Teacher's Edition**

Note: All references come from the Dover Thrift Edition of *A Midsummer Night's Dream*, copyright 1992.

### **Pre-reading**

#### **Research**

**Objective:** Researching the author

#### **Activity**

William Shakespeare was a prodigious dramatist who maintained a private life despite his notoriety. Use the library or the Internet to gather facts about Shakespeare's life. Use this information to write a four-paragraph biography of Shakespeare.

The biography should include the following information:

1. Dates relevant to Shakespeare's life
2. Facts about Shakespeare's personal life
3. Facts about Shakespeare's professional life
4. Descriptions about Shakespeare's environment (his time, place, etc.)
5. Examples of Shakespeare's most significant works

# *A Midsummer Night's Dream*

## **Activity Pack Student Edition**

Note: All references come from the Dover Thrift Edition of *A Midsummer Night's Dream*, copyright 1992.

### **Pre-reading**

#### **Research**

**Objective:** Researching the author

#### **Activity**

William Shakespeare was a prodigious dramatist who maintained a private life despite his notoriety. Use the library or the Internet to gather facts about Shakespeare's life. Use this information to write a four-paragraph biography of Shakespeare.

The biography should include the following information:

1. Dates relevant to Shakespeare's life
2. Facts about Shakespeare's personal life
3. Facts about Shakespeare's professional life
4. Descriptions about Shakespeare's environment (his time, place, etc.)
5. Examples of Shakespeare's most significant works

## Pre-reading

### Setting History

**Objective:** Researching the historical setting of the play

#### Activity

Despite a few distinct English elements in the play's setting, *A Midsummer Night's Dream* takes place in the Greek city of Athens, an ancient center of art, literature, science, and philosophy.

Using the library, the Internet, or both, research the setting of *A Midsummer Night's Dream*. Your research should not only include facts about Athens, but also facts about the world at the time in which *A Midsummer Night's Dream* takes place.

Use this research to complete the **Setting Chart** on the next page.

## Pre-reading

### Setting History

**Objective:** Researching the historical setting of the play

#### Activity

Despite a few distinct English elements in the play's setting, *A Midsummer Night's Dream* takes place in the Greek city of Athens, an ancient center of art, literature, science, and philosophy.

Using the library, the Internet, or both, research the setting of *A Midsummer Night's Dream*. Your research should not only include facts about Athens, but also facts about the world at the time in which *A Midsummer Night's Dream* takes place.

Use this research to complete the **Setting Chart** on the next page.

**Setting Chart**  
**Athens: 300 B.C.E. – 100 C.E.**

Topic	Description
Area  Location  Population  Bordering Nations  Geographic Description	Athens
Government  Political System  Succession of Rulers  Economic System  Major Religions  Trade Routes	
Cultural Facts  Significant Names  Historical Events  Inventions  Literature	
Approximate period in which <i>A Midsummer Night's Dream</i> takes place	

*Note to teacher: For an extended activity, students could consolidate information acquired and write a three-page research paper.*

**Setting Chart**  
**Athens: 300 B.C.E. – 100 C.E.**

Topic	Description
Area  Location  Population  Bordering Nations  Geographic Description	Athens
Government  Political System  Succession of Rulers  Economic System  Major Religions  Trade Routes	
Cultural Facts  Significant Names  Historical Events  Inventions  Literature	
Approximate period in which <i>A Midsummer Night's Dream</i> takes place	

## Pre-reading

### Word Search

**Objective:** Finding words within words

#### Activity

We rarely see modern people with names such as those in *A Midsummer Night's Dream*, but those names contain many hidden words that we would indeed recognize.

Find the hidden words in the names from *A Midsummer Night's Dream*. Create at least five new words for each name on the list. Each new word that you make must be at least three letters long.

Example: The word *Oberon* contains the letters to spell the words *rob, nor, ore, eon, bone, bore,* etc.

Demetrius –

Egeus –

Hippolyta –

Lysander –

Philostrate –

Peaseblossom –

Quince –

Starveling –

Titania –

Theseus –

## Pre-reading

### Word Search

**Objective:** Finding words within words

#### Activity

We rarely see modern people with names such as those in *A Midsummer Night's Dream*, but those names contain many hidden words that we would indeed recognize.

Find the hidden words in the names from *A Midsummer Night's Dream*. Create at least five new words for each name on the list. Each new word that you make must be at least three letters long.

Example: The word *Oberon* contains the letters to spell the words *rob, nor, ore, eon, bone, bore,* etc.

Demetrius –

Egeus –

Hippolyta –

Lysander –

Philostrate –

Peaseblossom –

Quince –

Starveling –

Titania –

Theseus –

## Pre-reading

### Research

**Objective:** Researching the author's time period

#### Activity

Born in 1564, Shakespeare shared an era with many significant people and historic events.

Complete each of the entries on **The World of Shakespeare** chart. For people, record the years of birth and death, the person's respective field of study, country of origin, and historical accomplishments. For events, include the date of the event, where it occurred, why it occurred, and why it is significant. The first two examples have been completed for you.

### The World of Shakespeare

Person/Event	Origin/ Place	Field of Study/ Source of Event	Accomplishment/ Significance
Giordano Bruno (1548-1600)	Italy	Philosophy	Rejected geocentric universe model; introduced pantheism
Huguenot Wars (1562-1598)	<i>France</i>	<i>War between Catholics and Protestants</i>	<i>Huguenot (Protestants) gain religious and political freedom</i>
Ivan IV (the "Terrible") (1530-1584)	<i>Russia</i>	<i>Government</i>	<i>Defeated Mongols; opened Siberia; centralized Russian administration</i>
Francis Drake (c.1540-1596)	<i>England</i>	<i>Exploration</i>	<i>First English crew to circumnavigate the globe</i>
King James Bible Published (1611)	<i>England</i>	<i>Literature</i>	<i>Final accepted English translation of Bible; most printed book in history</i>

## Pre-reading

### Research

**Objective:** Researching the author's time period

#### Activity

Born in 1564, Shakespeare shared an era with many significant people and historic events.

Complete each of the entries on **The World of Shakespeare** chart. For people, record the years of birth and death, the person's respective field of study, country of origin, and historical accomplishments. For events, include the date of the event, where it occurred, why it occurred, and why it is significant. The first two examples have been completed for you.

### The World of Shakespeare

Person/Event	Origin/ Place	Field of Study/ Source of Event	Accomplishment/ Significance
Giordano Bruno (1548-1600)	Italy	Philosophy	Rejected geocentric universe model; introduced pantheism
Huguenot Wars (1562-1598)			
Ivan IV (the "Terrible") (1530-1584)			
Francis Drake (c.1540-1596)			
King James Bible Published (1611)			

### The World of Shakespeare Continued:

Thomas Hobbes (1588-1679)	<i>Enland</i>	<i>Philosophy</i>	<i>“Leviathan” Philosophy of bleak human existence</i>
Galileo Galilei (1564-1642)	<i>Italy</i>	<i>Science/Astronomy</i>	<i>Found craters on moon, moons of Jupiter, and proof of heliocentric solar system</i>
Iroquois League (circa 1580-1600)	<i>America</i>	<i>Government</i>	<i>Six native American nations form a confederation</i>
Gunpowder Plot (1605)	<i>England</i>	<i>Political: Catholic dissenters attempted to blow up Parliament</i>	<i>First recorded terrorist bombing attempt</i>
Elizabeth I (1533-1603)	<i>England</i>	<i>Government/Politics</i>	<i>Queen of England; gained supremacy over church; defeated Spanish Armada</i>
John Smith (1580-1631)	<i>England/ America</i>	<i>Exploration/ Colonization</i>	<i>Led colonization of Jamestown, Virginia, in 1607</i>
Johannes Kepler (1571-1630)	<i>Germany</i>	<i>Science/Astronomy</i>	<i>Discovered elliptical planetary orbits; first &amp; second laws of planetary motion</i>
Christopher Marlowe (1564-1593)	<i>England</i>	<i>Drama/Poetry</i>	<i>Writer: “Doctor Faustus” and “Tamburlaine”</i>
Walter Raleigh (1554-1618)	<i>England</i>	<i>Exploration/Literature</i>	<i>Named Virginia; Author: “History of the World”</i>
Tycho Brahe (1546-1601)	<i>Sweden</i>	<i>Astronomy</i>	<i>Provided accurate data that led to Kepler’s discoveries.</i>

### The World of Shakespeare Continued:

Thomas Hobbes (1588-1679)			
Galileo Galilei (1564-1642)			
Iroquois League (circa 1580-1600)			
Gunpowder Plot (1605)			
Elizabeth I (1533-1603)			
John Smith (1580-1631)			
Johannes Kepler (1571-1630)			
Christopher Marlowe (1564-1593)			
Walter Raleigh (1554-1618)			
Tycho Brahe (1546-1601)			

## Pre-reading

### Advertising

**Objective:** Creating a playbill

#### Activity

Long before television commercials and Internet pop-up windows, playwrights like Shakespeare relied on word-of-mouth and simple playbills, or flyers, to advertise their productions. Limited printing technology restricted playbills to mostly text and perhaps one—if any—simple drawings. The playbill usually included the name of the production, the playwright, the time and location of the performance, the names of the actors and characters, and a brief description of the play.

*Divide the class into small groups.* In small groups, design a modern playbill for the premier of *A Midsummer Night's Dream*. It must fit on one page, and it must be alluring enough to convince people to see the play.

Use any available resources to make the playbills. They can be completely hand drawn, computer generated, or any combination of the two. Drawings should be relevant to the play, but dramatic enough to spark someone's interest. Text on your playbill should be readable but eye-catching.

Complete one flyer per group

## Pre-reading

### Advertising

**Objective:** Creating a playbill

#### Activity

Long before television commercials and Internet pop-up windows, playwrights like Shakespeare relied on word-of-mouth and simple playbills, or flyers, to advertise their productions. Limited printing technology restricted playbills to mostly text and perhaps one—if any—simple drawings. The playbill usually included the name of the production, the playwright, the time and location of the performance, the names of the actors and characters, and a brief description of the play.

In small groups, design a modern playbill for the premier of *A Midsummer Night's Dream*. It must fit on one page, and it must be alluring enough to convince people to see the play.

Use any available resources to make the playbills. They can be completely hand drawn, computer generated, or any combination of the two. Drawings should be relevant to the play, but dramatic enough to spark someone's interest. Text on your playbill should be readable but eye-catching.

Complete one flyer per group

## Act I

### Characterization

**Objective:** Recognizing character traits

#### Activity

*A Midsummer Night's Dream* is entertaining to read, but drama is really designed to be watched. Viewers at a play can see for themselves how the characters look and behave. This is why the text of *A Midsummer Night's Dream*, like most plays, lacks the physical descriptions common to standard literature.

When reading drama, one must pay close attention to the script in order to construct the best mental picture of the characters. Without descriptions, readers must obtain many of the clues indirectly; for example, by interpreting the actions of characters, or by noting one character's observations of another character.

Use the **Character Chart** on the next page to reveal your assessment of characters in Act I. In the appropriate spaces, briefly describe each character and determine whether—at this point in the play—you think he or she is a major character. When you finish the chart, review the characters that you designated as major ones. Select the two who are most similar and write one paragraph comparing them. Next, select the two least similar characters and write another paragraph, this time contrasting them.

The first part of the **Character Chart** has been completed for you.

## Act I

### Characterization

**Objective:** Recognizing character traits

#### Activity

*A Midsummer Night's Dream* is entertaining to read, but drama is really designed to be watched. Viewers at a play can see for themselves how the characters look and behave. This is why the text of *A Midsummer Night's Dream*, like most plays, lacks the physical descriptions common to standard literature.

When reading drama, one must pay close attention to the script in order to construct the best mental picture of the characters. Without descriptions, readers must obtain many of the clues indirectly; for example, by interpreting the actions of characters, or by noting one character's observations of another character.

Use the **Character Chart** on the next page to reveal your assessment of characters in Act I. In the appropriate spaces, briefly describe each character and determine whether—at this point in the play—you think he or she is a major character. When you finish the chart, review the characters that you designated as major ones. Select the two who are most similar and write one paragraph comparing them. Next, select the two least similar characters and write another paragraph, this time contrasting them.

The first part of the **Character Chart** has been completed for you.

## CHARACTER CHART

### Act I

Character	Trade/Title	Description of Personality	Concerns, Goals	Major Character?
Theseus	Duke of Athens	Good person; fair in judgment; deep pride in Athenian tradition	Preparing for his marriage to Hippolyta	Yes
Hippolyta	<i>Queen of Amazons; betrothed to Theseus</i>	<i>Friendly</i>	<i>Anticipating marriage to Theseus</i>	No
Egeus	<i>Father of Hermia</i>	<i>Stubborn; lacks compassion; brutal</i>	<i>Wants Hermia to marry Demetrius or have her killed</i>	No
Hermia	<i>Daughter of Egeus; in love with Lysander</i>	<i>Good; outraged over betrothal to Demetrius; stubborn enough to die for her want</i>	<i>Wants to spend her life with Lysander; willing to run away to do it</i>	Yes
Lysander	<i>Athenian gentleman; in love with Hermia</i>	<i>Friendly but outraged over</i>	<i>Spending his life with Hermia; plans to run away with Hermia</i>	Yes
Demetrius	<i>Athenian gentleman; in love with Hermia</i>	<i>Good</i>	<i>Wants the hand of Hermia despite her wishes</i>	Yes
Helena	<i>In love with Lysander</i>	<i>Good; jealous of Hermia; lovesick over Demetrius</i>	<i>Winning the heart of Demetrius</i>	Yes
Philostrate	<i>Theseus' director of entertainment</i>	<i>Not enough information given</i>	<i>Preparing for Theseus' wedding to Hippolyta</i>	No

## CHARACTER CHART

### Act I

Character	Trade/Title	Description of Personality	Concerns, Goals	Major Character?
Theseus	Duke of Athens	Good person; fair in judgment; deep pride in Athenian tradition	Preparing for his marriage to Hippolyta	
Hippolyta				
Egeus				
Hermia				
Lysander				
Demetrius				
Helena				
Philostrate				

## Act I

### Personification

**Objective:** Identifying personification

**Activity:**

Identify at least eight instances of personification in Act I. Include the location of each example. One example is provided for you.

When you finish, write three of your own personified phrases.

Personification In Act I	Location
1. "This old moon wanes! she lingers my desires"	Act 1, Scene 1
2. <i>"Four days will quickly steep themselves in night"</i>	<i>Act 1, Scene 1</i>
3. <i>"Four nights will quickly dream away the time"</i>	<i>Act 1, Scene 1</i>
4. <i>"the moon, like to a silver bow / New-bent in heaven, shall behold the night"</i>	<i>Act 1, Scene 1</i>
5. <i>"But earthlier happy is the rose distill'd"</i>	<i>Act 1, Scene 1</i>
6. <i>"The jaws of darkness do devour it up"</i>	<i>Act 1, Scene 1</i>
7. <i>"Love can transpose to form and dignity: / Love looks not with the eyes, but with the mind"</i>	<i>Act 1, Scene 1</i>
8. <i>"And therefore is Love said to be a child, / because in choice he is so oft beguiled"</i>	<i>Act 1, Scene 1</i>

### Your Personifications

- 1.
- 2.
- 3.

*Note to teacher: We have included a blank Personification Chart if you would like to have your class continue with personification throughout the play.*

## Act I

### Personification

**Objective:** Identifying personification

**Activity:**

Identify at least eight instances of personification in Act I. Include the location of each example. One example is provided for you.

When you finish, write three of your own personified phrases.

Personification In Act I	Location
1. "This old moon wanes! she lingers my desires"	Act 1, Scene 1
2.	
3.	
4.	
5.	
6.	
7.	
8.	

### Your Personifications

- 1.
- 2.
- 3.





## Act I

### Interpreting Shakespeare

**Objective:** Interpreting Shakespeare's language

#### Activity

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, holding 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 everywhere:  
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  
Persue 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. (Act I, Scene 1)

Use modern English to rewrite Helena's soliloquy in your own words. When you finish the translation, explain the significance of the passage.

## Act I

### Interpreting Shakespeare

**Objective:** Interpreting Shakespeare's language

#### Activity

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, holding 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 everywhere:  
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  
Persue 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. (Act I, Scene 1)

Use modern English to rewrite Helena's soliloquy in your own words. When you finish the translation, explain the significance of the passage.

Example:

*Act I, Scene 1*

*Hermia: Some people are so much happier than others!  
All of Athens thinks that I'm just as pretty as Hermia,  
but so what? Demetrius doesn't think so.  
He refuses to believe what everyone else knows,  
And, just as he foolishly, loses himself in Hermia's eyes.  
I admire his qualities.  
Love can cause useless, ugly things to appear  
dignified and beautiful.  
Appearance isn't important for love—perception is.  
That's why paintings depict a blind Cupid.  
A mind in love doesn't have any judgement, either;  
Having wings to fly but no eyes to see results in careless haste.  
That is why love is said to be a child. It is easily swayed,  
just as children are.  
People everywhere misuse the name of love.  
Before Demetrius fell for Hermia, he pledged his  
love to me, and when Hermia's heat melted  
his hailstorm of love for me, Demetrius dissolved and his  
oaths melted with him.  
I'm going to tell him about Hermia's elopement with Lysander.  
Demetrius will then chase her into the woods tomorrow night,  
and he'll have me to thank for knowing about the escape.  
Yes, it's a risky deed, but it's worth it if it makes  
Demetrius return his attention to me.*

*Helena thinks about her idea that love is indiscriminating, unpredictable, and even stupid. Love is also powerful, Helena believes, because she can't stop loving Demetrius, even though he loves Hermia.*

*Helena plans to reveal Hermia's secret elopement even though it will give Demetrius a chance to prevent Hermia from leaving. To Helena, it's worth the price, because it will force Demetrius to give her some attention.*

**Your Translation:**

## Act II

### Alliteration

**Objective:** Recognizing alliteration

#### Activity

Shakespeare's drama often includes the poetic device of alliteration. It occurs in different forms, but in *A Midsummer Night's Dream*, it usually occurs in successive words separated by one or two words; for example, "he hath turn'd a heaven unto a hell" and "this hail some heat from Hermia felt." (Act I, Scene 1) Some lines may even contain alliteration of two different consonants: "Fair love, you faint with wandering in the wood." (Act II, Scene 2)

Read through Act II carefully and identify at least ten instances of alliteration. Write each instance and cite the scene in which it appears. When you finish, create ten of your own alliterative phrases.

Examples:

Act II, Scene 2      "Love and languish"

Act II, Scene 2      "dank and dirty"

	<b>Alliteration</b>	<b>Scene</b>
1.	<i>"whither wander"</i>	<i>Scene 1</i>
2.	<i>"through bush, through brier"</i>	<i>Scene 1</i>
3.	<i>"fairy favours, / In those freckles"</i>	<i>Scene 1</i>
4.	<i>"spangled starlight sheen"</i>	<i>Scene 1</i>
5.	<i>"filly foal"</i>	<i>Scene 1</i>
6.	<i>"The nine men's morris is fill'd up with mud"</i>	<i>Scene 1</i>
7.	<i>"No night is now"</i>	<i>Scene 1</i>
8.	<i>"big-bellied with the wanton wind"</i>	<i>Scene 1</i>
9.	<i>"certain stars shot madly from their spheres"</i>	<i>Scene 1</i>
10.	<i>"maiden meditation"</i>	<i>Scene 1</i>

## Act II

### Alliteration

**Objective:** Recognizing alliteration

#### Activity

Shakespeare's drama often includes the poetic device of alliteration. It occurs in different forms, but in *A Midsummer Night's Dream*, it usually occurs in successive words separated by one or two words; for example, "he hath turn'd a heaven unto a hell" and "this hail some heat from Hermia felt." (Act I, Scene 1) Some lines may even contain alliteration of two different consonants: "Fair love, you faint with wandering in the wood." (Act II, Scene 2)

Read through Act II carefully and identify at least ten instances of alliteration. Write each instance and cite the scene in which it appears. When you finish, create ten of your own alliterative phrases.

Examples:

Act II, Scene 2	"Love and languish"
Act II, Scene 2	"dank and dirty"

#### Alliteration

#### Scene

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.
- 9.
- 10.

## Act II

### Outlining

**Objective:** Writing an outline

#### Activity

Imagine that you are the assistant director of a very prominent city theater. To increase revenue, the director of the theater has decided to offer color photographs of memorable scenes in future productions. Audience members will have the opportunity to purchase the photos in the lobby of the theater.

The playhouse is about to begin a four-month run of *A Midsummer Night's Dream*, and the director has asked you to create a sales flyer that briefly describes all major scenes of the play. The flyer will also be used as an order form, but for now, you only need to draft an outline for the play.

Outline each act by scenes and assign a description to each one. Keep the descriptions brief, and make sure that the description reflects the content of the respective act or scene. Act I is completed for you.

*Note to teacher: These pages should be retained by the students and completed as they progress through the play.*

Example:

- I. Act I: Wedding Planning
  - A. Scene I: Theseus and Hippolyta plan their wedding
    - 1. Egeus appeals to Duke for help
    - 2. Hermia granted choice between marriage and death
    - 3. Lysander plans elopement
  - B. Scene II: Planning the Rehearsal
    - 1. Players meet at Quince's house
    - 2. Quince completes role call
    - 3. Rehearsal is scheduled for evening in the woods

II. Act II:

Continue the outline as you complete each Act.

## Act II

### Outlining

**Objective:** Writing an outline

#### Activity

Imagine that you are the assistant director of a very prominent city theater. To increase revenue, the director of the theater has decided to offer color photographs of memorable scenes in future productions. Audience members will have the opportunity to purchase the photos in the lobby of the theater.

The playhouse is about to begin a four-month run of *A Midsummer Night's Dream*, and the director has asked you to create a sales flyer that briefly describes all major scenes of the play. The flyer will also be used as an order form, but for now, you only need to draft an outline for the play.

Outline each act by scenes and assign a description to each one. Keep the descriptions brief, and make sure that the description reflects the content of the respective act or scene. Act I is completed for you.

Example:

- I. Act I: Wedding Planning
  - A. Scene I: Theseus and Hippolyta plan their wedding
    - 1. Egeus appeals to Duke for help
    - 2. Hermia granted choice between marriage and death
    - 3. Lysander plans elopement
  - B. Scene II: Planning the Rehearsal
    - 1. Players meet at Quince's house
    - 2. Quince completes role call
    - 3. Rehearsal is scheduled for evening in the woods

II. Act II:

Continue the outline as you complete each Act.

## Act II

### Journal Writing Characterization

**Objective:** Writing character journals

**Activity:**

World history and ancient legends were frequent sources of inspiration for Shakespeare. Many of his plays, if not most, are at least based on historical people, events, or literature. The characters in *Macbeth* and *Romeo and Juliet*, for example, are based on the lives—or at least the existence—of real people and events.

*A Midsummer Night's Dream* is also based on history and myth. Take this fact one step further and imagine that the play is a true story (fairies and all), and that all the characters maintained personal journals that are now on display in a museum in Greece.

Consider the characters in *A Midsummer Night's Dream*, and then choose a character that interests you the most. Choose wisely, because you will be writing the personal journal of the character. The journal will cover your character's thoughts and experiences for the duration of the play.

The journal entries must be written in the first person, as though the character actually wrote them. Write a single half-page entry for each act of *A Midsummer Night's Dream*. If you choose a character that does not appear in every act, maintain the journal as though the character is still aware of events in the play.

Pay attention to the thoughts, actions, and words of your character in order to write the most accurate and believable journal. It should reflect his or her behavior, speech patterns, and personality. Use your creativity to fill any gaps. Feel free to create any necessary filler, such as personal thoughts or experiences that would be believable for the character. Also, try to keep the dialect similar to Shakespeare's Elizabethan English (avoid modern expressions or slang).

Begin with an entry for Act I. You will have a total of five entries. We have provided an example:

An excerpt from the personal journal of Theseus, Duke of Athens (Act I):

Oh, why must I deal with such rascals? In the zenith of my wedding anticipation, the red-faced Egeus, moveable as beeswax, interrupts me to demand the blood of his own descendent. What good, I ask, is it to his daughter to learn only spite for her father? Alas, my compassion must bow to the plight of the father; my civic duty necessitates I yield to the laws of ancient Athens. The young Demetrius may have his unwanted prize or watch it expire.

## Act II

### Journal Writing Characterization

**Objective:** Writing character journals

**Activity:**

World history and ancient legends were frequent sources of inspiration for Shakespeare. Many of his plays, if not most, are at least based on historical people, events, or literature. The characters in *Macbeth* and *Romeo and Juliet*, for example, are based on the lives—or at least the existence—of real people and events.

*A Midsummer Night's Dream* is also based on history and myth. Take this fact one step further and imagine that the play is a true story (fairies and all), and that all the characters maintained personal journals that are now on display in a museum in Greece.

Consider the characters in *A Midsummer Night's Dream*, and then choose a character that interests you the most. Choose wisely, because you will be writing the personal journal of the character. The journal will cover your character's thoughts and experiences for the duration of the play.

The journal entries must be written in the first person, as though the character actually wrote them. Write a single half-page entry for each act of *A Midsummer Night's Dream*. If you choose a character that does not appear in every act, maintain the journal as though the character is still aware of events in the play.

Pay attention to the thoughts, actions, and words of your character in order to write the most accurate and believable journal. It should reflect his or her behavior, speech patterns, and personality. Use your creativity to fill any gaps. Feel free to create any necessary filler, such as personal thoughts or experiences that would be believable for the character. Also, try to keep the dialect similar to Shakespeare's Elizabethan English (avoid modern expressions or slang).

Begin with an entry for Act I. You will have a total of five entries. We have provided an example:

An excerpt from the personal journal of Theseus, Duke of Athens (Act I):

Oh, why must I deal with such rascals? In the zenith of my wedding anticipation, the red-faced Egeus, moveable as beeswax, interrupts me to demand the blood of his own descendent. What good, I ask, is it to his daughter to learn only spite for her father? Alas, my compassion must bow to the plight of the father; my civic duty necessitates I yield to the laws of ancient Athens. The young Demetrius may have his unwanted prize or watch it expire.

## Act II

### Newspaper Reporting

**Objective:** Writing a news story about the play

#### Activity

Good news reporters must be keen observers of the events that they cover, especially when their reports have the potential to influence the general public. Mass distribution of bad information can potentially disrupt an entire nation, endangering life, property, and relations with other nations. If used improperly, the media can cause nationwide panic and destroy reputations. Because of this, reporters and editors use caution so they will release only factual, objective, undamaging news reports.

You are now a reporter who has been transported through time in order to compile a story on some of the mystical events that occur in *A Midsummer Night's Dream*. Choose a single newsworthy event from each act to report. Observe what you can from the characters involved in the event and record the answers to the fundamental questions of a reporter: who, what, when, where, how, and why? Once you've acquired those answers, write an article covering the event. Be sure to include a headline.

Below is an example as to how an article from Act III might begin:

#### **ACTORS SHOCKED BY HORSE-MAN**

ATHENS. During a rehearsal in the wilderness, a group of laborers commissioned by Duke Theseus to perform a play reported seeing one of its own members undergo an inexplicable metamorphosis. According to Quince, an Athenian carpenter and one of the actors, "Bottom exited the stage, and when he returned, he had the head of an ass! We ran." The other actors gave similar accounts of their colleague, and when asked whether it could have been a trick, Snout, a tinker, responded, "No—it was a real head—an animal's real head." Though the account is quite bizarre and Bottom the weaver is still missing, authorities have made no plans to investigate.

*Note to teacher: As a follow up activity, students could write the article in Elizabethan English. Make sure students try to retain all their articles, one form each act.*

## Act II

### Newspaper Reporting

**Objective:** Writing a news story about the play

#### Activity

Good news reporters must be keen observers of the events that they cover, especially when their reports have the potential to influence the general public. Mass distribution of bad information can potentially disrupt an entire nation, endangering life, property, and relations with other nations. If used improperly, the media can cause nationwide panic and destroy reputations. Because of this, reporters and editors use caution so they will release only factual, objective, undamaging news reports.

You are now a reporter who has been transported through time in order to compile a story on some of the mystical events that occur in *A Midsummer Night's Dream*. Choose a single newsworthy event from each act to report. Observe what you can from the characters involved in the event and record the answers to the fundamental questions of a reporter: who, what, when, where, how, and why? Once you've acquired those answers, write an article covering the event. Be sure to include a headline.

Below is an example as to how an article from Act III might begin:

#### **ACTORS SHOCKED BY HORSE-MAN**

ATHENS. During a rehearsal in the wilderness, a group of laborers commissioned by Duke Theseus to perform a play reported seeing one of its own members undergo an inexplicable metamorphosis. According to Quince, an Athenian carpenter and one of the actors, "Bottom exited the stage, and when he returned, he had the head of an ass! We ran." The other actors gave similar accounts of their colleague, and when asked whether it could have been a trick, Snout, a tinker, responded, "No—it was a real head—an animal's real head." Though the account is quite bizarre and Bottom the weaver is still missing, authorities have made no plans to investigate.

## Acts I – II

### Metaphor

**Objective:** Recognizing and interpreting metaphors

#### Activity

In contrast to many of Shakespeare's plays, *A Midsummer Night's Dream* contains relatively few instances of metaphor. The **METAPHOR CHART** lists six examples of metaphor. For each example, explain the metaphor.

The first metaphor is completed for you. Keep this chart and, when you locate a memorable metaphor, add it to the blank chart supplied.

## Acts I – II

### Metaphor

**Objective:** Recognizing and interpreting metaphors

#### Activity

In contrast to many of Shakespeare's plays, *A Midsummer Night's Dream* contains relatively few instances of metaphor. The **METAPHOR CHART** lists six examples of metaphor. For each example, explain the metaphor.

The first metaphor is completed for you. Keep this chart and, when you locate a memorable metaphor, add it to the blank chart supplied.

## METAPHOR CHART

Metaphor	Act -Scene Character	Explanation of Metaphor
“These are the forgeries of jealousy”	2.1 Titania	Oberon’s comments are lies that come from his jealousy.
“To whom [your father] you are but as a form in wax / By him imprinted and within his power”	1.1 Theseus	<i>Hermia is her father’s creation and should thus submit to his control.</i>
“Belike for want of rain, which I could well / Beteem them from the tempest of my eyes”	1.1 Hermia	<i>Hermia’s eyes are so full of tears that they resemble a tempest—a rainstorm.</i>
“Your eyes are lode-stars”	1.1 Helena	<i>Hermia’s eyes draw attention in the same way the north star or the bright stars of a constellation draw attention.</i>
“When we have laugh’d to see the sails conceive / And grow big-bellied with the wanton wind; / Which she [...] would imitate, and sail upon the land, / To fetch me trifles, and return again, / As from a voyage, rich with merchandise.”	2.1 Titania	<i>Titania compares the mother of the Indian boy to a ship that voyaged over land and returned with merchandise to present to Titania. The woman’s gliding walk made her look as though she were sailing.</i>
“I am your spaniel”	2.1 Helena	<i>Helena is so smitten with Demetrius that she wouldn’t mind if he treated her like a dog.</i>

## METAPHOR CHART

Metaphor	Act -Scene Character	Explanation of Metaphor
“These are the forgeries of jealousy”	2.1 Titania	Oberon’s comments are lies that come from his jealousy.
“To whom [your father] you are but as a form in wax / By him imprinted and within his power”	1.1 Theseus	
“Belike for want of rain, which I could well / Beteem them from the tempest of my eyes”	1.1 Hermia	
“Your eyes are lode-stars”	1.1 Helena	
“When we have laugh’d to see the sails conceive / And grow big-bellied with the wanton wind; / Which she [...] would imitate, and sail upon the land, / To fetch me trifles, and return again, / As from a voyage, rich with merchandise.”	2.1 Titania	
“I am your spaniel”	2.1 Helena	





## Act III

### Letter Writing

**Objective:** Writing to characters in the play

#### Activity

Oberon's love spell on Demetrius and Lysander seems to be as invulnerable as Egeus' intent to punish Hermia for her defiance; perhaps, though, the characters only need to hear the proper words of reason.

You now have the opportunity to communicate with the characters of *A Midsummer Night's Dream*. To complete this activity, assume that you now have access to a message service that can reach any of the major characters in the play.

Choose two characters that you believe require attention in Act III. Write letters that will help both of them to overcome their problems. In your letters, include anything that you know about the characters (beliefs, longings, past behavior, etc.) that might help to guide their actions.

Remember, you may write to any characters, and you may advise them on what to do or what not to do. Try to keep your language similar to Shakespeare's Elizabethan English.

Example:

Lysander!

Fie, thy destructive voice upon thy dove, Hermia! Govern thyself a gentleman, and heed thy love lost but by one eve. You are not but Goodfellow's puppet, letting thy strings guide thy hands to strike at thy love's soul and thy teeth gnash at thy waiting Venus. Hold thy hands, diminish thy passion, and wait until thy sight is thus repair'd.

## Act III

### Letter Writing

**Objective:** Writing to characters in the play

#### Activity

Oberon's love spell on Demetrius and Lysander seems to be as invulnerable as Egeus' intent to punish Hermia for her defiance; perhaps, though, the characters only need to hear the proper words of reason.

You now have the opportunity to communicate with the characters of *A Midsummer Night's Dream*. To complete this activity, assume that you now have access to a message service that can reach any of the major characters in the play.

Choose two characters that you believe require attention in Act III. Write letters that will help both of them to overcome their problems. In your letters, include anything that you know about the characters (beliefs, longings, past behavior, etc.) that might help to guide their actions.

Remember, you may write to any characters, and you may advise them on what to do or what not to do. Try to keep your language similar to Shakespeare's Elizabethan English.

Example:

Lysander!

Fie, thy destructive voice upon thy dove, Hermia! Govern thyself a gentleman, and heed thy love lost but by one eve. You are not but Goodfellow's puppet, letting thy strings guide thy hands to strike at thy love's soul and thy teeth gnash at thy waiting Venus. Hold thy hands, diminish thy passion, and wait until thy sight is thus repair'd.

## Act III

### Emotions

**Objective:** Finding quotes that portray emotions

#### Activity

*A Midsummer Night's Dream* might not contain the array of negative emotions found in tragedies, but *A Midsummer Night's Dream* is a play about love, and many of the emotions associated with love are negative.

The **Emotion Chart** on the next page contains a list of emotions depicted in Act III. Find the source of each emotion, identify the corresponding characters, and quote them on the chart. If the quote does not adequately portray the emotion, explain the context of the emotion.

*Note to teacher: There will be multiple instances of certain emotions, so students answers will vary.*

## Act III

### Emotions

**Objective:** Finding quotes that portray emotions

#### Activity

*A Midsummer Night's Dream* might not contain the array of negative emotions found in tragedies, but *A Midsummer Night's Dream* is a play about love, and many of the emotions associated with love are negative.

The **Emotion Chart** on the next page contains a list of emotions depicted in Act III. Find the source of each emotion, identify the corresponding characters, and quote them on the chart. If the quote does not adequately portray the emotion, explain the context of the emotion.

### Emotion Chart

Emotion	Source (character)	Act.Scene	Quote or Context
Jealousy	<i>Demetrius</i>	3.1	<i>“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.”</i>
Infatuation	<i>Titania</i>	3.1	<i>“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.”</i>
Terror	<i>Quince</i>	3.1	<i>“O monstrous! O strange! we are haunted. Pray, masters! fly, masters! Help!”</i>
Worry	<i>Hermia</i>	3.2	<i>“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?”</i>
Rejection	<i>Hermia</i>	3.2	<i>“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 lef me: / Why, then you left me,--O, the gods forbid!”</i>
Mischievousness	<i>Puck</i>	3.1	<i>“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!”</i>

### Emotion Chart

<b>Emotion</b>	<b>Source (character)</b>	<b>Act.Scene</b>	<b>Quote or Context</b>
Jealousy			
Infatuation			
Terror			
Worry			
Rejection			
Mischievousness			

## Acts I – III

### Simile

**Objective:** Recognizing a simile

#### Activity

Shakespeare’s drama is usually laden with simile. In *A Midsummer Night’s Dream*, some of the similes are easily interpretable, but others provide a challenge because they contain allusions to people and events that people in the present time may not recognize; for example, “as black as Acheron” refers to the mythical, Acheron River in Hades.

Identify seven instances of simile in Acts I through III. List them on the **Simile Chart** that follows and then interpret them. For each interpretation, try to include a modern simile that bears the same message as the original.

The first example has been completed for you. You may want to continue identifying other similes in the play. We have supplied a blank chart for that purpose.

*Note to teacher: These are only examples. There are numerous others.*

## Acts I – III

### Simile

**Objective:** Recognizing a simile

#### Activity

Shakespeare’s drama is usually laden with simile. In *A Midsummer Night’s Dream*, some of the similes are easily interpretable, but others provide a challenge because they contain allusions to people and events that people in the present time may not recognize; for example, “as black as Acheron” refers to the mythical, Acheron River in Hades.

Identify seven instances of simile in Acts I through III. List them on the **Simile Chart** that follows and then interpret them. For each interpretation, try to include a modern simile that bears the same message as the original.

The first example has been completed for you. You may want to continue identifying other similes in the play. We have supplied a blank chart for that purpose.

## Simile Chart

Simile	Act, Scene Character	Interpretation
“how slow / This old moon wanes! she lingers my desires, / Like to a step-dame, or a dowager, / Long withering out a young man’s revenue”	Act 1, Scene 1 Theseus	Theseus’ wedding will take place during the new moon. He waits with anxiety for the moon to disappear in the same way that a greedy heir waits for his relative to die and release his inheritance.
“Brief as the lightning in the collied night”	Act I, Scene 1 Lysander	With the same speed in which lightning appears and disappears
“your tongue’s sweet air / More tuneable than lark to shepherd’s ear”	Act I, Scene 1 Helena	Your voice is as pleasing as a bird’s song to a lonely shepherd.
“I am ugly as a bear”	Act II, Scene 2 Helena	Helena is as ugly as a bear because people keep running away from her.
“I will purge thy mortal grossness so, / That thou shalt like an airy spirit go”	Act III, Scene 2 Titania	Bottom will behave with the dignity of a mystical, immortal creature
“When they him spy, / As wild geese that the creeping fowler eye”	Act III, Scene 2 Puck	When the other laborers saw Bottom, they reacted like a flock of geese frightened by a hunter
“Yet you, the murderer, look as bright, as clear, / As yonder Venus in her glimmering sphere”	Act III, Scene 2 Demetrius	Despite Hermia’s cruelty toward Demetrius, he sees her as beautiful as Venus in the night sky.
“We, Hermia, like two artificial gods, / Have with our needles created both one flower”	Act III, Scene 2 Helena	When Helena and Hermia were younger, they bonded and were consequently very close to each other
“we grew together, / Like to a double cherry, seeming parted, / But yet an union in partition; / Two lovely berries moulded on one stem”	Act III, Scene 2 Helena	Helena and Hermia were so close that they were like two cherries that had grown into each other, but still shared the same stem.
“With drooping fog, as black as Acheron”	Act III, Scene 2 Oberon	Fog as black as the river Acheron, whose water is black







## Act IV

### Drawing

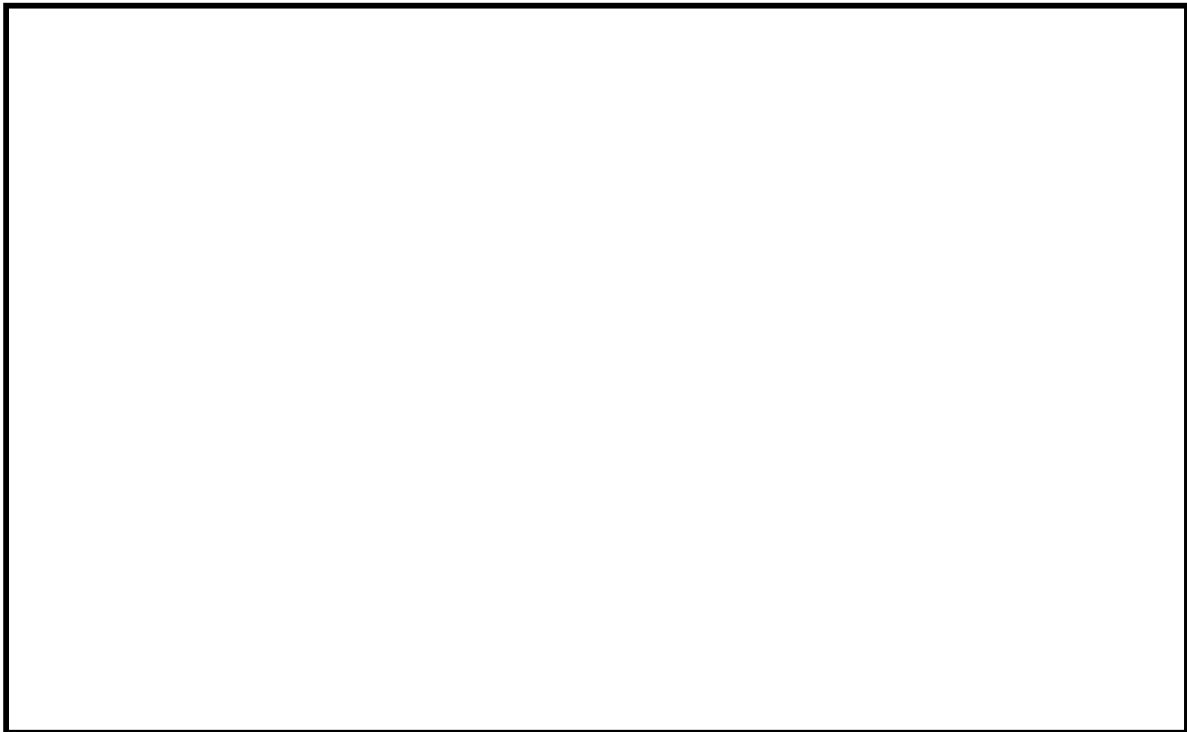
**Objective:** Visualizing characters from the play

**Activity:**

Even though *A Midsummer Night's Dream* lacks direct physical descriptions of characters, you should, by now, have formed an image in your mind as to how the major characters look.

Choose the character that you can most clearly picture in your head. Using simple art supplies, draw this character in the provided frame. Be sure to label the picture with the name of the character and, if you decide to depict a character in action, list the act and scene that best suits your depiction.

If you discover that you are uncertain about the dress or appearance of a certain characters, use the library or Internet to research the appropriate dress for the time period before putting your character on paper.



## Act IV

### Drawing

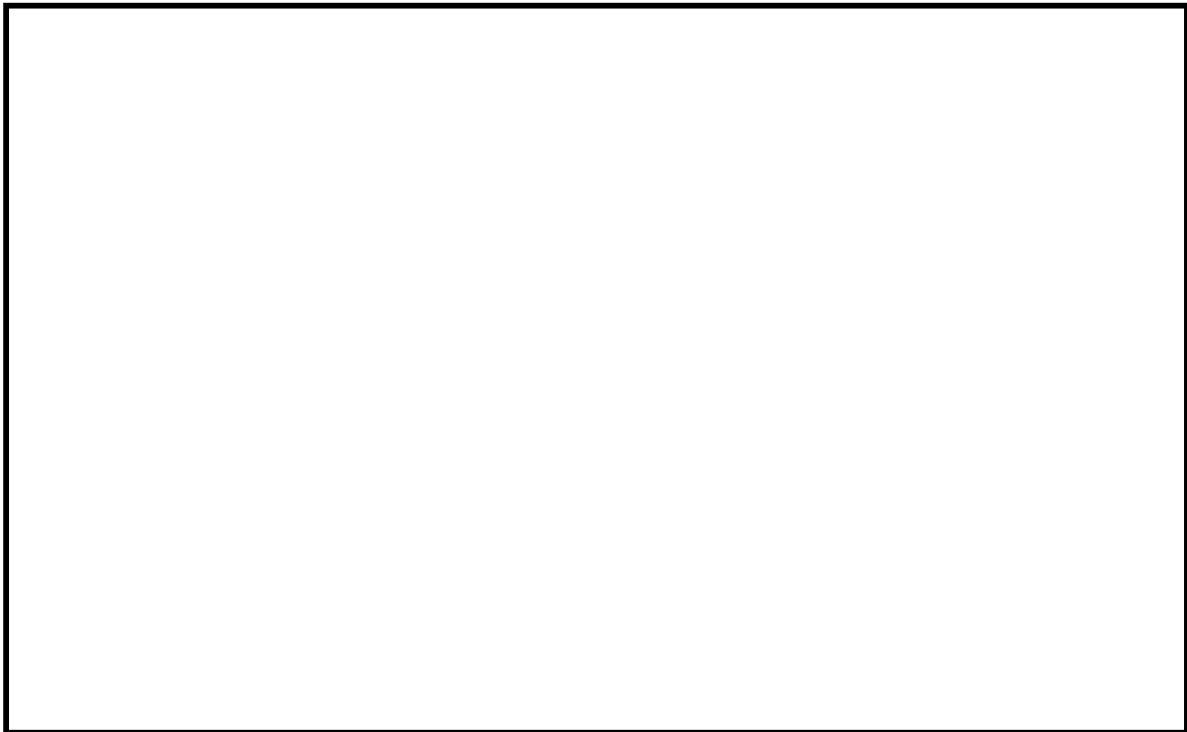
**Objective:** Visualizing characters from the play

**Activity:**

Even though *A Midsummer Night's Dream* lacks direct physical descriptions of characters, you should, by now, have formed an image in your mind as to how the major characters look.

Choose the character that you can most clearly picture in your head. Using simple art supplies, draw this character in the provided frame. Be sure to label the picture with the name of the character and, if you decide to depict a character in action, list the act and scene that best suits your depiction.

If you discover that you are uncertain about the dress or appearance of a certain characters, use the library or Internet to research the appropriate dress for the time period before putting your character on paper.



## Act I-V

### Theme

**Objective:** Identifying themes in drama

#### Activity

*A Midsummer Night's Dream* contains three major themes:

1. The unpredictable and irrational nature of love
2. The danger and confusion between rational thought and irrational thought
3. The relationship between dreams and perception

Explanation:

1. Love follows no logical pattern or set of rules. It drives people to do things that others may not understand.
2. Inventions that people believe are logical, such as law, can be as disruptive as irrational beliefs, such as magic or love.
3. People perceive their own realities; what is real is what they observe, and when they are not sure of what they see, they are unsure of their existence. A dream can seem just as real as reality.

One side of the **Theme Chart** lists the three major themes. The other side of the theme chart contains a list of events, quotations, and conditions that portray the themes. Complete the **Theme Chart** by identifying the theme supported by each entry.

The first three examples are completed for you.

## Act I-V

### Theme

**Objective:** Identifying themes in drama

#### Activity

*A Midsummer Night's Dream* contains three major themes:

1. The unpredictable and irrational nature of love
2. The danger and confusion between rational thought and irrational thought
3. The relationship between dreams and perception

Explanation:

1. Love follows no logical pattern or set of rules. It drives people to do things that others may not understand.
2. Inventions that people believe are logical, such as law, can be as disruptive as irrational beliefs, such as magic or love.
3. People perceive their own realities; what is real is what they observe, and when they are not sure of what they see, they are unsure of their existence. A dream can seem just as real as reality.

One side of the **Theme Chart** lists the three major themes. The other side of the theme chart contains a list of events, quotations, and conditions that portray the themes. Complete the **Theme Chart** by identifying the theme supported by each entry.

The first three examples are completed for you.

### Theme Chart

Theme		Supporting Quotes, Events, or Conditions
<b>(A)</b> <b>The Irrational Nature of Love</b>	_A_  _B_  _C_  _A_	1. “what visions have I seen! / Methought I was enamour’d of an ass [...] O, how mine eyes do loathe his visage now!” (Act IV, Scene 1)  2. Puck’s magic prevents Lysander and Demetrius from fighting with each other.  3. “If we shadow have offended, / Think but this, and all is mended, / That you have but slumber’d here, / While these visions did appear.” (Act V, Scene 1)  4. The unnatural love between Titania and Bottom.
<b>(B)</b> <b>Relationship of Order and Chaos</b>	_B_  _C_  _C_  _A_  _B_	5. Puck’s spell on Lysander backfires.  6. “Four nights will quickly dream away the time” (Act I, Scene 1)  7. “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.” (Act IV, Scene 1)  8. “I would my father look’d but with my eyes.” (Act I, Scene 1)  9. The magic spell on Demetrius balances out the group of lovers
<b>(C)</b> <b>Dreams versus Perceptions</b>	_A_  _C_  _A_	10. Oberon’s want of the changeling outweighs his love for his wife.  11. “Are you sure / That we are awake? It seems to me / That yet we sleep, we dream.” (Act IV, Scene 1)  12. “Hippolyta, I woo’d thee with my sword, / And won thy love, doing thee injuries” (Act I, Scene 1)

### Theme Chart

Theme		Supporting Quotes, Events, or Conditions
<b>(A)</b> <b>The Irrational Nature of Love</b>	_A_  _B_  _C_  _____  _____	1. “what visions have I seen! / Methought I was enamour’d of an ass [...] O, how mine eyes do loathe his visage now!” (Act IV, Scene 1)  2. Puck’s magic prevents Lysander and Demetrius from fighting with each other.  3. “If we shadow have offended, / Think but this, and all is mended, / That you have but slumber’d here, / While these visions did appear.” (Act V, Scene 1)  4. The unnatural love between Titania and Bottom.
<b>(B)</b> <b>Relationship of Order and Chaos</b>	_____  _____  _____  _____	5. Puck’s spell on Lysander backfires.  6. “Four nights will quickly dream away the time” (Act I, Scene 1)  7. “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.” (Act IV, Scene 1)  8. “I would my father look’d but with my eyes.” (Act I, Scene 1)
<b>(C)</b> <b>Dreams versus Perceptions</b>	_____  _____  _____	9. The magic spell on Demetrius balances out the group of lovers  10. Oberon’s want of the changeling outweighs his love for his wife.  11. “Are you sure / That we are awake? It seems to me / That yet we sleep, we dream.” (Act IV, Scene 1)  12. “Hippolyta, I woo’d thee with my sword, / And won thy love, doing thee injuries” (Act I, Scene 1)

## Act V

### Interviewing

**Objective:** Interviewing a main character

#### Activity

You are now a talk-radio host who is popular for your interviews with people involved in scandals. Your interviewing skills often lead to the exposure of new details to controversial events. The public is very curious about the circumstances surrounding the triple wedding in Athens. Most of the rumors surrounding the wedding include the supposition that supernatural forces are at work.

The mortals of the play have all agreed to an interview, and, to your pleasure, so have Oberon, Titania, and Puck. Before the interview, you will need to compile a list of questions that you will cover. You will also be taking calls from listeners throughout the show. Remember, it is your job to pry the most interesting information from your guests so that listeners will continue to support you. Do not be afraid to employ controversial questions that will draw phone calls.

*Divide the class into two groups. The groups will each work together to produce a list of at least ten questions. After a suitable interval (approximately 1/2 the class period should be enough), have the groups switch questions, and have them answer the other group's set of questions on paper. If a question is for a specific character, include that character's name before the question. A potential first question has been supplied for you.*

*(Theseus) Why did you so readily enforce the ancient law of Athens?*

*(Theseus) Did you really approve of killing Hermia for her defiance?*

*(Oberon) What gives you the right to interfere with the natural progression of love?*

*(Helena) Do you feel that Demetrius' love for you is genuine?*

*(Oberon) Does your wife resent the fact that you caused her to act foolishly?*

*(Puck) Why do you tamper with the lives of humans?*

*(Lysander) What would you have done if you couldn't escape Athens with Hermia?*

*(Lysander) What were your feelings for Hermia while you were under the fairy spell?*

*(Theseus) Would you still impose the ancient law of Athens? Why?*

*(Titania) What are your plans to recover your changeling, if you have any?*

*Note to teacher: Students could dramatize the radio show, including the call-ins, if time permits. If not, they could simply read the questions and answers.*

## Act V

### Interviewing

**Objective:** Interviewing a main character

#### Activity

You are now a talk-radio host who is popular for your interviews with people involved in scandals. Your interviewing skills often lead to the exposure of new details to controversial events. The public is very curious about the circumstances surrounding the triple wedding in Athens. Most of the rumors surrounding the wedding include the supposition that supernatural forces are at work.

The mortals of the play have all agreed to an interview, and, to your pleasure, so have Oberon, Titania, and Puck. Before the interview, you will need to compile a list of questions that you will cover. You will also be taking calls from listeners throughout the show. Remember, it is your job to pry the most interesting information from your guests so that listeners will continue to support you. Do not be afraid to employ controversial questions that will draw phone calls.

If a question is for a specific character, include that character's name before the question. A potential first question has been supplied for you.

(Theseus) Why did you so readily enforce the ancient law of Athens?

## Acts I - V

### Motif

**Objective:** Identifying motifs

#### Activity

The primary motif in *A Midsummer Night's Dream* is that of opposition. Nearly every aspect of the story—the characters, the action, even the emotion—has an opposite.

One example of the opposition motif is the conflict between day and night. During the play, Puck and the fairies only use their magical powers at night. Puck worries about finishing before daylight, and Oberon, though not in any danger, agrees that the pair needs to repair the damage before dawn.

The **Opposition Motif Chart** supplies you a list of oppositions found in *A Midsummer Night's Dream* and scenes in which they occur. Use the references to find support for each instance of opposition.

Your answers may include quotes from the text, descriptions of specific events, or descriptions of situations. If you find an example of an opposition in a location other than the listed scene, you may use it as your answer if you list the act and scene in which you found it.

The first motif is completed for you.

*Note to teacher: These are only examples. There are numerous sources for the provided motifs, and there may be more than one motif in each scene provided.*

## Acts I - V

### Motif

**Objective:** Identifying motifs

#### Activity

The primary motif in *A Midsummer Night's Dream* is that of opposition. Nearly every aspect of the story—the characters, the action, even the emotion—has an opposite.

One example of the opposition motif is the conflict between day and night. During the play, Puck and the fairies only use their magical powers at night. Puck worries about finishing before daylight, and Oberon, though not in any danger, agrees that the pair needs to repair the damage before dawn.

The **Opposition Motif Chart** supplies you a list of oppositions found in *A Midsummer Night's Dream* and scenes in which they occur. Use the references to find support for each instance of opposition.

Your answers may include quotes from the text, descriptions of specific events, or descriptions of situations. If you find an example of an opposition in a location other than the listed scene, you may use it as your answer if you list the act and scene in which you found it.

The first motif is completed for you.

### Opposition Motif Chart

Opposition	Act.Scene	Explanation: Quote or Description
<b>Night and Day</b>	1.1	The fairies only work their magic at night, and the mortals conduct business during the day.
<b>Dreaming and Being Awake</b>	4.1	<i>“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.”</i>
<b>Urban and Rural</b>	2.2 – 4.2	<i>All of the supernatural activity and magic in the play occurs in the woods beyond Athens. In the city, all is normal.</i>
<b>Love and War</b>	1.1	<i>“I woo’d thee with my sword, / And won thy love, doing thee injuries”</i>
<b>Beauty and Repulsiveness</b>	3.1	<i>The beautiful Titania, Queen of the Fairies, fall in love with Bottom, an overconfident, hilarious weaver with the head of an ass.</i>
<b>Tall and Short</b>	3.2	<i>“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?”</i>
<b>Hunter and Prey</b>	2.1	<i>“The dove pursues the griffin; the mild hind / Makes speed to catch the tiger; bootless speed, / When cowardice pursues, and valour flies.”</i>
<b>Love and Law</b>	1.1	<i>Hermia truly loves Lysander, but due to the law, she can be killed if she pursues her love.</i>

### Opposition Motif Chart

Opposition	Act.Scene	Explanation: Quote or Description
<b>Night and Day</b>	1.1	The fairies only work their magic at night, and the mortals conduct business during the day.
<b>Dreaming and Being Awake</b>	4.1	
<b>Urban and Rural</b>	2.2 – 4.2	
<b>Love and War</b>	1.1	
<b>Beauty and Repulsiveness</b>	3.1	
<b>Tall and Short</b>	3.2	
<b>Hunter and Prey</b>	2.1	
<b>Love and Law</b>	1.1	

## Acts I – V

### Creative Writing Drawing

**Objective:** Identifying major themes and events in a drama

#### Activity

The old adage, “don’t judge a book by its cover,” is excellent advice; unfortunately, in modern culture, it is often a book’s cover that first attracts potential customers. *A Midsummer Night’s Dream* was written in the first decade of the seventeenth century, a time when books hardly required glossy, high-resolution graphics on the cover and reviews from several major newspapers on the back in order to sell. Today, there are so many books on store shelves that publishers must use flashy covers in order to successfully compete.

Imagine that Shakespeare has just written *A Midsummer Night’s Dream*, and you work in his publisher’s graphics design department. You need to design a jacket for the play that commands the attention of potential buyers perusing the bookstores. The jacket must also reflect the content of the play.

Within each group are two teams with the task of producing a new cover for *A Midsummer Night’s Dream*. The illustrators in the groups will draw or compile pictures for the front cover of the book. The cover art must include depictions of the story as well as the title and the author’s name. The writers in the groups will write a review for the back cover that addresses the following questions:

1. Without giving the story away, what is the most interesting event in the play?
2. What are the themes of the play?
3. What does the story teach?
4. Why do you recommend this drama to other students?
5. Why is this a good drama for the classroom?

*Note to teacher: Art supplies must be available in advance for this activity to work.*

## Acts I – V

### Creative Writing Drawing

**Objective:** Identifying major themes and events in a drama

#### Activity

The old adage, “don’t judge a book by its cover,” is excellent advice; unfortunately, in modern culture, it is often a book’s cover that first attracts potential customers. *A Midsummer Night’s Dream* was written in the first decade of the seventeenth century, a time when books hardly required glossy, high-resolution graphics on the cover and reviews from several major newspapers on the back in order to sell. Today, there are so many books on store shelves that publishers must use flashy covers in order to successfully compete.

Imagine that Shakespeare has just written *A Midsummer Night’s Dream*, and you work in his publisher’s graphics design department. You need to design a jacket for the play that commands the attention of potential buyers perusing the bookstores. The jacket must also reflect the content of the play.

Within each group are two teams with the task of producing a new cover for *A Midsummer Night’s Dream*. The illustrators in the groups will draw or compile pictures for the front cover of the book. The cover art must include depictions of the story as well as the title and the author’s name. The writers in the groups will write a review for the back cover that addresses the following questions:

1. Without giving the story away, what is the most interesting event in the play?
2. What are the themes of the play?
3. What does the story teach?
4. Why do you recommend this drama to other students?
5. Why is this a good drama for the classroom?

## Act I-V

### Characterization

**Objective:** Analyzing characters in the play

#### Activity

Psychiatrists examine patients, determine the source of problems, and implement possible solutions. The proper examination of a patient may require detailed information regarding the patient’s family life and social environment. Using personal observations and facts gathered from the patient, the doctor might then make a diagnosis.

You are now a modern psychiatrist, and below is a list of your patients for today. Write down your initial analysis for each patient and the possible source of the problem. In the **TREATMENT** column, suggest a treatment. To diagnose the characters, assume that they are at their worst point in the play. Remember, one character may have multiple disorders, each of which may require a different treatment.

PATIENT	PROBLEM	CAUSE	TREATMENT
8:00 – Egeus	Poor relationship with daughter	Stubbornness; resent; plans to kill Hermia if she doesn’t submit	Family counseling with Hermia
9:00 – Hermia	<i>Depression; anxiety</i>	<i>Forced to marry someone she doesn’t love; faces death</i>	<i>Family counseling with Egeus</i>
10:00 – Theseus	<i>Anxiety</i>	<i>Pending marriage; forced to uphold archaic laws</i>	<i>Counseling</i>
11:00 – Hippolyta	<i>Apathy for Theseus</i>	<i>Kidnapped by fiancée after he killed her colleagues</i>	<i>Therapy; Marriage counseling</i>
1:00 – Oberon	<i>Failing marriage to Titania</i>	<i>Self-centered; materialistic</i>	<i>Marriage counseling</i>
2:00 – Helena	<i>Depression</i>	<i>Rejected by Demetrius</i>	<i>Counseling</i>
3:00 - Bottom	<i>Loses friends; perpetually annoying; believes he is handsome, when he is a monster</i>	<i>Overconfidence</i>	<i>Counseling; Anti-psychotic drugs</i>
4:00 – Puck	<i>Mischievous; habitual instigator</i>	<i>Lonely due to lack of similar sprites</i>	<i>Rehabilitation; refer to discussion groups</i>

## Act I-V

### Characterization

**Objective:** Analyzing characters in the play

#### Activity

Psychiatrists examine patients, determine the source of problems, and implement possible solutions. The proper examination of a patient may require detailed information regarding the patient's family life and social environment. Using personal observations and facts gathered from the patient, the doctor might then make a diagnosis.

You are now a modern psychiatrist, and below is a list of your patients for today. Write down your initial analysis for each patient and the possible source of the problem. In the **TREATMENT** column, suggest a treatment. To diagnose the characters, assume that they are at their worst point in the play. Remember, one character may have multiple disorders, each of which may require a different treatment.

PATIENT	PROBLEM	CAUSE	TREATMENT
8:00 – Egeus	Poor relationship with daughter	Stubbornness; resent; plans to kill Hermia if she doesn't submit	Family counseling with Hermia
9:00 – Hermia			
10:00 – Theseus			
11:00 – Hippolyta			
1:00 – Oberon			
2:00 – Helena			
3:00 - Bottom			
4:00 – Puck			

## Acts I – V

### Understanding Shakespeare's Language

**Objective:** Understanding Elizabethan English

#### Activity

Rewrite the following script in an approximation of Shakespeare's language so that it would make sense to characters in the play.

**Scene:** The grocery store in the hours preceding a hurricane. The tension is making shoppers edgy as they heap food in their carts, and occasionally they fight over the last remaining products. Carmen has just picked up the last eight cans of instant ravioli, and Erica is arguing with her.

**Erica:** Hey, you! Why don't you leave a couple of those for someone else?

**Carmen:** First come, first serve. Find your own ravioli. I can't help it if you do things at the last minute.

**Erica:** Wow, I can't believe your nerve. You've just got to have all eight cans, huh? You couldn't just let two of them go, please?

**Carmen:** No. I've got two kids who need to eat. Now please leave me be; the storm is coming and I've got to drive across town and prepare for the wind.

**Erica:** Oh, don't give me that. I've got kids, too. Three. So come on, I only need two of those cans. I'll pay you for them, even.

**Carmen:** I already told you—no. You're too late. Go down the street to Buy and Save. They've probably got some more.

**Erica:** Buy and Save closed an hour ago! They've sold out of everything! Come on, lady—I just need two.

**Carmen:** Get lost! They're mine. Now go outside, get in your car, and find some elsewhere.

**Erica:** [attempts to take two cans of ravioli] Give me those--

**Carmen:** [struggling] Hey! Take your hands off those! Thief! Help!

**Store Employee:** What's going on over here? Are you two crazy?

## Acts I – V

### Understanding Shakespeare's Language

**Objective:** Understanding Elizabethan English

#### Activity

Rewrite the following script in an approximation of Shakespeare's language so that it would make sense to characters in the play.

**Scene:** The grocery store in the hours preceding a hurricane. The tension is making shoppers edgy as they heap food in their carts, and occasionally they fight over the last remaining products. Carmen has just picked up the last eight cans of instant ravioli, and Erica is arguing with her.

**Erica:** Hey, you! Why don't you leave a couple of those for someone else?

**Carmen:** First come, first serve. Find your own ravioli. I can't help it if you do things at the last minute.

**Erica:** Wow, I can't believe your nerve. You've just got to have all eight cans, huh? You couldn't just let two of them go, please?

**Carmen:** No. I've got two kids who need to eat. Now please leave me be; the storm is coming and I've got to drive across town and prepare for the wind.

**Erica:** Oh, don't give me that. I've got kids, too. Three. So come on, I only need two of those cans. I'll pay you for them, even.

**Carmen:** I already told you—no. You're too late. Go down the street to Buy and Save. They've probably got some more.

**Erica:** Buy and Save closed an hour ago! They've sold out of everything! Come on, lady—I just need two.

**Carmen:** Get lost! They're mine. Now go outside, get in your car, and find some elsewhere.

**Erica:** [attempts to take two cans of ravioli] Give me those--

**Carmen:** [struggling] Hey! Take your hands off those! Thief! Help!

**Store Employee:** What's going on over here? Are you two crazy?

We have begun the script for you:

**Scene:** The village marketplace on the coast. By the appearance of the sky, a huge storm is approaching. Knowing that the market might be closed for a few days, villagers are purchasing the last remaining meats, breads, and cheeses. The shoppers occasionally fight over the last of a remaining item. Carminia has just purchased the last two chickens on the butcher's cart, and Erin is arguing with her.

**Erin:** Ho! Thou hast none to spare for thy neighbor?

**Carmen:** *The first shall have reward of this stock. Find thine own fowl out. I've no guilt for thy tardy form.*

**Erica:** . *Do'st thou need both fowl? Prithee, can'st thou not release a bird to me?*

**Carmen:** *No. I've two hungry lads. Prithee, begone; the tempest doth approach and I've yet to cross the city and weather-fend my home.*

**Erica:** *'sblood! I've lads, too, and one more. I need but one of thy fowl; Pray, I've coin for thy pocket.*

**Carmen:** *I say afore, nay. You lag. Get thee to Pike's cart; he's plenty with poultry.*

**Erica:** *Pike hath emptied his cart and left. Prithee, I need but one.*

**Carmen:** *Get thee gone! They are mine. Be off to thy horse to property a pheasant elsewhere.*

**Erica:** *[attempting to take a chicken] Giveth--*

**Carmen:** *[struggling] Zounds! Return those, thou witless bawd!*

**Store Employee:** *What troubles thee? Art thou wild?*

We have begun the script for you:

**Scene:** The village marketplace on the coast. By the appearance of the sky, a huge storm is approaching. Knowing that the market might be closed for a few days, villagers are purchasing the last remaining meats, breads, and cheeses. The shoppers occasionally fight over the last of a remaining item. Carminia has just purchased the last two chickens on the butcher's cart, and Erin is arguing with her.

**Erin:** Ho! Thou hast none to spare for thy neighbor?

**Carmen:**

**Erica:** .

**Carmen:**

**Erica:**

**Carmen:**

**Erica:**

**Carmen:**

**Erica:**

**Carmen:**

**Store Employee:**

## Acts I – V

### Plot

**Objective:** Relating conflicts and characters in *A Midsummer Night's Dream* to contemporary conflicts

#### Activity

Shakespeare's drama is often described as universal, which means that it appeals to all audiences and cultures, past and present. Shakespeare achieves this universal appeal by using age-old themes to which anyone can relate, regardless of time or place.

*A Midsummer Night's Dream* is largely a story about the problems that accompany love. This theme could easily be placed in a modern context.

Consider the storyline of *A Midsummer Night's Dream* and think of how and where it could occur in the present day. Begin by thinking of people who share the same type of lifestyle, responsibilities, or power as the major characters in the play—especially those who make decisions that initiate conflict.

We have begun some plot elements that you need to complete. Then you can make up a situation from modern times that would fit. Once you have constructed a situation that reasonably parallels that of *A Midsummer Night's Dream*, fill in the supplied chart, **The New Midsummer Night's Dream**, with the equivalent events and characters. Several examples have been completed for you. These need be only short comments.

*Note to teacher: Answers will vary.*

## Acts I – V

### Plot

**Objective:** Relating conflicts and characters in *A Midsummer Night's Dream* to contemporary conflicts

#### Activity

Shakespeare's drama is often described as universal, which means that it appeals to all audiences and cultures, past and present. Shakespeare achieves this universal appeal by using age-old themes to which anyone can relate, regardless of time or place.

*A Midsummer Night's Dream* is largely a story about the problems that accompany love. This theme could easily be placed in a modern context.

Consider the storyline of *A Midsummer Night's Dream* and think of how and where it could occur in the present day. Begin by thinking of people who share the same type of lifestyle, responsibilities, or power as the major characters in the play—especially those who make decisions that initiate conflict.

We have begun some plot elements that you need to complete. Then you can make up a situation from modern times that would fit. Once you have constructed a situation that reasonably parallels that of *A Midsummer Night's Dream*, fill in the supplied chart, **The New Midsummer Night's Dream**, with the equivalent events and characters. Several examples have been completed for you. These need be only short comments.

**THE NEW MIDSUMMER NIGHT'S DREAM**

**Original *Midsummer Night's Dream*      Alternate *Midsummer Night's Dream***

<b>SETTING</b>	
<p>Greece Athens The palace of Theseus The woods near Athens</p>	<p>United States Williamsville, a suburban district of Seattle The wealthy entrepreneur's mansion <i>An abandoned suburban industrial park</i></p>
<b>CHARACTERS</b>	
<p>Theseus, Duke of Athens Egeus Hermia Helena Demetrius Lysander Puck Oberon Titania</p>	<p><i>Jim Robbins, mayor of Williamsville</i> <i>Local entrepreneur and friend to mayor</i> <i>Erma, daughter of Egeus, in love with Lonnie</i> <i>Helen, friend to Hermia, in love with Dimitri</i> <i>Dimitri, a wealthy student in love with Erma</i> <i>Lonnie, a wealthy student in love with Erma</i> <i>Puck, the ghost of a factory worker</i> <i>Obie, the eldest of a gypsy troupe living in an abandoned factory</i> <i>Tanya, Oberon's wife</i></p>
<b>PLOT</b>	
<p>Hermia is given the choice to marry Demetrius, death, or a life of celibacy. Hermia and Lysander <i>plot their elopement.</i> Lysander and Hermia <i>sleep in woods.</i> Followed by Helena, Dimitrius <i>seeks Hermia.</i></p>	<p><i>Hermia is given the choice to stop seeing Lonnie or be enrolled in military school</i> <i>Erma and Lonnie plan a secret elopement</i> <i>Erma and Lonnie sleep in abandoned factory</i> <i>Followed by Helen, Dimitri pursues Hermia</i></p>
<b>ACTION</b>	
<p>Oberon orders Puck to <i>put magic spells on Lysander and Demetrius.</i> Both Lysander and Demetrius <i>fall in love with Helena.</i> Theseus commissions workmen to <i>perform a play.</i></p>	<p><i>Obie summons Puck to hypnotize Lonnie and Dimitri in their sleep.</i> <i>Both Lonnie and Dimitri fall in love with Helena.</i> <i>Robbins hires factory workers to perform a play.</i></p>

**THE NEW MIDSUMMER NIGHT'S DREAM**

**Original *Midsummer Night's Dream*     Alternate *Midsummer Night's Dream***

<b>SETTING</b>	
<p>Greece Athens The palace of Theseus The woods near Athens</p>	<p>United States Williamsville, a suburban district of Seattle The wealthy entrepreneur's mansion</p>
<b>CHARACTERS</b>	
<p>Theseus, Duke of Athens Egeus Hermia Helena Demetrius Lysander Puck Oberon Titania</p>	
<b>PLOT</b>	
<p>Hermia is given the choice to marry...</p> <p>Hermia and Lysander...</p> <p>Lysander and Hermia...</p> <p>Followed by Helena, Dimitrius...</p>	
<b>ACTION</b>	
<p>Oberon orders Puck...</p> <p>Both Lysander and Demetrius...</p> <p>Theseus commissions workmen...</p>	

## Acts I – V

### Characterization

**Objective:** Creating a character map

#### Activity

The relationships among characters in *A Midsummer Night's Dream* vary in each act. For each act of the play, draw a map that depicts the relationships among the major characters. Use the following key:

————▶ An arrow from one character to another depicts a friendship.

◄————▶ A double arrow indicates mutual friendship.

-----▶ A broken arrow indicates dislike.

◄-----▶ A double broken arrow indicates mutual dislike.

[        ] Parenthesis around a name indicate that a character is no longer present.  
(character is absent or dead)

No line means that the characters are acquainted, but the reader is unsure

## Acts I – V

### Characterization

**Objective:** Creating a character map

#### Activity

The relationships among characters in *A Midsummer Night's Dream* vary in each act. For each act of the play, draw a map that depicts the relationships among the major characters. Use the following key:

————▶ An arrow from one character to another depicts a friendship.

◄————▶ A double arrow indicates mutual friendship.

-----▶ A broken arrow indicates dislike.

◄-----▶ A double broken arrow indicates mutual dislike.

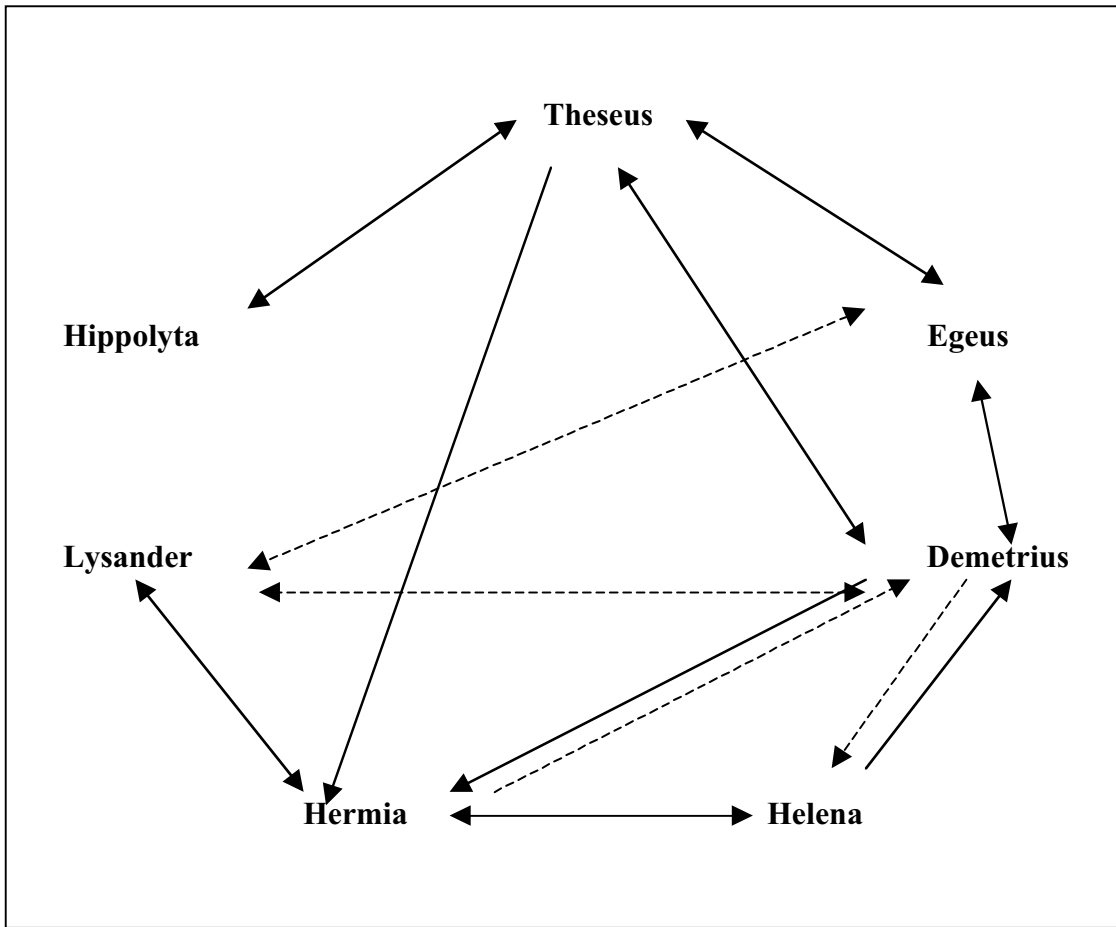
[        ] Parenthesis around a name indicate that a character is no longer present.  
(character is absent or dead)

No line means that the characters are acquainted, but the reader is unsure

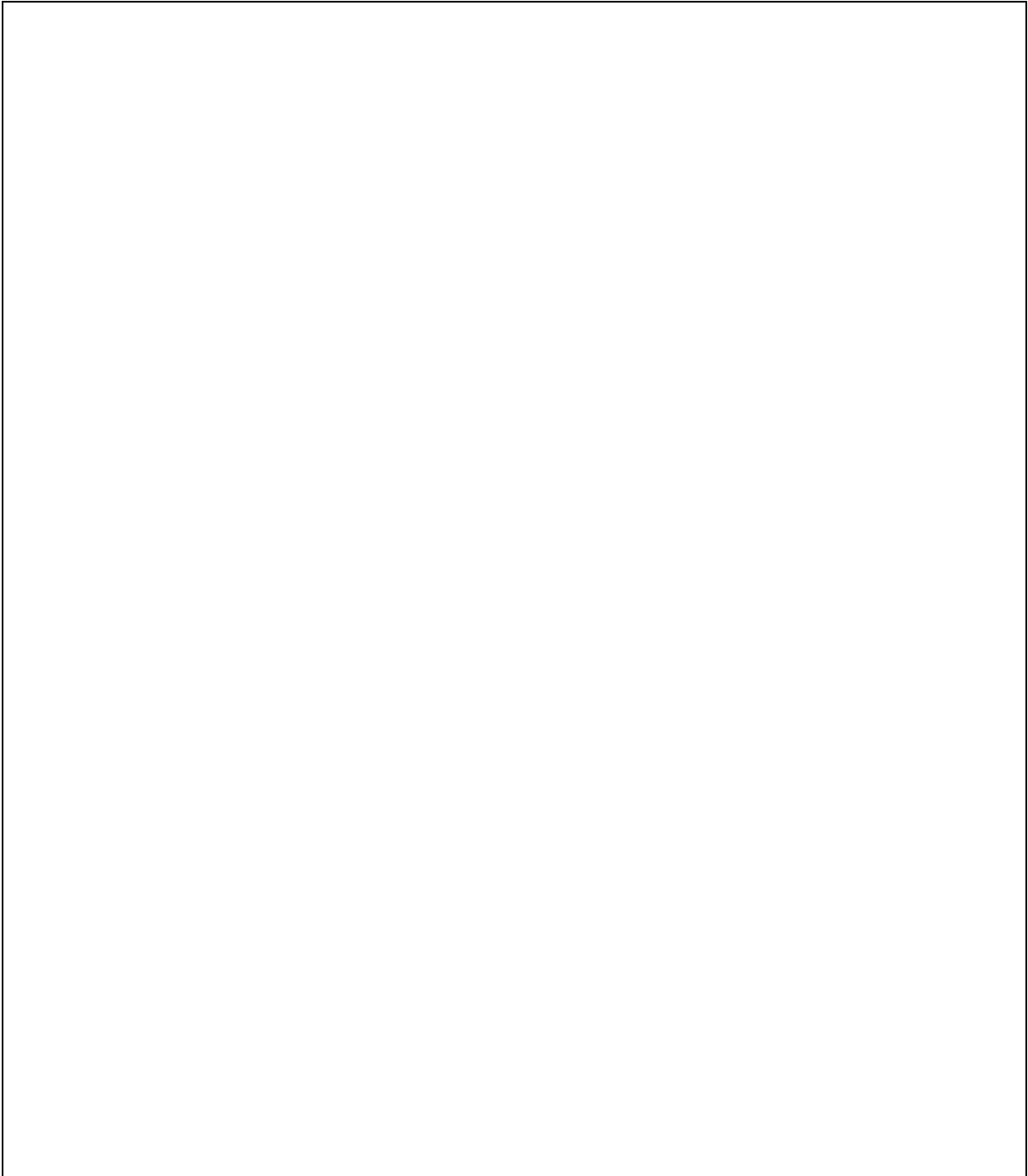


Example:

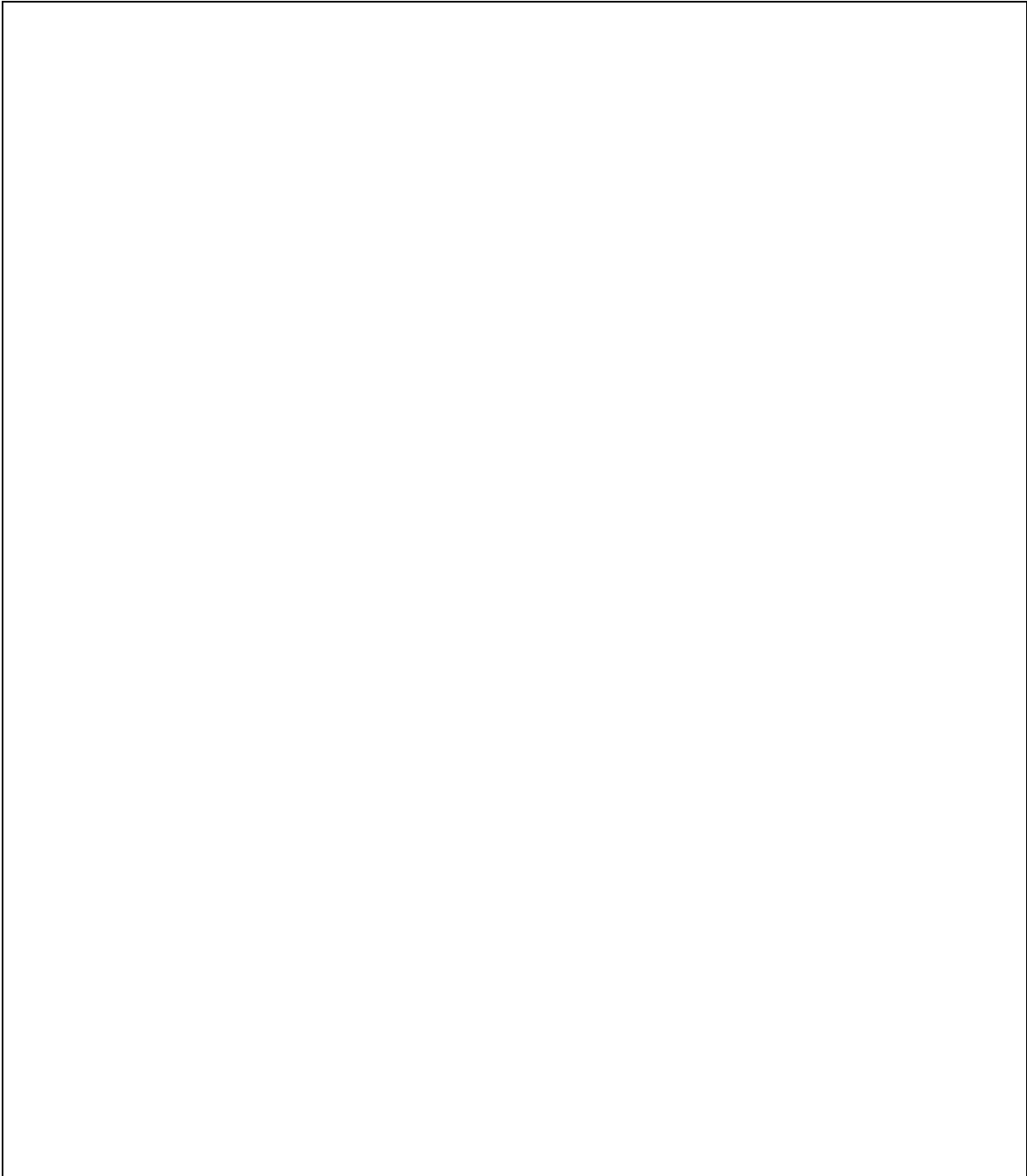
### Act I



**Act** \_\_\_\_\_



**Act** \_\_\_\_\_



## Acts I – V

### Acting

**Objective:** Understanding drama through performance

#### Activity

Imagine the many details that a live performance of *A Midsummer Night's Dream* would require. Like any play, *A Midsummer Night's Dream* is written for the stage—to be watched, not read. The text omits the details that one finds in other literary genres, particularly those supporting characterization and setting.

For this activity, you will perform a scene for the class.

*Divide the class into small groups. Each group should select or be given a single scene from A Midsummer Night's Dream to act out for the class. The groups should first discuss the chosen or assigned scenes and settle on the details that the scene will require (voice, stage positions, mood, volume, etc.).*

*Members of each group will assign themselves roles. The members of the group should divide the scene to accommodate everyone; for example, two people will act the first half of the scene, and the others will act the second half. Groups may also choose soliloquies, but no one in the group should do the same soliloquy.*

*While groups assign roles, they should also discuss the dramatic details of the chosen scenes. If scheduling permits, students should memorize the material to be performed; if not, students may read scripts while acting. When the groups are ready, perform the scenes for the rest of the class. Conduct a brief discussion after each scene to determine whether the class feels that the scene was appropriately performed.*

## Acts I – V

### Acting

**Objective:** Understanding drama through performance

#### Activity

Imagine the many details that a live performance of *A Midsummer Night's Dream* would require. Like any play, *A Midsummer Night's Dream* is written for the stage—to be watched, not read. The text omits the details that one finds in other literary genres, particularly those supporting characterization and setting.

For this activity, you will perform a scene for the class.

## Wrap-up

### Writing to Shakespeare

**Objective:** Communicating with the author

#### Activity

If you compare a witty, enchanting play such as *A Midsummer Night's Dream* to Shakespeare's brutal tragedies, such as *Macbeth* or *Titus Andronicus*, you reveal Shakespeare's diverse talent.

Despite Shakespeare's universal appeal, some modern readers insist that certain elements of Shakespeare's drama make it hard to follow or understand.

You now have the chance to address any problems or praises that you have about Shakespeare's play, *A Midsummer Night's Dream*.

In the space below, write a letter to Shakespeare to give him feedback on *A Midsummer Night's Dream*. Include references to specific acts and scenes to help describe your likes or dislikes of the play.

Include any questions that you may have regarding the play itself, the language, or the creation of the play. Be sure to offer any advice that you think would help improve the play for modern audiences.

The letter is started for you.

Dear Mr. Shakespeare,

I've just completed a reading of *A Midsummer Night's Dream*, and I would like to say a few things about the play....

## Wrap-up

### Writing to Shakespeare

**Objective:** Communicating with the author

#### Activity

If you compare a witty, enchanting play such as *A Midsummer Night's Dream* to Shakespeare's brutal tragedies, such as *Macbeth* or *Titus Andronicus*, you reveal Shakespeare's diverse talent.

Despite Shakespeare's universal appeal, some modern readers insist that certain elements of Shakespeare's drama make it hard to follow or understand.

You now have the chance to address any problems or praises that you have about Shakespeare's play, *A Midsummer Night's Dream*.

In the space below, write a letter to Shakespeare to give him feedback on *A Midsummer Night's Dream*. Include references to specific acts and scenes to help describe your likes or dislikes of the play.

Include any questions that you may have regarding the play itself, the language, or the creation of the play. Be sure to offer any advice that you think would help improve the play for modern audiences.

The letter is started for you.

Dear Mr. Shakespeare,

I've just completed a reading of *A Midsummer Night's Dream*, and I would like to say a few things about the play....

## Wrap-up

### Plot

**Objective:** Creating a graph that depicts the action of the play

#### Activity

Most businesses today use charts and graphs to visually represent their activity over a given period of time. You can use the same technique to represent the activity, or intensity, of *A Midsummer Night's Dream*. Like most drama, *A Midsummer Night's Dream* follows a pattern in which the intensity of the action rises and then falls prior to the end of the story.

Create a graph that portrays the level of activity in *A Midsummer Night's Dream* to the time at which it occurs. The bottom should be divided by acts, while the side should be divided by the intensity levels of the action in the play. The result will be a line graph that illustrates the rise and fall of action throughout the play.

We have provided a list of events to place on your chart. After you place them, connect them to form a line graph. Two events have already been placed for you.

When you finish your graph, compare it to those of your classmates and discuss large differences.

Put the following events in their proper places on the chart:

- Titania wakes from her enchantment
- Oberon discovers mistake
- Pyramus and Thisbe performed
- Bottom wakes up as a normal person
- Oberon puts spell on Titania
- Hermia argues with Helena
- Play rehearsal in woods
- Helena plans to inform on Hermia
- Workers cast the play
- Titania falls in love with Bottom
- Egeus requests ancient privilege
- Hermia and Lysander get lost
- Theseus goes hunting
- Oberon asks for changeling

## Wrap-up

### Plot

**Objective:** Creating a graph that depicts the action of the play

#### Activity

Most businesses today use charts and graphs to visually represent their activity over a given period of time. You can use the same technique to represent the activity, or intensity, of *A Midsummer Night's Dream*. Like most drama, *A Midsummer Night's Dream* follows a pattern in which the intensity of the action rises and then falls prior to the end of the story.

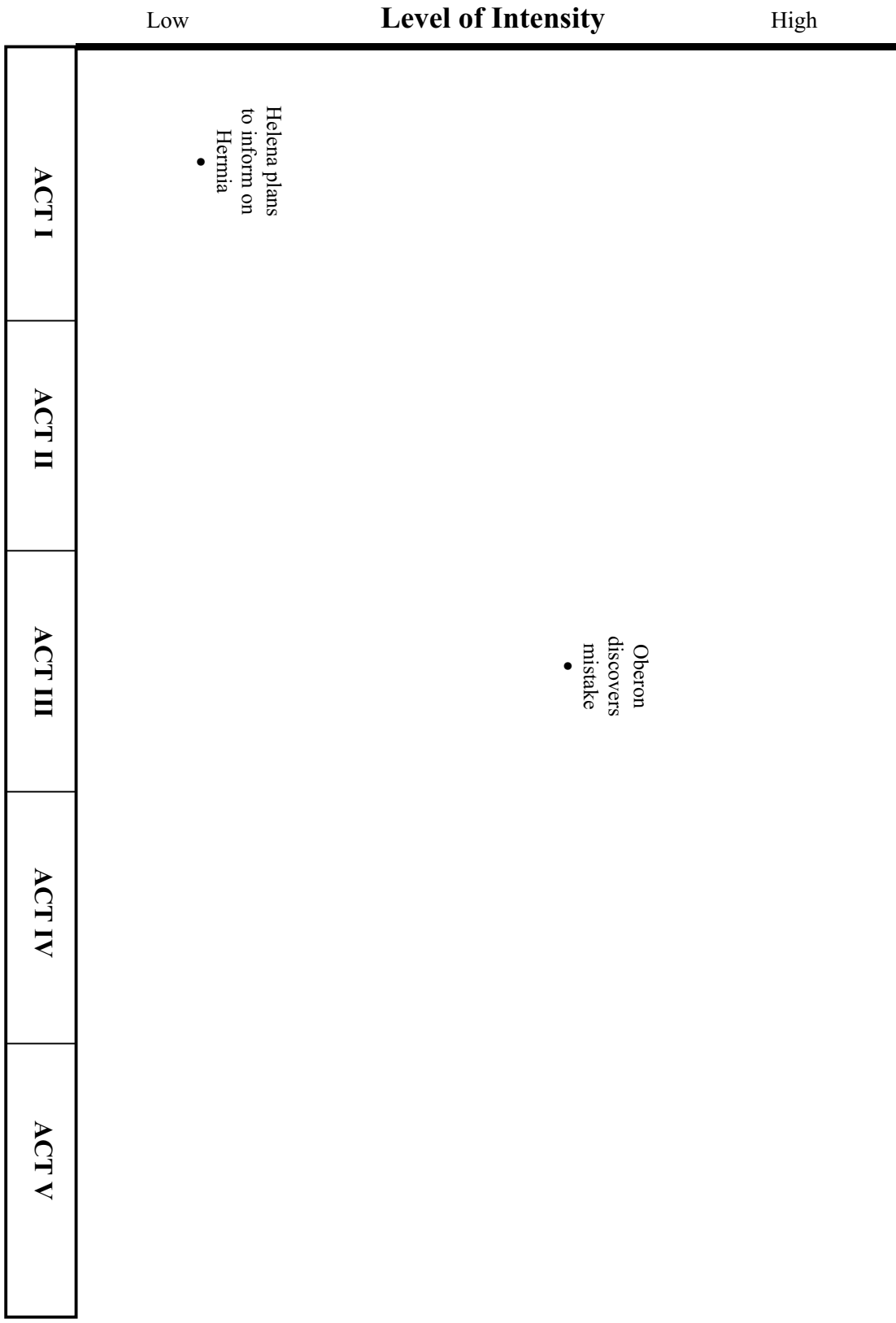
Create a graph that portrays the level of activity in *A Midsummer Night's Dream* to the time at which it occurs. The bottom should be divided by acts, while the side should be divided by the intensity levels of the action in the play. The result will be a line graph that illustrates the rise and fall of action throughout the play.

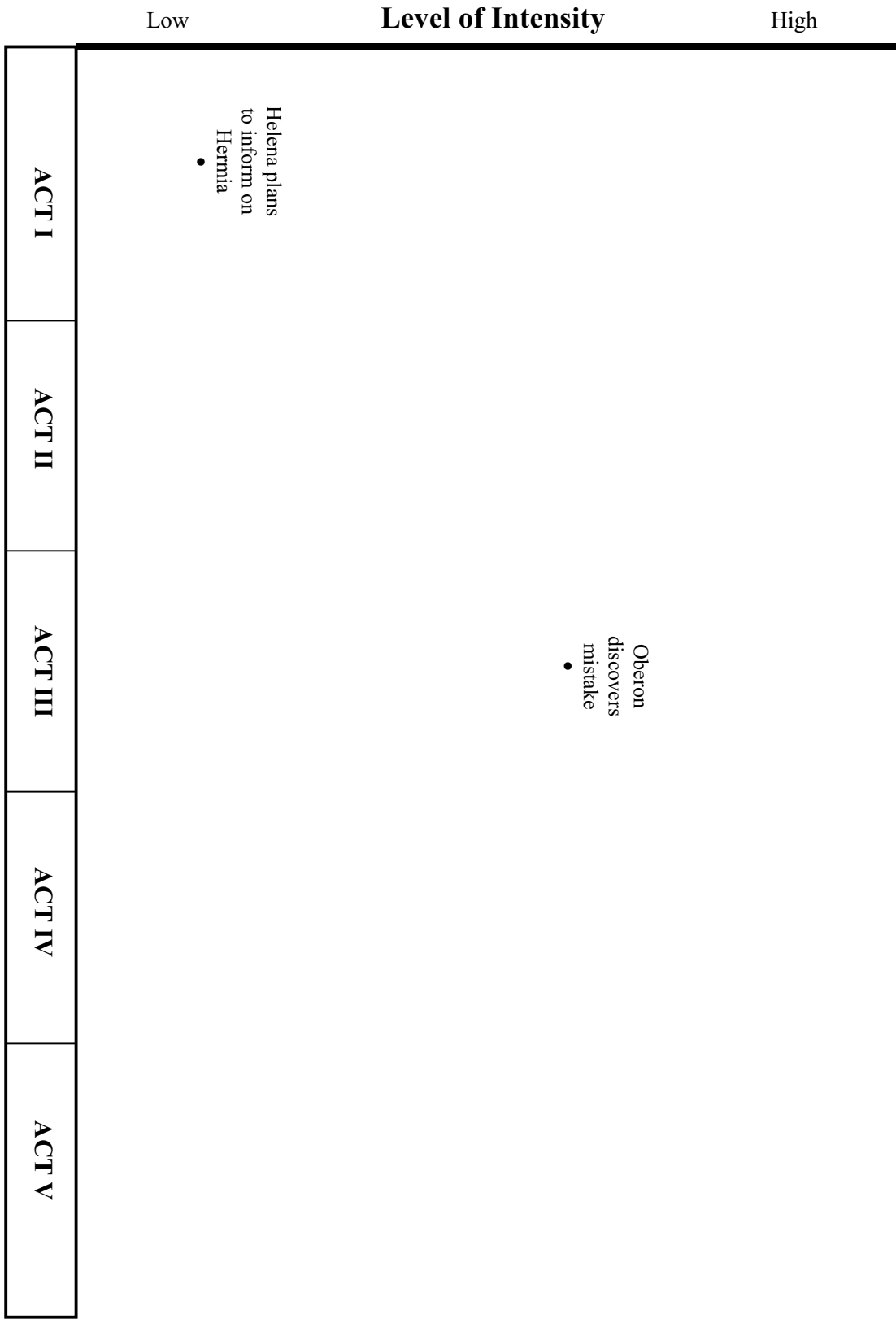
We have provided a list of events to place on your chart. After you place them, connect them to form a line graph. Two events have already been placed for you.

When you finish your graph, compare it to those of your classmates and discuss large differences.

Put the following events in their proper places on the chart:

- Titania wakes from her enchantment
- Oberon discovers mistake
- Pyramus and Thisbe performed
- Bottom wakes up as a normal person
- Oberon puts spell on Titania
- Hermia argues with Helena
- Play rehearsal in woods
- Helena plans to inform on Hermia
- Workers cast the play
- Titania falls in love with Bottom
- Egeus requests ancient privilege
- Hermia and Lysander get lost
- Theseus goes hunting
- Oberon asks for changeling





Low

Level of Intensity

High

ACT I

ACT II

ACT III

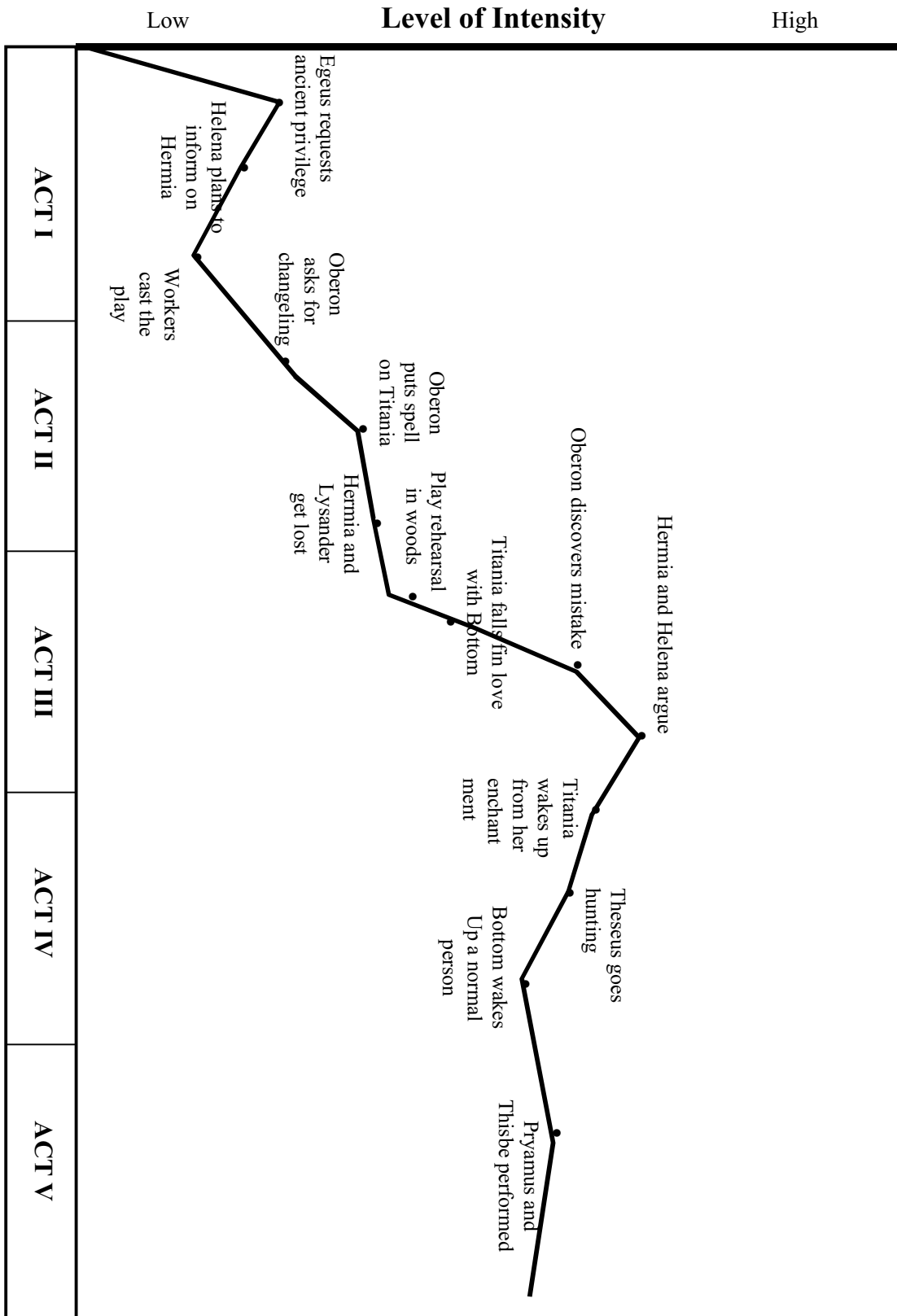
ACT IV

ACT V

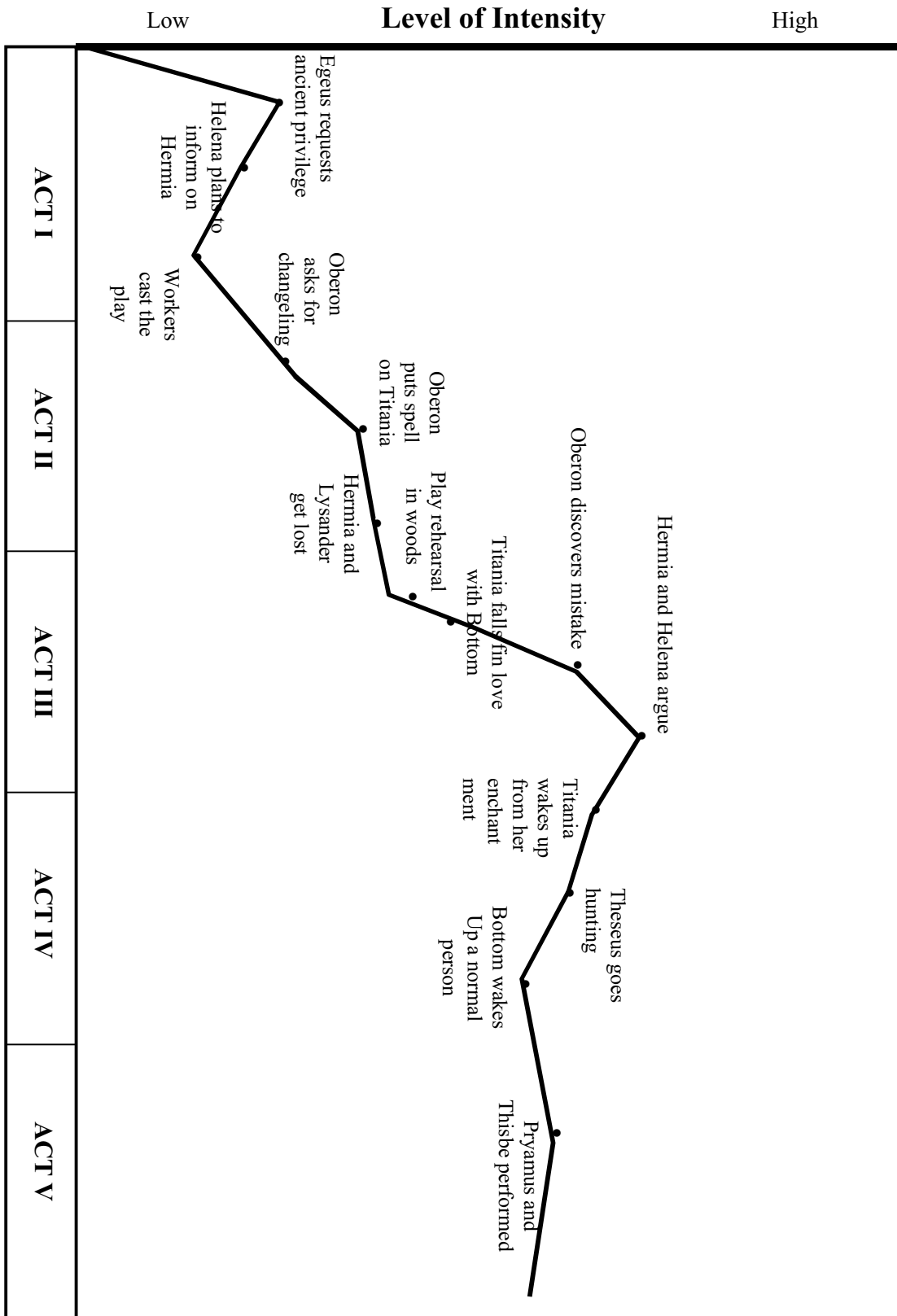
• Helena plans to inform on Hermia

• Oberon discovers mistake

Example:



Example:



## Wrap-up

### Changing Plot

**Objective:** Adapting Shakespeare to Film

#### Activity

*A Midsummer Night's Dream* has been put on film before, but never in the way that you will be able to do it. As a director with an incredible budget, it's your job to turn *A Midsummer Night's Dream* into a blockbuster. It may be set in the past, present, or future, and the script will be in modern English. Your adaptation should loosely parallel the original *A Midsummer Night's Dream*, but you and your screenwriters will need to make a few changes to make the movie more appealing. The changes are:

1. Create a new title.
2. Create a different setting.
3. Change the fairies to a different type of real or fictional creature.
4. Egeus and Hippolyta also enter the forest.
5. Add another lover to the story.

In groups, use the following page to write a one-page synopsis of your movie. Feel free to change character names. A sample paragraph is provided for you. Of course, you may choose to not use this example and pick one of your own. Concentrate on making the movie interesting enough to make people go to see it. Your synopsis should cover the entire movie.

## Wrap-up

### Changing Plot

**Objective:** Adapting Shakespeare to Film

#### Activity

*A Midsummer Night's Dream* has been put on film before, but never in the way that you will be able to do it. As a director with an incredible budget, it's your job to turn *A Midsummer Night's Dream* into a blockbuster. It may be set in the past, present, or future, and the script will be in modern English. Your adaptation should loosely parallel the original *A Midsummer Night's Dream*, but you and your screenwriters will need to make a few changes to make the movie more appealing. The changes are:

1. Create a new title.
2. Create a different setting.
3. Change the fairies to a different type of real or fictional creature.
4. Egeus and Hippolyta also enter the forest.
5. Add another lover to the story.

In groups, use the following page to write a one-page synopsis of your movie. Feel free to change character names. A sample paragraph is provided for you. Of course, you may choose to not use this example and pick one of your own. Concentrate on making the movie interesting enough to make people go to see it. Your synopsis should cover the entire movie.

Example:

The movie opens in a small American city in the near future. Councilman Thaddeus and his fiancée, State Senator Haley, are in his office after work making arrangements for their upcoming marriage. The two are interrupted when Ed—a city planner and friend to Thaddeus—barges into the room seeking advice about his daughter, Harriet. Harriet, he complains, has announced her intention to marry Leeson, her latest boyfriend. While Leeson seems to be nice enough, Ed had always hoped that Harriet would reunite with her father’s assistant and ex-boyfriend, Dennis...

Example:

The movie opens in a small American city in the near future. Councilman Thaddeus and his fiancée, State Senator Haley, are in his office after work making arrangements for their upcoming marriage. The two are interrupted when Ed—a city planner and friend to Thaddeus—barges into the room seeking advice about his daughter, Harriet. Harriet, he complains, has announced her intention to marry Leeson, her latest boyfriend. While Leeson seems to be nice enough, Ed had always hoped that Harriet would reunite with her father’s assistant and ex-boyfriend, Dennis...

Your Synopsis:

Your Synopsis:

## Wrap-up

### Game Playing

**Objective:** Inventing a method to remember the events and characters of the play

**Activity**

Sometimes it is just as important to know the questions as it is to know the answers. This creates a complete knowledge, rather than a reactive knowledge that requires clues or signals to unlock.

Using the entire play, write a set of “Jeopardy” questions that cover the categories on the board below.

*Divide the class into two or four groups.* Using the board below, each group should list at least fifteen answers to present to the rest of the class for questions. Include the act and scene in the answer if the material is quoted. Four answers are supplied for you.

<b>It's All Greek</b>	<b>Fractious Fairies</b>	<b>Wanton Weddings</b>	<b>Playing Dumb</b>	<b>The Top of Bottom</b>
ATHENS	\$200	\$200	\$200	\$200
\$400	INDIA	\$400	\$400	GOOD DRY OATS
\$800	\$800	\$800	PYRAMUS AND THISBE	\$800
\$1000	\$1000	AUNT	\$1000	\$1000

## Wrap-up

### Game Playing

**Objective:** Inventing a method to remember the events and characters of the play

#### Activity

Sometimes it is just as important to know the questions as it is to know the answers. This creates a complete knowledge, rather than a reactive knowledge that requires clues or signals to unlock.

Using the entire play, write a set of “Jeopardy” questions that cover the categories on the board below.

Using the board below, each group should list at least fifteen answers to present to the rest of the class for questions. Include the act and scene in the answer if the material is quoted. Four answers are supplied for you.

<b>It's All Greek</b>	<b>Fractions Fairies</b>	<b>Wanton Weddings</b>	<b>Playing Dumb</b>	<b>The Top of Bottom</b>
ATHENS	\$200	\$200	\$200	\$200
\$400	INDIA	\$400	\$400	GOOD DRY OATS
\$800	\$800	\$800	PYRAMUS AND THISBE	\$800
\$1000	\$1000	AUNT	\$1000	\$1000

Example questions:

IT'S ALL GREEK, \$200: What is the city in which this play is set?

FRACTIOUS FAIRIES, \$400: From what country does Oberon return?

WANTON WEDDINGS, \$1000: Whom does Lysander intend to ask for help after he runs away with Hermia?

PLAYING DUMB, \$800: What is the title of the play within *A Midsummer Night's Dream*?

THE TOP OF BOTTOM, \$400: Besides a bottle of hay or dried peas, what does Bottom want to eat?

Example questions:

IT'S ALL GREEK, \$200: What is the city in which this play is set?

FRACTIOUS FAIRIES, \$400: From what country does Oberon return?

WANTON WEDDINGS, \$1000: Whom does Lysander intend to ask for help after he runs away with Hermia?

PLAYING DUMB, \$800: What is the title of the play within *A Midsummer Night's Dream*?

THE TOP OF BOTTOM, \$400: Besides a bottle of hay or dried peas, what does Bottom want to eat?

## Wrap-up

### Writing Headlines

**Objective:** Creating effective headlines

#### Activity

Many newspaper readers are fickle; if a headline catches their attention, they will purchase the paper with little regard for their regular paper. If not, however, potential readers will avoid buying or reading. Because of this behavior, newspapers must use concise, attention-grabbing headlines to draw interest to the paper. If the headline is more enticing than those of the competitors, the paper will sell.

*A Midsummer Night's Dream* contains a number of potential headlines. Imagine that you are the editor choosing headlines for your newspaper, the Athens Post. Review the play and choose any eight scenes that would inspire the best headlines. List the headlines and note the acts and scenes in which you find them.

Example:

DEATH OR NUNNERY	Act I, Scene 1
LOVERS VANISH	Act II, Scene 2
<i>FAIRY KING RETURNS FROM INDIA</i>	<i>Act II, Scene 1</i>
<i>CHANGELING CUSTODY BATTLE</i>	<i>Act II, Scene 1</i>
<i>FOOL BECOMES ASS</i>	<i>Act III, Scene 1</i>
<i>QUEEN FALLS FOR ASS</i>	<i>Act III, Scene 1</i>
<i>WOODLAND REHEARSAL</i>	<i>Act III, Scene 1</i>
<i>HERMIA THREATENS HELENA</i>	<i>Act III, Scene 2</i>
<i>DEMETRIUS YIELDS TO LYSANDER</i>	<i>Act IV, Scene 1</i>
<i>THESEUS WEDS AMAZON</i>	<i>Act V, Scene 1</i>
<i>DISASTROUS PLAY</i>	<i>Act V, Scene 1</i>

## Wrap-up

### Writing Headlines

**Objective:** Creating effective headlines

#### Activity

Many newspaper readers are fickle; if a headline catches their attention, they will purchase the paper with little regard for their regular paper. If not, however, potential readers will avoid buying or reading. Because of this behavior, newspapers must use concise, attention-grabbing headlines to draw interest to the paper. If the headline is more enticing than those of the competitors, the paper will sell.

*A Midsummer Night's Dream* contains a number of potential headlines. Imagine that you are the editor choosing headlines for your newspaper, the Athens Post. Review the play and choose any eight scenes that would inspire the best headlines. List the headlines and note the acts and scenes in which you find them.

Example:

DEATH OR NUNNERY

Act I, Scene 1

LOVERS VANISH

Act II, Scene 2

## Wrap-up

### Characterization

**Objective:** Inferring character traits based on the action of the play

#### Activity

Divide the class into small groups. Each group should identify the traits that it thinks fit the characters of Egeus, Helena, Oberon, and Puck.

- |                    |                     |                       |
|--------------------|---------------------|-----------------------|
| ___ 1. shrewd      | ___ 11. impulsive   | ___ 21. loyal         |
| ___ 2. daring      | ___ 12. realist     | ___ 22. civilized     |
| ___ 3. dangerous   | ___ 13. imaginative | ___ 23. composed      |
| ___ 4. resourceful | ___ 14. content     | ___ 24. intelligent   |
| ___ 5. witty       | ___ 15. honorable   | ___ 25. rational      |
| ___ 6. humble      | ___ 16. generous    | ___ 26. gullible      |
| ___ 7. lonely      | ___ 17. brave       | ___ 27. funny         |
| ___ 8. angry       | ___ 18. simple      | ___ 28. stubborn      |
| ___ 9. quiet       | ___ 19. overbearing | ___ 29. trusting      |
| ___ 10. greedy     | ___ 20. fair        | ___ 30. unpredictable |

Of the traits that you identified, consider the following:

1. Which three or four of the traits do you infer from the characters' comments or actions?  
A.            B.            C.            D.
2. Which three or four of the traits do you identify because another character pointed it out?  
A.            B.            C.            D.
3. Which three or four of the traits do you learn because a character tells you?  
A.            B.            C.            D.

Of the three possible ways to learn character traits, which do you think is the most effective to help you understand the four characters?

After you have decided which traits apply strongly to each of the characters, choose one character, pick that character's top three traits, and write a paragraph for each. The paragraphs should describe both how the trait is represented in the play and how you learn of it. Be sure to include any conflicting character information, and be specific in your analysis.

## Wrap-up

### Characterization

**Objective:** Inferring character traits based on the action of the play

#### Activity

Divide the class into small groups. Each group should identify the traits that it thinks fit the characters of Egeus, Helena, Oberon, and Puck.

- |                    |                     |                       |
|--------------------|---------------------|-----------------------|
| ___ 1. shrewd      | ___ 11. impulsive   | ___ 21. loyal         |
| ___ 2. daring      | ___ 12. realist     | ___ 22. civilized     |
| ___ 3. dangerous   | ___ 13. imaginative | ___ 23. composed      |
| ___ 4. resourceful | ___ 14. content     | ___ 24. intelligent   |
| ___ 5. witty       | ___ 15. honorable   | ___ 25. rational      |
| ___ 6. humble      | ___ 16. generous    | ___ 26. gullible      |
| ___ 7. lonely      | ___ 17. brave       | ___ 27. funny         |
| ___ 8. angry       | ___ 18. simple      | ___ 28. stubborn      |
| ___ 9. quiet       | ___ 19. overbearing | ___ 29. trusting      |
| ___ 10. greedy     | ___ 20. fair        | ___ 30. unpredictable |

Of the traits that you identified, consider the following:

1. Which three or four of the traits do you infer from the characters' comments or actions?  
A.            B.            C.            D.
2. Which three or four of the traits do you identify because another character pointed it out?  
A.            B.            C.            D.
3. Which three or four of the traits do you learn because a character tells you?  
A.            B.            C.            D.

Of the three possible ways to learn character traits, which do you think is the most effective to help you understand the four characters?

After you have decided which traits apply strongly to each of the characters, choose one character, pick that character's top three traits, and write a paragraph for each. The paragraphs should describe both how the trait is represented in the play and how you learn of it. Be sure to include any conflicting character information, and be specific in your analysis.

## Wrap-up

### Writing Query Letters

**Objective:** Writing a query letter

**Activity:**

Publishers do not have the time to read thousands of manuscripts submitted by writers. Instead, publishers rely on query letters submitted by authors. These are concise, one-page letters that identify the author, the story, and the intended reader market. Query letters usually summarize the story or include a sample passage. The letter is intended to interest the editor enough to consider publishing the story. A successful letter will result in the publisher requesting the author's manuscript, which, if suitable, stands a chance of being published.

To complete this activity, you will have to assume the role of William Shakespeare, but in the present time. Imagine that you have just finished writing *A Midsummer Night's Dream*, and you have found a publisher who might be interested in publishing the play.

Complete the query letter. The letter must be brief; the body of the letter should not be more than half of one page. Remember to identify yourself, what you have written, the target audience, and a brief synopsis. Also, identify a passage from *A Midsummer Night's Dream* that you feel will be the best sample for the editor. You only need to identify the act and scene of the passage.

Remember, publishers need to know **why** they should consider your work.

## Wrap-up

### Writing Query Letters

**Objective:** Writing a query letter

**Activity:**

Publishers do not have the time to read thousands of manuscripts submitted by writers. Instead, publishers rely on query letters submitted by authors. These are concise, one-page letters that identify the author, the story, and the intended reader market. Query letters usually summarize the story or include a sample passage. The letter is intended to interest the editor enough to consider publishing the story. A successful letter will result in the publisher requesting the author's manuscript, which, if suitable, stands a chance of being published.

To complete this activity, you will have to assume the role of William Shakespeare, but in the present time. Imagine that you have just finished writing *A Midsummer Night's Dream*, and you have found a publisher who might be interested in publishing the play.

Complete the query letter. The letter must be brief; the body of the letter should not be more than half of one page. Remember to identify yourself, what you have written, the target audience, and a brief synopsis. Also, identify a passage from *A Midsummer Night's Dream* that you feel will be the best sample for the editor. You only need to identify the act and scene of the passage.

Remember, publishers need to know **why** they should consider your work.

Query Letter:

William Shakespeare  
1351 Chestnut Court  
Venice, PA 15824

Logan Bunting  
Editor  
Senecan Press  
161 Leary Drive  
Timberland, OR 82468

Dear Mr. Bunting,

I am a published playwright whose previous works include...

The themes in *A Midsummer Night's Dream* include...

*A Midsummer Night's Dream* will appeal to . . .

...because . . .

Please find the enclosed sample, *A Midsummer Night's Dream*, Act\_\_\_\_, Scene\_\_\_\_.

Thank you for your time. I look forward to your reply.

Very truly yours,

William Shakespeare

Query Letter:

William Shakespeare  
1351 Chestnut Court  
Venice, PA 15824

Logan Bunting  
Editor  
Senecan Press  
161 Leary Drive  
Timberland, OR 82468

Dear Mr. Bunting,

I am a published playwright whose previous works include...

The themes in *A Midsummer Night's Dream* include...

*A Midsummer Night's Dream* will appeal to . . .

...because . . .

Please find the enclosed sample, *A Midsummer Night's Dream*, Act\_\_\_\_, Scene\_\_\_\_.

Thank you for your time. I look forward to your reply.

Very truly yours,

William Shakespeare

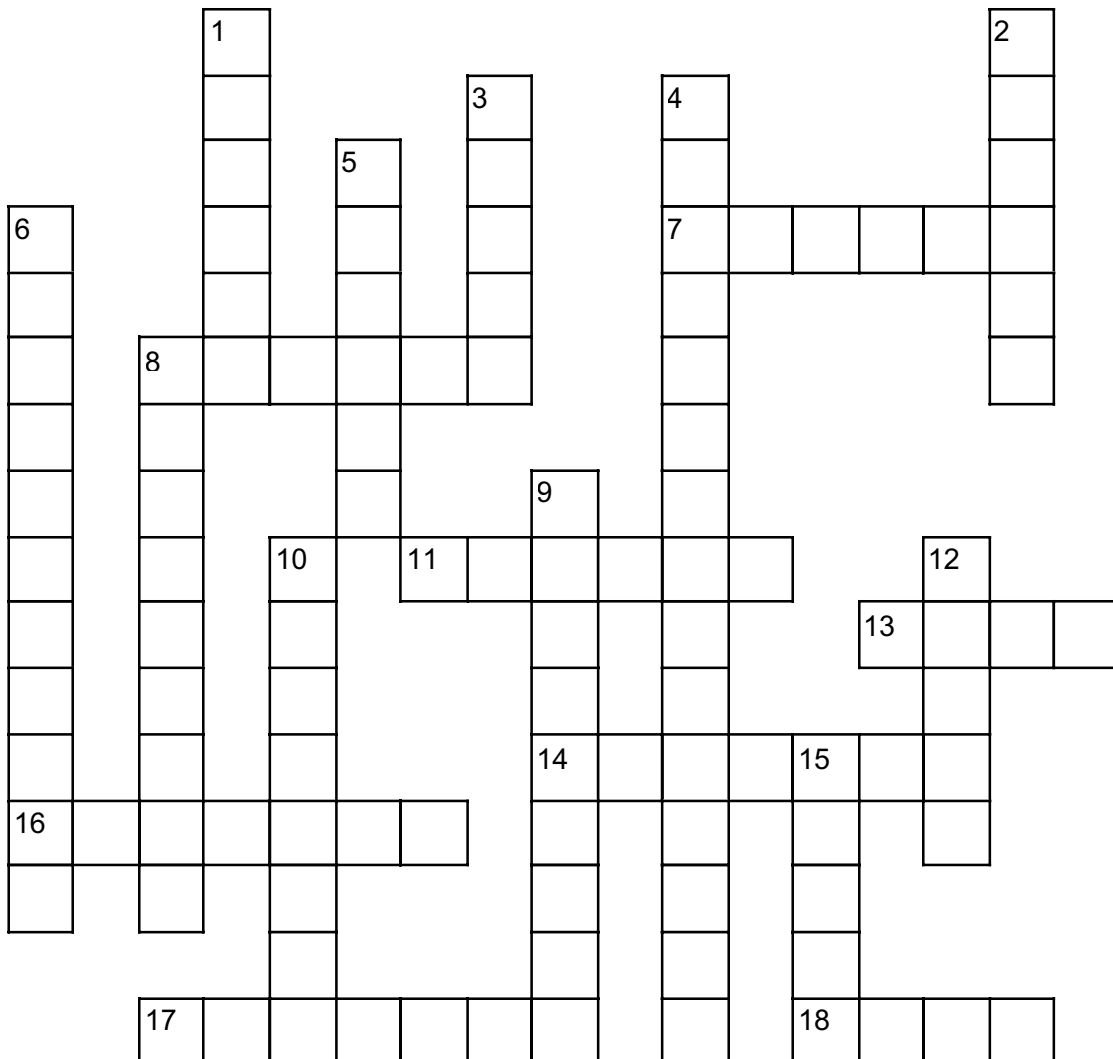
## Wrap-up

### Crossword Puzzle

**Objective:** Identifying characters and setting using clues from the story

#### Activity

Complete the crossword puzzle using characters and places from *A Midsummer Night's Dream*.



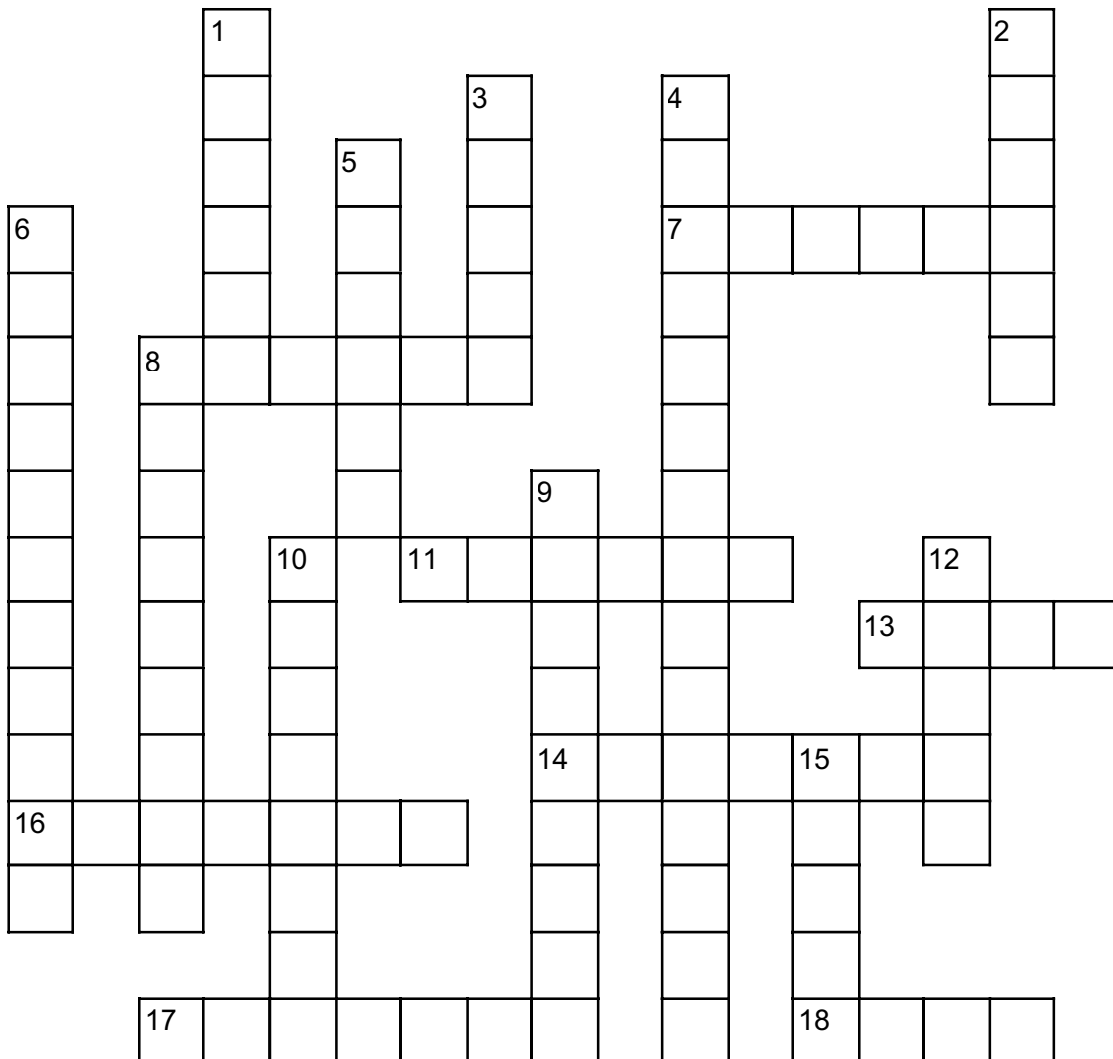
## Wrap-up

### Crossword Puzzle

**Objective:** Identifying characters and setting using clues from the story

#### Activity

Complete the crossword puzzle using characters and places from *A Midsummer Night's Dream*.



## Across

7. Plays Pyramus
8. Tattles on friend
11. Needs a henchman
13. Snout's role
14. Hunts with Spartan hounds
16. Queen of Fairies
17. Dies too soon
18. The Lion

## Down

1. Frightened by a lion
2. The "puppet"
3. First home of the changeling
4. Puck's popular name
5. City of the setting
6. Helper to Theseus
8. Amazon Queen
9. Permanently changes affection
10. Hermia's true love
12. Love potion flower
15. Dad with a plan

## Answer Key

### Across

7. *Bottom*
8. *Helena*
11. *Oberon*
13. *Wall*
14. *Theseus*
16. *Titania*
17. *Pyramus*
18. *Snug*

### Down

1. *Thisbe*
2. *Hermia*
3. *India*
4. *RobinGoodfellow*
5. *Athens*
6. *Philostrate*
8. *Hippolyta*
9. *Demetrius*
10. *Lysander*
12. *Love potion flower*
15. *Egeus*

**Across**

7. Plays Pyramus
8. Tattles on friend
11. Needs a henchman
13. Snout's role
14. Hunts with Spartan hounds
16. Queen of Fairies
17. Dies too soon
18. The Lion

**Down**

1. Frightened by a lion
2. The "puppet"
3. First home of the changeling
4. Puck's popular name
5. City of the setting
6. Helper to Theseus
8. Amazon Queen
9. Permanently changes affection
10. Hermia's true love
12. Love potion flower
15. Dad with a plan

## Wrap-up

### Creative Writing

**Objective:** Creating a review about the play

#### Activity

Review the theater (drama) and movie reviews in a newspaper or magazine. Using them as guides, write a review of *A Midsummer Night's Dream*. If you have had the opportunity to see a performance of *A Midsummer Night's Dream*, use those observations to develop your review; however, make sure you critique the play—not the actors.

Include at least two quotes from the play that will have the most impact in your review, and remember to cite the act and scene. Evaluate the play according to your opinion, but be sure to support your reasoning with fact. The review should be at least three paragraphs long.

## Wrap-up

### Creative Writing

**Objective:** Creating a review about the play

#### Activity

Review the theater (drama) and movie reviews in a newspaper or magazine. Using them as guides, write a review of *A Midsummer Night's Dream*. If you have had the opportunity to see a performance of *A Midsummer Night's Dream*, use those observations to develop your review; however, make sure you critique the play—not the actors.

Include at least two quotes from the play that will have the most impact in your review, and remember to cite the act and scene. Evaluate the play according to your opinion, but be sure to support your reasoning with fact. The review should be at least three paragraphs long.

## Wrap-Up

### Irony

**Objective:** Finding irony in the play

#### Activity

Nearly every newspaper contains at least one editorial cartoon. These cartoons are usually a humorous way of communicating an artist's opinion about people or events.

Many editorial cartoonists use irony as the subject matter for their cartoons. They identify ironic situations in politics or economics and draw cartoons that depict the irony. These cartoons appear on the opinion page because, though they are based on facts, the drawings are caricatures (exaggerations) of actual people or events, and they are frequently humorous. The drawings are ordinarily influenced by the artist's perspective of the situation.

You are now the political cartoonist for the Athens Post, and you, having knowledge of the events surrounding *A Midsummer Night's Dream*, must choose an interesting event in the play to depict in a cartoon. Using the characters or events of your choice, draw an editorial cartoon. Be sure to supply a caption if necessary.



## Wrap-Up

### Irony

**Objective:** Finding irony in the play

#### Activity

Nearly every newspaper contains at least one editorial cartoon. These cartoons are usually a humorous way of communicating an artist's opinion about people or events.

Many editorial cartoonists use irony as the subject matter for their cartoons. They identify ironic situations in politics or economics and draw cartoons that depict the irony. These cartoons appear on the opinion page because, though they are based on facts, the drawings are caricatures (exaggerations) of actual people or events, and they are frequently humorous. The drawings are ordinarily influenced by the artist's perspective of the situation.

You are now the political cartoonist for the Athens Post, and you, having knowledge of the events surrounding *A Midsummer Night's Dream*, must choose an interesting event in the play to depict in a cartoon. Using the characters or events of your choice, draw an editorial cartoon. Be sure to supply a caption if necessary.



## Wrap-up

### Quiz

**Objective:** Testing knowledge of the play

#### Activity

1. What is Hippolyta's official title?

*Hippolyta is Queen of the Amazons.*

2. What holiday do the characters of the play celebrate?

*The characters celebrate May Day, or the Rite of May.*

3. Where do Lysander and Hermia plan to escape the law of Athens?

*They plan to run away to Lysander's aunt, seven leagues from Athens.*

4. Who holds the hearts of two men at the opening of the play?

*Both Demetreus and Lysander are in love with Hermia.*

5. From what nation did Titania's changeling boy originate?

*The boy is from India.*

6. From which plant does Oberon get the juice for the love potion?

*Oberon gets the juice from the love-in-idleness (the pansy)*

7. Describe Titania and Oberon's friendly deed for the three married couples.

*Titania and Oberon bless the marriages of the three couples.*

8. What are Hermia's alternatives to marrying Demetreus?

*If Hermia does not marry Demetreus, she must either be executed or become a nun.*

9. In the play *Pyramus and Thisbe*, why does Thisbe kill herself?

*Thisbe kills herself when she discovers that Pyramus kills himself.*

10. Who first sees Bottom's change in appearance after Puck gives him the ass-head?

*The other players see it.*

## Wrap-up

### Quiz

**Objective:** Testing knowledge of the play

#### Activity

1. What is Hippolyta's official title?
2. What holiday do the characters of the play celebrate?
3. Where do Lysander and Hermia plan to escape the law of Athens?
4. Who holds the hearts of two men at the opening of the play?
5. From what nation did Titania's changeling boy originate?
6. From which plant does Oberon get the juice for the love potion?
7. Describe Titania and Oberon's friendly deed for the three married couples.
8. What are Hermia's alternatives to marrying Demetreus?
9. In the play *Pyramus and Thisbe*, why does Thisbe kill herself?
10. Who first sees Bottom's change in appearance after Puck gives him the ass-head?

## Wrap-up

### Quotations

**Objective:** Identifying characters in the play

#### Activity

Below you will find two columns. The first is a list of quotes from *A Midsummer Night's Dream*, and the second is a list of characters. Match up the quote with the person who said it.

- |     |     |   |    |             |
|-----|-----|---|----|-------------|
| D__ | 1.  | “Lord, what fools these mortals be!”  | A. | Theseus     |
| H__ | 2.  | “You have her father’s love, Demetrius; / Let me have Hermia’s: do you marry him.”  | B. | Hermia      |
| A__ | 3.  | “But earthlier happy is the rose distill’d, / Than that which, withering on the virgin thorn, / Grow, lives, and dies in single blessedness.”   | C. | Egeus       |
| J__ | 4.  | “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.”                                       | D. | Puck        |
| B__ | 5.  | “O hell! to choose love with another’s eyes.”   | E. | Oberon      |
| I__ | 6.  | “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.” | F. | Titania     |
| C__ | 7.  | “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”  | G. | Philostrate |
| F__ | 8.  | “My Oberon! what visions have I seen! / Methought I was enamour’d of an ass”  | H. | Lysander    |
| E__ | 9.  | “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.”           | I. | Helena      |
| G__ | 10. | “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.”                     | J. | Bottom      |

## Wrap-up

### Quotations

**Objective:** Identifying characters in the play

#### Activity

Below you will find two columns. The first is a list of quotes from *A Midsummer Night's Dream*, and the second is a list of characters. Match up the quote with the person who said it.

- |     |  |                |
|-----|--|----------------|
| ___ | 1. "Lord, what fools these mortals be!"  | A. Theseus     |
| ___ | 2. "You have her father's love, Demetrius; / Let me have Hermia's: do you marry him."  | B. Hermia      |
| ___ | 3. "But earthlier happy is the rose distill'd, / Than that which, withering on the virgin thorn, / Grow, lives, and dies in single blessedness."   | C. Egeus       |
| ___ | 4. "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."                                       | D. Puck        |
| ___ | 5. "O hell! to choose love with another's eyes."   | E. Oberon      |
| ___ | 6. "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." | F. Titania     |
| ___ | 7. "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"  | G. Philostrate |
| ___ | 8. "My Oberon! what visions have I seen! / Methought I was enamour'd of an ass"  | H. Lysander    |
| ___ | 9. "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."           | I. Helena      |
| ___ | 10. "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."                    | J. Bottom      |

# A Midsummer Night's Dream

## Activity Pack Appendix

### Terms and Definitions

*Alliteration* - the repetition of sounds at the beginning of words. **Example:** More Mischief and Merriment.

*Allusion* - a reference to a person, place, poem, book, event, etc., which is not part of the story, that the author expects the reader will recognize. **Example:** In *The Glass Menagerie*, Tom speaks of "Chamberlain's umbrella," a reference to British Prime Minister Neville Chamberlain.

*Caricature* - an exaggerated flat or static character. Certain features or mannerisms are exaggerated for satirical effect. **Example:** Napoleon in *Animal Farm*.

*Characterization* - the methods, incidents, speech, etc., an author uses to reveal the people in the book. Characterization is depicted by what the person says, what others say, and by his or her actions.

*Irony* - a perception of inconsistency, sometimes humorous, in which the significance and understanding of a statement or event is changed by its context. **Example:** The firehouse burned down.

- *Dramatic Irony* - the audience or reader knows more about a character's situation than the character does and knows that the character's understanding is incorrect. **Example:** In *Medea*, Creon asks, "What atrocities could she commit in one day?" The reader, however, knows Medea will destroy her family and Creon's by day's end.
- *Structural Irony* - the use of a naïve hero, whose incorrect perceptions differ from the reader's correct ones. **Example:** Huck Finn.
- *Verbal Irony* - a discrepancy between what is said and what is really meant; sarcasm. **Example:** A large man whose nickname is "Tiny."

*Metaphor* - a comparison of two things that are basically dissimilar in which one is described in terms of the other. **Example:** The moon, a haunting lantern, shone through the clouds.

*Motif* - a situation, incident, idea, or image that is repeated significantly in a literary work. **Examples:** In *Hamlet*, revenge is a frequently repeated idea. In *The Catcher in the Rye*, Holden continually comments on the phoniness of people he meets.

*Personification* - a figure of speech in which an object, abstract idea, or animal is given human characteristics. **Examples:** The wall did its best to keep out the invaders.

“Because I could not stop for Death,  
He kindly stopped for me.”  
–Emily Dickinson

*Plot* - the pattern of events in a literary work; what happens.

*Setting* - when and where the short story, play, or novel takes place. **Examples:** *Macbeth* takes place in the eleventh century in Scotland. *The Old Man and the Sea* has its main setting on the ocean outside Havana, Cuba, in an unspecified time in the middle-to-late 20<sup>th</sup>-century.

*Simile* - a comparison between two different things using either *like* or *as*. **Examples:** I am as hungry as a horse. The huge trees broke like twigs during the hurricane.

*Soliloquy* - lines in a play in which a character reveals thoughts to the audience, but not to the other characters; it is usually longer than an aside and not directed at the audience.

**Example:** Hamlet’s famous “To be or not to be” speech.

*Theme* - the central or dominant idea behind the story; the most important aspect that emerges from how the book treats its subject. Sometimes theme is easy to see, but, at other times, it may be more difficult. Theme is usually expressed indirectly, as an element the reader must figure out. It is a universal statement about humanity, rather than a simple statement dealing with plot or characters in the story. Themes are generally hinted at through different methods: a phrase or quotation that introduces the novel, a recurring element in the book, or an observation made that is reinforced through plot, dialogue, or characters. It must be emphasized that not all works of literature have themes in them. **Example:** In a story about a man who is diagnosed with cancer and, through medicine and will-power, returns to his former occupation, the theme might be: “Real courage is demonstrated through internal bravery and perseverance.” In a poem about a flower that grows, blooms, and dies, the theme might be: “Youth fades, and death comes to all.”

## SMALL GROUP LEARNING

*Small Group Learning is defined as two to five students working together for a common goal. For it to be successful, three basic elements must be present.*

1. **SOCIAL SKILLS IN GROUP WORK:** Most students, unless they are taught the appropriate skills, do not participate as effectively as they might in small group work. Like any other skill, those needed for group work must be identified, practiced, and reinforced. To this end, we have included a Social Skills Behavior Checklist which we will ask you to use to rate your group. At this time, please read the related objectives listed below.

### *Social-Behavioral Objectives*

1. Everyone is addressed by his or her first name.
2. Everyone speaks quietly in order not to disturb other groups.
3. No one ever uses put-downs or name calling.
4. Everyone is always physically and mentally part of the group. The following are prohibited and may result in the group's grade being lowered:
  - A. Putting one's head down on the desk.
  - B. Reading or working on unrelated items.
  - C. Moving about the room or talking to members of other groups.
5. Everyone is encouraged to participate and does participate.
6. Everyone offers praise and encouragement.
7. Everyone recognizes that on some points of opinion two equally valid points of view can be supported.
8. Everyone also recognizes, however, that the worth of an idea (opinion) depends on the strength of the facts that support it.

### *Social-Intellectual Objectives*

9. Ideas are discussed aloud.
10. Ideas are summarized.
11. Clarification is asked for and received.
12. Explanations are given until everyone understands.
13. Ideas, not people, are criticized.
14. Difficult ideas are paraphrased.
15. Multiple points of view are examined.
16. Work is organized within available time and available resources.
17. Questions are asked and answered satisfactorily.
18. Ideas are examined, elaborated on, and pulled together.
19. Reasons and rationale are asked for and provided.
20. Conclusions are challenged with new information.
21. Ideas are created in brainstorming.

2. **POSITIVE INTERDEPENDENCE:** Critical to successful *group work* is the realization on the part of the students “that we are all in this together; we either sink or swim as a group.” In terms of this unit, it may mean that everyone in the group will share the group grade on the project, whether it is an “A” or an “F.”
  
3. **INDIVIDUAL ACCOUNTABILITY:** The bottom line of any teaching method is, of course, how well the students have mastered the objectives being taught. Therefore, you must understand that the small group process, while it is more fun than other methods, is serious business. At the conclusion of this unit, a test may be used to evaluate how well each individual has mastered the objectives. As a consequence, the student who slacks off in the group or in his homework not only lets the group down, but also hurts him or herself.

## PROCEDURES FOR SMALL GROUP WORK

*As well as mastery of content and concepts, grades will be based on the demonstration of the following skills.*

1. **Linguistic-Intellectual Skills** – These skills are fostered when students examine ideas from multiple points of view and critically probe for strengths and weaknesses.
2. **Group Social Skills** – Before anything else can be mastered, the small group must function effectively as a learning unit, which makes the mastery of these skills the first priority.

### **Linguistic-Intellectual Skills to be Demonstrated**

### **Examples of these skills in action**

#### ***Explaining***

It seems to me...  
One way of looking at it...  
How does everyone feel about...  
The idea that...

#### ***Encouraging***

What's your idea?  
I didn't think of that.  
Good idea!  
That helps.  
Good; go on with that thought.

#### ***Clarifying***

Let's put it this way...  
Perhaps if we draw a chart...  
It may mean that...  
How does this sound...  
Where does this lead us?

#### ***Elaborating***

That's right and it also may include...  
Another instance of that is when...  
A point we might also include...

#### ***Qualifying***

I agree with your premise, but...  
I see it leading somewhere else...  
That is one reason, but it may also...  
I agree with the examples, but I come to a different conclusion.  
Does that conclusion hold up in every instance?

#### ***Questioning***

Why do you say that?  
What is the proof for that conclusion?  
Is that a valid generalization?  
How did you reach that point?

#### ***Disagreeing***

It seems to me there could be a different reason.  
But looking at it from his point of view...  
We may be jumping to a conclusion without looking at all the facts.  
Here's another way of looking at it...

## SMALL GROUP EVALUATION SHEET

<b>Social-Behavioral Skills in our group</b>	<b>Poor</b>	<b>Good</b>
1. Everyone is addressed by his or her first name.	1 2 3 4 5	
2. Everyone speaks quietly. (If one group gets loud, other groups get louder to hear each other.)	1 2 3 4 5	
3. No one ever uses put-downs or name calling.	1 2 3 4 5	
4. Everyone is always physically and mentally part of the group.	1 2 3 4 5	
5. Everyone is encouraged to and does participate.	1 2 3 4 5	
6. Everyone offers praise and encouragement.	1 2 3 4 5	
7. Everyone recognizes that on some opinions, two equally valid points of view can be supported.	1 2 3 4 5	
8. Everyone also recognizes, however, that the worth of an idea (opinion) depends on the strength of the facts that support it.	1 2 3 4 5	

### **Social-Intellectual Skills in our group**

9. Ideas are examined and discussed aloud.	1 2 3 4 5
10. Ideas are summarized.	1 2 3 4 5
11. Clarification is asked for and received.	1 2 3 4 5
12. Explanations are given until everyone understands.	1 2 3 4 5
13. Ideas, not people, are criticized.	1 2 3 4 5
14. Difficult ideas are paraphrased.	1 2 3 4 5
15. Multiple points of view are examined.	1 2 3 4 5
16. Work is organized within available time and available resources.	1 2 3 4 5
17. Questions are asked and answered satisfactorily.	1 2 3 4 5
18. Ideas are examined, elaborated on, and pulled together.	1 2 3 4 5
19. Reasons and rationales are asked for and provided.	1 2 3 4 5
20. Conclusions are challenged with new information.	1 2 3 4 5
21. Ideas are created in brainstorming.	1 2 3 4 5

\_\_\_\_\_

**Total Score**

## STUDENT ROLES IN GROUP DISCUSSIONS

1. **Reader:** The reader's job is to read the questions aloud and to be sure everyone knows the meaning of unfamiliar words and understands the questions.
2. **Recorder:** The recorder takes notes and is responsible for writing down the group's final answers.
3. **Timer and Voice Monitor:** The timer and voice monitor is responsible for reminding individuals when they get too loud and for keeping track of the time. Because of a concern for finishing the project on time, the monitor will be the one to get the students back on task when they stray or get bogged down on one point.
4. **Checker and Encourager:** This person's chief responsibility is to encourage all members to contribute, to compliment when appropriate, and to remind everyone of the necessity of avoiding name calling and/or put-downs.

## **Dramatization of Scenes in the Novel**

**Drama:** Drama according to Aristotle is “imitated human action” presented through dialogue meant to instruct or entertain.

**Dramatic Monologue:** A person speaks to a silent audience, revealing an aspect of his or her character, expressing a viewpoint.

**Comments:** Often, sections of literary works seem to portray intense or captivating interaction, drama, between characters. While reading, visualize how the characters move in terms of their gestures and in relation to each other. See them touching each other or backing away. Hear the tones in their voices and the inflections, volume, and emphasis they use when they speak to each other. Imaginatively experience the feelings and meanings they are communicating to each other.

We do not expect that students will be above-average performers, and we do not feel they should be judged on “acting” as a major criterion in any dramatization. Students should be expected to capture the characters they portray and exhibit the truth of whatever the activity calls for. These types of activities are not intended to be polished Hollywood performances, nor the quality one would even see on a High School stage. That takes a class in drama or a group of talented performers who have a great deal of time to prepare. Our acting activities are designed only to reveal character or plot to the audience.

## Newspaper

**News Article** - *This is an accurate and objective reporting of an event. News articles should include the “Five W’s”: What, When, Where, Who, and Why. A good newspaper writer usually can include all the necessary information in the first paragraph of the article. This is done so that readers can understand what the article is about simply by reading one paragraph and then deciding if they want to read further to get more detailed information.*

The next paragraphs in the news article expand on the Five W’s of the first paragraph.

Example:

Last night at 10 PM, a train from Philadelphia, PA to Pittsburgh slid off the tracks near Johnstown. No injuries were reported, but the train had been carrying flammable materials. A spokesperson for the Pennsylvania Railroad, Mr. Robert Graves, said that while there was no evidence of sabotage, “that possibility is being looked into by police.” This is the second derailling on this route in two years.

The rest of the article would expand upon and give background and further information on the accident.

**Editorial** - This is a piece in which the writer gives opinions about an issue. A possible solution may be suggested. The requirements of the Five W’s and absolute, unbiased accuracy are not adhered to as strictly as they are in a news article.

Example:

How many train wrecks will we have before the government steps in? Will it take a fatality before trains in our state are made safer? Should explosives, poisonous materials, and hazardous wastes continue to be shipped with only minor considerations to safety? This newspaper’s opinion is a firm and resounding “No!” If the Federal Transportation Commission does not recognize its own failings and correct the problems, it will be our local politicians’ job to re-route trains carrying potentially dangerous cargoes away from our communities.

**Human-Interest Story** - This type differs from the previous two because it has a different overall intent. As in a news article, the intent is to inform the reader of facts, but in the human-interest story, writers add the element of appealing to the readers' sympathies. Answering the Five W's is usually adhered to, but not as strictly as in the news article. Frequent topics of human-interest stories are animals, heroic deeds, strange occurrences of fate, money, etc.

Example:

Huddled among the broken railroad cars and destroyed contents of yesterday's train derailment near us, sat someone's lost puppy. Police found it early this morning after hearing whimpering from inside one of the cars. The poor dog's leg had been severed in the accident, and it was trapped by rubble. Had another hour elapsed, it probably would have died, says a local veterinarian, who treated the mixed-breed, black-and-white dog. According to the vet, Stumpy, as the dog is now called, has received more than twenty requests for adoption since his lucky rescue was accomplished.

**Headline** – This is a short heading over an article, which is set in large type, and which gives an indication of the subject of the article. Headlines are short and are designed to catch the readers' interest. All important words in the headline should be capitalized. Each article in a newspaper contains a headline. The wording of headlines is very important. If they say too much, readers may skip reading the article; if they are too vague, the subject may not interest the reader. Simple words such as *a*, *and*, *the* are frequently left out of headlines.

Examples:

Train Jumps Tracks; Second in Two Years

Two Train Wrecks Are Too Many

Injured Puppy Found in Train Debris

# The Perfect Balance Between Cost and Quality for Classic Paperbacks

WITH ALL OF THE DIFFERENT EDITIONS of classics available, what makes *Prestwick House Literary Touchstone Classics™* better?

Our editions were designed by former teachers with the needs of teachers and students in mind. Because we've struggled to stretch tight budgets and had to deal with the deficiencies of cheaply made paperbacks, we've produced high-quality trade editions at remarkably low prices. As a result, our editions have it all.

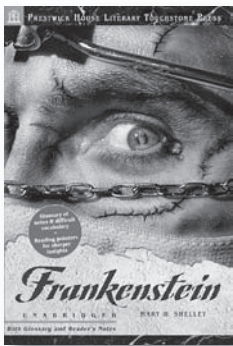
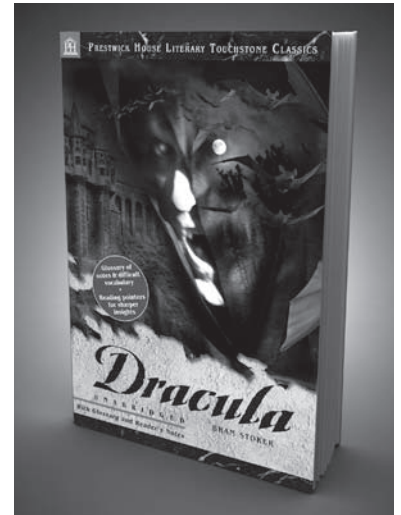
**Value Pricing** – With our extraordinary Educators' Discount, you get these books at **50% or more off the list price.**

**Reading Pointers for Sharper Insights** – Concise notes that encourage students to question and consider points of plot, theme, characterization, and style, etc.

**Glossary and Vocabulary** – An A-to-Z glossary makes sure that your students won't get lost in difficult allusions or archaic vocabulary and concepts.

**Sturdy Bindings and High-Quality Paper** – High-quality construction ensures these editions hold up to heavy, repeated use.

**Strategies for Understanding Shakespeare** – Each *Shakespeare Literary Touchstone Classic™* contains line numbers, margin notes, and a guide to understanding Shakespeare's language, as well as key strategies for getting the most from the plays.



## Special Introductory Discount for Educators only – At Least 50% Off!

New titles are constantly being added; call or visit our website for current listing.

	Retail Price	Intro. Discount
200053..... <i>Adventures of Huckleberry Finn</i> - Twain TU RJ AT AP	\$4.99	\$2.49
200473..... <i>Adventures of Tom Sawyer, The</i> - Twain TU RJ AT	\$4.99	\$2.49
202116..... <i>Alice's Adventure in Wonderland</i> - Carroll TU RJ	\$3.99	\$1.99
202118..... <i>Antigone</i> - Sophocles TU RJ AT	\$3.99	\$1.99
200141..... <i>Awakening, The</i> - Chopin TU RJ AT AP	\$3.99	\$1.99
202111..... <i>Beowulf</i> - Roberts (ed.) TU	\$3.99	\$1.99
204866..... <i>Best of Poe, The: The Tell-Tale Heart, The Raven, The Cask of Amontillado, and 30 Others</i> - Poe	\$4.99	\$2.49
200150..... <i>Call of the Wild, The</i> - London TU RJ AT	\$3.99	\$1.99
200348..... <i>Canterbury Tales</i> - Chaucer TU	\$3.99	\$1.99
200179..... <i>Christmas Carol, A</i> - Dickens TU RJ AT	\$3.99	\$1.99
201198..... <i>Crime and Punishment</i> - Dostoyevsky TU	\$6.99	\$3.49
200694..... <i>Doll's House, A</i> - Ibsen TU RJ AT	\$3.99	\$1.99
200190..... <i>Dr. Jekyll and Mr. Hyde</i> - Stevenson TU RJ AT	\$3.99	\$1.99

202113..... <i>Dracula</i> - Stoker TU RJ	\$5.99	\$2.99
200166..... <i>Ethan Frome</i> - Wharton TU RJ AT	\$3.99	\$1.99
200054..... <i>Frankenstein</i> - Shelley TU RJ AT AP	\$4.99	\$1.99
202112..... <i>Great Expectations</i> - Dickens TU RJ AT AP	\$5.99	\$2.99
202108..... <i>Gulliver's Travels</i> - Swift TU	\$4.99	\$2.49
200091..... <i>Hamlet</i> - Shakespeare TU RJ AT AP	\$3.99	\$1.99
200074..... <i>Heart of Darkness</i> - Conrad TU RJ AT	\$3.99	\$1.99
202117..... <i>Hound of the Baskervilles, The</i> - Doyle TU RJ AT	\$3.99	\$1.99
200147..... <i>Importance of Being Earnest, The</i> - Wilde TU RJ AT	\$3.99	\$1.99
301414..... <i>Invisible Man, The</i> - Wells TU RJ	\$3.99	\$1.99
202115..... <i>Jane Eyre</i> - Brontë TU RJ	\$6.99	\$3.49
200146..... <i>Julius Caesar</i> - Shakespeare TU RJ AT	\$3.99	\$1.99
201817..... <i>Jungle, The</i> - Sinclair TU RJ AT	\$5.99	\$2.99
200125..... <i>Macbeth</i> - Shakespeare TU RJ AT AP	\$3.99	\$1.99
204864..... <i>Medea</i> - Euripides TU	\$3.99	\$1.99
200133..... <i>Metamorphosis, The</i> - Kafka TU RJ	\$3.99	\$1.99
200081..... <i>Midsummer Night's Dream, A</i> - Shakespeare TU RJ AT	\$3.99	\$1.99
202123..... <i>Much Ado About Nothing</i> - Shakespeare TU RJ AT	\$3.99	\$1.99
301391..... <i>My Antonia</i> - Cather TU RJ	\$3.99	\$1.99
200079..... <i>Narrative of the Life of Frederick Douglass</i> - Douglass TU RJ AT	\$3.99	\$1.99
301269..... <i>Odyssey, The</i> - Butler (trans.) TU RJ AT	\$4.99	\$2.49
200564..... <i>Oedipus Rex</i> - Sophocles TU	\$3.99	\$1.99
200095..... <i>Othello</i> - Shakespeare TU RJ AT AP	\$3.99	\$1.99
202121..... <i>Picture of Dorian Gray, The</i> - Wilde TU RJ	\$4.99	\$2.49
200368..... <i>Pride and Prejudice</i> - Austen TU RJ AT	\$4.99	\$2.49
202114..... <i>Prince, The</i> - Machavelli TU	\$3.99	\$1.99
200791..... <i>Pygmalion</i> - Shaw TU	\$3.99	\$1.99
200102..... <i>Red Badge of Courage, The</i> - Crane TU RJ AT	\$3.99	\$1.99
200193..... <i>Romeo and Juliet</i> - Shakespeare TU RJ AT	\$3.99	\$0.99
200132..... <i>Scarlet Letter, The</i> - Hawthorne TU AT AP	\$4.99	\$2.49
202119..... <i>Siddhartha</i> - Hesse TU RJ AT	\$3.99	\$1.99
204863..... <i>Silas Marner</i> - Eliot TU RJ AT	\$3.99	\$1.99
200251..... <i>Tale of Two Cities, A</i> - Dickens AT AP	\$5.99	\$2.99
200231..... <i>Taming of the Shrew, The</i> - Shakespeare TU RJ AT	\$3.99	\$1.99
204865..... <i>Time Machine, The</i> - Wells TU RJ AT	\$3.99	\$1.99
202120..... <i>Treasure Island</i> - Stevenson TU RJ	\$4.99	\$2.49
301420..... <i>War of the Worlds</i> - Wells TU RJ	\$3.99	\$1.99
202122..... <i>Wuthering Heights</i> - Brontë TU AT	\$5.99	\$2.99

TU Teaching Units RJ Response Journals AP Activity Pack AT AP Teaching Units



PRESTWICK HOUSE, INC.

"Everything for the English Classroom!"

