

A Midsummer Night's Dream :

To Play or Not to Play?

Making Shakespeare Interactive

A Lesson Plan by:
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Rationale:

This unit will be taught to a Humanities 8 class which incorporates both English and Social Studies. The unit will be based on the IRP for English 8 with some overlap of Social Studies 8. For many students, the play represents their first experience with William Shakespeare. How often do students complain drearily, “Who is this guy? And why do I have to read him?” This situation can be averted, however. In order for teachers to encourage their students to become Shakespeare enthusiasts lessons should be fun and engaging. This unit therefore, is designed to maximize students’ interaction with the play, and it de-emphasizes “formal” writing as a means of assessment. Comprehension of the play and development of literary analytical skills is essentially, but lessons and activities must foster interest and enthusiasm if students are to learn. Because the objective is for students to be engaged, teachers should seek their input as much as possible when determining activities for lessons.

Moreover, because plays are made to be seen, not merely read, students must experience and, optimally, participate in them, particularly in the case of Shakespeare’s plays in order to understand them fully. Beyond the barrier of language, visual presentation of the genre facilitates students’ comprehension of characterization, plot, theme and other literary devices. Many students, particularly those with learning disabilities, learn better through visual stimulation rather than simply reading words off of a page. Moreover, gifted students and students with attention deficits may be stimulated through active participation with the play.

Since the play constitutes the English component of the Humanities 8 course, students must also understand the context of the play. Students will study the Renaissance in conjunction with Shakespeare for the Social Studies component of the course. The context of the play with respect to culture, society, gender roles, and familial relations must, therefore, be provided where appropriate. To enhance students’ appreciation of the relevance of the literature, connections will be made to popular culture both during Shakespeare’s era and students’ own lives.

(Note: Due to limited resources, copies of the play must remain in the classroom. The play must be read, therefore, during class time. The unit attempts to integrate reading and other activities in an engaging manner.)

STUDENTS WITH SPECIAL NEEDS:

ALL students should be encouraged to participate as fully as possible in all aspects of their education. This unit emphasizes participation in the reading and acting of scenes, and teachers should make specific adaptations for students where appropriate.

Students with physical disabilities can participate fully in performances. Ensure that physical space is arranged to facilitate movement of wheelchairs or braces for active scenes.

Students may reduce the pacing of some scenes to facilitate students with cerebral palsy or who have speech and/or hearing needs. When performing with students who have hearing

impairments, other students should ensure that they face their audience when they recite lines. This may require creative choreography, but students will be up for the challenge. For students with difficulties in oral speech, acting in scenes can also be adapted to incorporate one-liners or a few words of text as an abridged version.

A number of scenes are specifically chosen for lessons in this unit because they include extensive non-verbal actions on the part of the actors. For example, Oberon and Puck silently eavesdrop on the unsuspecting young lovers in the forest. Students may choose to include sound effects if they so desire. Throughout the unit, lessons often have students read the play utilizing the Round Robin activity so that all students participate equally rather than only a few readers, and they will remove the stress placed on students with oral speech exceptionalities.

Numerous other activities in the unit involve staging, directing, and other elements of dramatic production and will allow students to participate without requiring them to perform directly. This feature of the unit will provide adaptations for ESL students and students with emotional needs.

The emphasis on active and participatory lessons will probably stimulate students with attention deficits and gifted students. And these interactive and visual methods of learning will aide students with learning disabilities.

GENERAL GOALS:

1. Students will gain knowledge and an understanding of Shakespeare's *A Midsummer Night's Dream*.
2. Students will develop an enthusiasm and interest for Shakespeare's works and for drama.
3. Students will interact with the play through reading and acting, and they will participate in a variety of engaging activities.
4. Students will understand and appreciate the context within which literature is written and to evaluate its content with respect to that context.
5. Students will learn to identify discriminatory language and evaluate it.
6. Students will make connections between "classic" literature and their own popular culture sources and appreciate both.

OBJECTIVES:

Students will be able to:

1. demonstrate an understanding of and evaluate the main ideas, events, characters, themes, and conflict within the play.
2. evaluate the main ideas, events, characters, themes, and conflict critically and make connections across cultures and time.
3. locate and interpret details in the play and respond to a range of tasks.
4. organize details and information from the text and use a variety of written or graphic forms.

5. infer and evaluate parental control and familial relationships within the context of Elizabethan England as presented in the literature.
6. critically evaluate gender bias, gender roles and discriminatory language with reference to the context in which literature was created.
7. use and/or compare a variety of media.
8. compose and create theatrical and other live presentations for specific audiences and purposes, including to entertain and inform.
9. communicate their interpretations and ideas in a variety of live presentations.
10. adjust their form, style, and language to emphasize specific theatrical elements and for different purposes, eg. readings, rehearsals, formal performances.
11. design various aspects of dramatic production such as costumes, sets, props, etc. based on their analysis of the script.
12. function in a given or created role.
13. work collaboratively.
14. use various strategies to prompt and support others.
15. interact purposefully, confidently, and respectfully in a variety of situations
16. demonstrate an ability to articulate a point of view.
17. analyze literary work and make decisions regarding appropriate staging based on the material.
18. analyze and utilize Shakespearean language.
19. identify how the conventions of language have shifted over time and as a result of exposure to other cultures.

Gail Fowler

“To Play Or Not To Play: Making Shakespeare Interactive”

December 5, 2003

LESSON # 1

LESSON TITLE: Shakespeare: Who is this guy? And do I really have to read him?

OBJECTIVES:

1. Students will demonstrate an ability to articulate ideas and a point of view.
2. Students will be able to work collaboratively.
3. Students will interact purposefully, confidently, and respectfully in a variety of situations.
4. Students will utilize Shakespearean language.
5. Students will be able to make connections between Shakespeare’s works and pop culture.
6. Students will demonstrate a preliminary knowledge and understanding of Shakespeare.

MATERIALS/RESOURCES:

- *A Midsummer Night’s Dream*, Harcourt Shakespeare, 2nd Edition
- Shakespeare Insults handout
- LLED hand-out “Ideas for Teaching Shakespeare: What are the Difficulties?” (see Storyboard activity on “Choice Project” handout below)

INTRODUCTION: : (15 minutes)

Hook:

1. Introduction of Miss Fowler. Play short round of *Jeopardy*. Put the answers to several questions about Miss Fowler on the board and have students figure out the questions that would supply these correct answers. **5 min.**
2. Insults: Give handout with columns of insults from Shakespeare’s plays. Have students move around the room. When they come face to face with another student, they utter insults combined from the different columns. **10 min.**
3. Ask students how they felt about the exercise. Where do they think these insults came from? Do they sound like things that might be spoken in popular movies, eg. *Harry Potter* or *Lord of the Rings*?
4. Inform students that the words do come from popular performances, and like some of today’s popular movies, some of those performances where the insults came from involve spells, sorcerers, goblins, and supernatural beings with extraordinary powers.

BODY OF LESSON: (55 minutes)

Group Discussion:

1. Who has heard of William Shakespeare? What do you know about him or his plays?
2. Brainstorm Shakespeare: How do you feel when you hear his name? What do you think about him or his plays?
3. Ask for one student (or more students can share the duty) to write responses on the

board.

Lecture:

1. Provide very brief biography about Shakespeare and his work as pop culture of his time.

Activity:

2. In groups, have students formulate ideas about why we still study Shakespeare.
3. De-brief.
4. Brainstorm *Midsummer Night's Dream*. What do students think it will be about?
5. Have another student(s) write responses on the board.
6. Ask students to make connection to modern pop culture: *Harry Potter*, *Lord of the Rings*.

Activity:

1. Introduce Comprehension Project: See attached activity sheet.
Students will create an ongoing comprehension project in order to improve understanding of the play. Since one of the objectives of the unit is to engage students fully and make them enthusiasts of Shakespeare, the teacher should place emphasis on participatory, visual, artistic, and performance activities. Students should also be granted significant latitude in determining how they want to express themselves. The choice of ongoing comprehension projects allows visualization of the play which serves as an alternative to journal writing and will aide students with learning disabilities and physical disabilities. The choice activities will also provide gifted students and students with attention deficits with additional stimulation.

CLOSURE:

5 min.

Seek feedback from students. What are you looking forward to most about the unit? The least?

EXTENSION OR FOLLOW-UP ACTIVITIES:

Students will consider the format of their ongoing choice project.

ASSESSMENT STRATEGIES:

Students will be assessed on their participation in the insult activity, group discussions, and responses.

ONGOING CHOICE PROJECT

You will create an ongoing project in order to enhance understanding of the play. After each scene (or part of scene if it is long, such as 1.1), you will present your understanding of that section of the play in whichever format you choose. It should answer such questions as: What's happening? Who are these people? Where are they? What do the characters feel and want? What problems are in the way of them getting what they want? How do they deal with the problems? What ideas are being presented? And how do they all tie together? What kind of imagery is being used?

Below are several options for the format of the project. In pairs or groups of three, you will create and work on the project throughout the unit. Because your project will be ongoing throughout the unit **USE PENCIL!** You can go over your drawings with ink or colour felts/pens later.

Choices:

- a storyboard
- a socio-gram
- a concept map
- a board game

The concept map, socio-gram, and board game may be done on large poster paper or on separate regular sized sheets of paper which can be pieced together later. Storyboards may be done on separate regular sized sheets of paper and shown in sequence.

NOTE: This project will be marked periodically throughout the unit so you must keep it up to date!

STORYBOARD: This is a creation of a picture frame account of the action. Unlike a simple cartoon, it indicates by the size and shape of the picture within the frame how the action could be shot with a camera. Each frame is captioned with the words spoken by the character or characters within the frame. (Note: Storyboarding is utilized in many fields, including film making and drama so you may want to try this. It will likely involve significant time and effort, but it will be very creative and a lot of fun!)

SOCIO-GRAM: Arrange characters, objects and places in the play around the central characters on a large poster paper or on smaller separate sheets that will fit together like jigsaw. You can represent it/them as pictures, figures, or words/phrases that are in boxes or bubbles. Draw arrows which connect them to other characters and add labels or descriptions to the arrows/lines which show the nature of the relationships, actions between them, and beliefs they might have about one another and about the action or ideas in the story.

(Note: you should include all the major characters Helena, Demetrius, Hermia, Lysander, Oberon,

Titania, Puck, Theseus, Hippolyta, Egeus, and Bottom)

CONCEPT MAP: The concept map is similar to the socio-gram except that the central part of your map will be an idea or ideas about the play. You can represent it/them as pictures, figures, or words/phrases that are in boxes or bubbles. Since the central ideas (or themes) of the play may not be obvious in the beginning, you may want to start off putting ideas in smaller bubbles away from the centre if you use poster paper or use separate sheets of paper which can be pieced together later.

BOARD GAME: Create a “Snakes and Ladders” board game which shows your knowledge of the play. After each scene (or part of scene) you will write the most important actions and identify people, places, events and conflicts that are in the play in each of the squares on the board. For example, you may want to write in a square near the beginning that Hippolyta and Theseus are getting married soon (this is the first line of the play). You decide where to put snakes and ladders in the squares. Ladders mean that you can jump ahead in the game because the information in the square advances the story. For example, Helena bravely decides to pursue Demetrius into the forest at night without regard for her personal safety. Snakes make you or other players go backward in the game because the information or action in the square is an obstacle for the characters in the play. For example, Puck gives the magic potion to Lysander instead of Demetrius.

Comments and actions in the squares on the game must be consistent with the play. As the class reads through the play, you will develop more of the game until you ultimately finish the play. (Note: you cannot have more than 8 blank squares on your game board. The teacher will provide prepared sheets of paper for the game which will consist of 60 spaces (6 rows of 10).

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LESSON # 2

LESSON TITLE: Let’s Play!

OBJECTIVES:

1. Students will be able to interact with the play through reading and acting and will participate in a variety of engaging activities.
2. Students will be able to demonstrate comprehension of the material.
3. Students will work collaboratively.
4. Students will analyze literary work and make decisions regarding appropriate staging based on the material

MATERIALS/RESOURCES:

- Scene 1.2, *A Midsummer Night’s Dream*, Harcourt Shakespeare, 2nd Edition
- Michael Tolaydo, in Folger’s *Shakespeare Set Free*.

INTRODUCTION: (10 minutes)

Hook:

1. Who has wanted to become an actor? Would you like to star in a movie of one of Shakespeare’s plays?
2. Provide examples of famous actors who have starred in Shakespeare.
3. Ask students if they have ever seen how a television show or movie is made. Have you seen the actors rehearsing before they tape the show? Explain the format of the first readings of scripts. Actors sit around in circles or around a table, and they read out the lines first. They usually do this a few times to become familiar with the script before they actually try to act it out. Explain that we are going to go through the play just as if we are in a movie. We will have “readings” and rehearsals. We will learn about staging and directing a scene, how people “act” even if they do not have lines (i.e. body language, movement, gestures), costuming, props, and editing. At the end of the unit, students will make an actual movie.

BODY OF LESSON: (60 minutes)

Reading/Acting Scene:

1. Pass out copies of text.
2. Use 1.2 because it involves a large number of players, so more students can participate. It is simpler and comic compared to the opening scene.
3. Move chairs into circle. Remind students about initial reading for scripts.
4. Round Robin Read: read the text by going around the circle. Each person reads until they come to an end punctuation mark (a period, colon, semicolon or exclamation mark). This activity will ensure all students’ participation including students with learning disabilities.

5. As each student finishes their line, seek clarification from students. Who are these people? What are they doing? Why are they doing it? How do you know? Why do Quince and Bottom have most of the lines? What is the language like? Are there difficult words? What characteristics do they have? What parts are they going to play? What part is Flute going to play? Is he happy or unhappy about it? Why?
6. When scene is finished, choose a set of readers. This reading is only to familiarize students with the text, not to improve on the first reading. For long speeches, split the text among two or more readers.
7. Seek further clarification. Do students have additional questions?
8. "Mount the production:" Students will decide how the scene should be depicted. They can use chairs, desks, etc. as props. Referring to the text, they will decide where characters enter and stand, how they move, and who they interact with.
9. De-brief: Ask class what worked? What would they change? Why?
10. If there is time, act out revised scene. Ask class if they would like new actors or the same ones.

CLOSURE: : (5 minutes)

How did you feel about reading and acting out play? Was it difficult? Or was it easier than you thought?

EXTENSION OR FOLLOW-UP ACTIVITIES:

Exit slip. What is happening in the scene? Indicate what at least two people in the scene feel. How do you feel about reading Shakespeare and acting out the scene?

ASSESSMENT STRATEGIES:

Assess students' reading. Primary assessment should be based on participation and analysis of text as indicated by their responses to questions and input for the depiction of the scene. Exit slip provides additional assessment.

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"To Play Or Not To Play: Making Shakespeare Interactive"

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LESSON # 3

LESSON TITLE: It's all Greek to Me: Deciphering Shakespeare's English

OBJECTIVES:

1. Students will be able to identify how the conventions of language have shifted over time.
2. Students will demonstrate an understanding of the second person familiar pronoun and verb inflections used during the Elizabethan era.
3. Students will be able to apply the language forms in their own writing.
4. Students will work collaboratively in pairs.

MATERIALS/RESOURCES:

- _ *A Midsummer Night's Dream*, Harcourt Shakespeare, 2nd Edition
- _ "Second Person Familiar/Verb Inflections" handout from *Shakespeare Set Free*, pg. 54
- _ Overhead of "Second Person Familiar/Verb Inflections"
- _ Lesson 4, Activity 3, Folger's *Shakespeare Set Free*, pg. 52
- _ *Star Wars* (1977). Lucas, George (producer). 20th Century Fox.
- _ *Lord of the Rings* (2002). Osborne, Barrie M. (producer). New Line Cinema.

INTRODUCTION:

15 min.

Hook:

1. How do students feel about the language in Shakespeare?
2. Demonstrate how writers and movie makers play with language even today. Show clips of Yoda from *Star Wars* to illustrate how he reverses Subject-Verb-Object order, eg. "Like his father is he." Also Gollum in *Lord of the Rings*.
3. What effect does this have? Is it more fun/interesting when these characters play with language? Would it be the same if they talked the same way as everyone else? Do you still understand what Yoda and Gollum are saying?
4. Inform students that we are going to play with our own language in a similar way.

BODY OF LESSON:

Lecture:

1. Explain how languages evolve over time. Provide short sample of Chaucer's *Canterbury Tales* to exemplify middle English. Shakespeare wrote three centuries later. It is closer to our own modern English. But even though more similarities, he still reversed order of language.
2. Handout "Second Person Familiar/Verb Inflections" Referring to overhead so students can follow along, explain how pronouns and verb inflections were written during the Elizabethan era. Write sample sentences on the board. Referring to the handout and overhead, guide students through the process of editing the sentences to put them into Shakespearean language. Have students work on some sentences together as a class. Work through sentences until students appear to have grasped the concepts. **15 min.**
3. Have students write a silent conversation between themselves. Then using language handout, convert their dialogue into Shakespearean English. (Refer to Folgers activity #3 in lesson 4) **30 min.**
4. Explain how the language becomes easier when students read with the rhythm in which Shakespeare wrote. Explain iambic pentameter. Illustrate using the blackboard so that students can visualize how lines are divided into feet of unstressed and stressed syllables. **15 min.**

CLOSURE:

2 min.

Hand in re-written conversations. Get feedback from students about the language.

EXTENSION OR FOLLOW-UP ACTIVITIES:

Students should formalize their choice for the ongoing comprehension project.

ASSESSMENT STRATEGIES:

Assess students' ability to "translate" language and to utilize Shakespearean English.

The Prologe of the Wyves Tale of Bathe

"Experience, though noon auctoritee
Were in this world, were right ynogh to me
To speke of wo that is in mariage;
For, lordynges, sith I twelf yeer was of age,
5 Thonked be God, that is eterne on lyve,
Housbondes at chirche dore I have had fyve -
For I so ofte have ywedded bee -
And alle were worthy men in hir degree.
But me was toold, certeyn, nat longe agoon is,
10 That sith that Crist ne wente nevere but onis
To weddyng in the Cane of Galilee,
That by the same ensample, taughte he me,
That I ne sholde wedded be but ones.
Herkne eek, lo, which a sharpe word for the nones,
15 Biside a welle Jhesus, God and Man,
Spak in repreeve of the Samaritan.
"Thou hast yhad fyve housbondes," quod he,
"And tilke man the which that hath now thee
Is noght thyn housbonde;" thus seyde he certeyn.
20 What that he mente ther by, I kan nat seyn;
But that I axe, why that the fifthe man
Was noon housbonde to the Samaritan?

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LESSON # 4

LESSON TITLE: Who is in control here??? Conflict and Parental Influence in *A Midsummer Night's Dream*

OBJECTIVES:

1. Students will be demonstrate comprehension of plot, characters, and conflict within Scene 1.1 of the play.
2. Students will be able to identify and evaluate themes in the play.
3. Students will be able to infer and evaluate parental control and familial relationships within the context of Elizabethan England as presented in the literature.
4. Students will be able to relate social issues and conflicts to modern literature and pop culture.
5. Students will demonstrate an ability to articulate a point of view.

MATERIALS:

– 1.1.1-126 of *A Midsummer Night's Dream*, Harcourt Shakespeare, 2nd Edition

INTRODUCTION:

Hook:: (10 minutes)

1. Have you ever been in a situation where your parents or another adult made you do something you did not want to do? (Like study Shakespeare, for example?)
2. Do you think this is a common problem for young people? Was it ever different? What do you think it was like for young people in earlier times?
3. Inform students we will learn about other teens who have been in even more severe situations when we continue reading and acting out the play from the first Act.

BODY OF LESSON: (60 minutes)

1. Have students form a circle.
2. Ask for actors to read the scene. In assigning roles to students, ensure that students experience diverse perspective -- try reversing gender roles, i.e. girls have male characters and boys have female characters. Explain how only men could act in the theatre at the time and they had to portray both men and women characters. Explain further that girls and boys will gain a better appreciation for the portrayal of gender and age in literature.
3. Read 1.1.1-126. For longer speeches, split lines between speakers.
4. Who are these people? What is happening in the scene?
5. Ask for another set of readers. Read scene a second time.
6. Who wants to marry whom? Why is Hermia expected to follow her father's wishes? Who is Helena? What is the conflict in the play? As student finish their lines, raise questions and have students respond where appropriate.

7. Explain “theme” in literature. Based on the opening scene, have students brainstorm about what some of the possible themes of the play are (love, friendship, marriage, social control, rebellion and parent-child relationships)
8. Inform students that we will focus on two of them for this unit: social control, relationships and rebellion.
9. Look at lines 1.1.46-51 “To you your father should be as a god;/ One that composed your beauties, yea, and one/ To whom you are but as a form in wax/ By him imprinted and within his power/ To leave the figure or disfigure it.”
10. Based on Shakespeare’s comments, describe the relationship of children to their parents at that time. (Remind students of dates of play, appx. 1594-6.)
11. What do you think the status of children was in society at that time? What sort of rights do you think they had? What was the attitude of adults, not only the parents but other adults in society? If students are unable to accurately surmise or know what children’s status was, provide details.

Activity:

1. Critical thinking and making connections: Do children today still have difficulty with parental control? In what ways are Shakespeare’s ideas about parental control and the rebellion of youth universal? (i.e. across time and cultures)
2. In groups around the circle, come up with some examples of movies, books, or videos where young people are being pressured by their parents to do something that they oppose.

CLOSURE: (5 minutes)

Summarize conflict of play. Why do you think that Shakespeare wrote about star-crossed lovers and who were being kept apart by authority figures?

EXTENSION OR FOLLOW-UP ACTIVITIES:

For homework, write a short paragraph describing how you would feel if you were the child of Egeus. What alternatives do you think you might have had? Students should begin work on their Choice Projects.

ASSESSMENT STRATEGIES:

Students will be assessed on their participation in both the reading and their responses to questions. Check paragraph for completion and content.

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“To Play Or Not To Play: Making Shakespeare Interactive”

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LESSON # 5

LESSON TITLE: Who is in control here??? Gender in *A Midsummer Night's Dream*

OBJECTIVES:

1. Students will be able to identify gender bias in the text.
2. Students will be able to evaluate critically discriminatory language with reference to the context in which literature was created.
3. Students will demonstrate an ability to argue a point of view.
4. Students will be able to evaluate the argument of others.
5. Students will work collaboratively to reach a consensus.
6. Students will be able to locate and interpret details in the play and use them to build their argument.
7. Students will be able to act in a given or created role.
8. Students will be able to interact purposefully, confidently, and respectfully in a “trial” situation.

MATERIALS:

- Scene 1.1, *A Midsummer Night's Dream*, Harcourt Shakespeare, 2nd Edition
- Courtroom Worksheet
- Gender Bias Worksheet

INTRODUCTION: (15 minutes)

Hook:

1. Review conflict and parental control from previous lesson.
2. Engage students with sexist comments from the play. Do not let students know initially that it is from the play. Paraphrase and ask students what they think if a girl says to a boy, “I am your spaniel” ... treat me like a dog, use me, neglect me. Even though I don't deserve you, I will love you anyway. (2.1.203-207). Or if a man says about a woman, “she is my property to use or to get rid of however I please.” (1.1.41-44)
3. Get feedback from all students. Allow students, particularly the girls, to express themselves fully.
4. Is this kind of idea about women acceptable today? But what if a story is written a long time ago? Or if it is a piece of history?
5. Remind students of the dates of the play (appx. 1594-6). What do you think the position of women was in society at that time? What sort of rights did they have? How did the culture view women? In what ways does the sort of comments in the play reflect social attitudes of the time?
6. If this was the context of the play, is it reasonable to expect that Shakespeare would have portrayed women differently? Explain. *Could* he have had a perspective other than the

popular one at this point in time? Explain. Do we then ignore literature that was written in history?

BODY OF LESSON:

(10 minutes)

1. Ask for a set of actors. In assigning roles, try reversing gender roles again. Remind students that men were the only actors in the theatre. Explain that students can also have a greater appreciation of historical social roles by reversing the roles. Since students read the scene in the previous class, move immediately to the acting.
2. Rehearse with lines 20-126 (the conflict). Split the lines between the groups. In deciding how the scene should be played, students should think about Shakespeare's themes: What does he say about parental control and the rights of women? Should Hermia be angry? Defiant? Afraid? Confident? Have them try different approaches.

Performance: (20 minutes)

1. Ask for groups to act out their section of the lines. (Note: see rationale concerning students with special needs. ALL students should be encouraged to participate as fully as possible.)
2. What does performance tell us? Does it alter how we see/consider this part of the play?

Activity: (25 minutes)

1. Reconstitute groups into 6 or 7. Conduct a short, mock trial of Egeus and his treatment of Hermia. (See worksheet) Note: allows students with learning disabilities to maximize their concentration and participation.
2. Students complete worksheets

CLOSURE: (5 minutes)

We have not heard the last word on what Shakespeare thinks about women in his society. Preview assertive actions of Helena and Hermia. We will revisit the issue of gender throughout the play. (Note: Lesson 17 will address gender issues again.)

EXTENSION OR FOLLOW-UP ACTIVITIES:

Students should locate and identify sexist language and gender bias in the text and enter them on the worksheet. Inform students that there are numerous examples of them in the play. Teacher has a list of some of them. Bonus marks for students who identify examples that the teacher has not picked up.

ASSESSMENT STRATEGIES:

Assess students on their participation in both the performance of the scene and critical responses to questions about gender. Worksheets will be assessed later in the unit.

TRIAL OF EGEUS
WORKSHEET

Both Egeus and Hermia will argue their side of why they think the other person is being unreasonable. When each of you makes your arguments and when the jury makes its decision, you may draw on your own experiences and knowledge, but you should refer to the play and consider the factor of what gender and child-parent relationships were like in the context of the sixteenth century. How much of an influence it should be is up to you to determine.

Names:

1. Person who plays Egeus _____
2. Person who plays Hermia _____
3. Judge _____
(Your job is to keep order in the court. You make sure that only one person talks at a time, that everyone listens to the person who talks, and that each witness is given an equal opportunity to speak.)
4. Court Reporter _____
(You write down the main arguments that Egeus and Hermia make and the final decision of the jury on the worksheet)
5. Jury (the other members of your group decide whether Egeus' treated Hermia unfairly.)

Arguments Hermia Makes:

Arguments Egeus Makes:

Decision of the Jury: _____

GENDER BIAS IN SHAKESPEARE
WORKSHEET

Scene & Line	Quotation (What does the text say)	What does it mean?

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LESSON # 6

LESSON TITLE: Who really is in control? Rebellion in *A Midsummer Night's Dream*

OBJECTIVES:

1. Students will be able to demonstrate an understanding of the main ideas, events, characters, themes, and conflict within scene 1.1 of the play.
2. Students will be able to infer and evaluate parental control and familial relationships within the context of Elizabethan England as presented in the literature.
3. Students will be able to communicate their interpretations and ideas in a variety of live presentations.
4. Students will demonstrate their ability to work collaboratively.
5. Students will be able to make connections between themes in Shakespeare's work and modern society.
6. Students will be able to develop a variety of questions concerning the material and to address those questions as part of a group.

MATERIALS:

– Scene 1.1.127-251. *A Midsummer Night's Dream*, Harcourt Shakespeare, 2nd Edition

INTRODUCTION:

Hook: (10 minutes)

1. Warm-up exercise. Play the Shakespearean insult game again. This activity serves as a good motivator since the lesson emphasizes the theme of rebellion of social control.
2. Debrief the previous day's mock trial of Egeus. Conclusions? Can we judge Egeus or even Shakespeare by the standards we hold today? Should we practice cultural relativism? Are there universal rights that should not be relative to cultures?
3. Speculation: What do students anticipate the characters will do? Is there an inevitability to it?

BODY OF LESSON:

Reading: (20 minutes)

1. Form a circle. Round Robin: read 1.1.127-251.

Questions: (25 minutes)

1. Individually, students develop one question about the scene. It could be vocabulary, plot, characterization, etc. Each student writes one question. Pool questions together and answer as a class. Encourage other students to contribute answers as much as possible.

Activity: (15 minutes)

1. After questions, divide class into groups to perform a tableaux for Act I. Students choose a part of Act One and let teacher know which lines they will depict (Groups should not

- perform the same part.) Others have to guess what it represents.
2. After students have made guesses of the scene depicted, teacher uses thought balloons – the teacher draws a bubble on the blackboard as though it were coming out of the characters thoughts or have a cut-out of a thought balloon which teacher holds over each student’s head. (LLED hand-out) The student should say what their character or object is thinking at that moment.

CLOSURE: (5 minutes)

Do you think young people would really behave as Shakespeare depicted them in his play?
Would they disregard social and parental control and rebel by running away?

EXTENSION OR FOLLOW-UP ACTIVITIES:

Work on Choice Project. Exit slip: What do you think Shakespeare was trying to say when he wrote his young main characters rebelling against social order and authority?

ASSESSMENT STRATEGIES:

Assessment is based upon the form and quality of questions and responses and the students’ ability to present a visual representation of their ideas in the tableaux, as well as their ability to work together. Check the exit slip the next day.

Gail Fowler

“To Play Or Not To Play: Making Shakespeare Interactive”

December 5, 2003

LESSON # 7

LESSON TITLE: Designing a Path Through the Woods

OBJECTIVES:

1. Students will be able to adjust their form, style, and language to emphasize specific theatrical elements and for different purposes, eg. rehearsal readings.
2. Students will be able to demonstrate an understanding of the ideas, events, characters, themes, and conflict within the play.
3. Students will be able to evaluate the main ideas, events, characters, themes, and conflict critically and make connections across cultures and time.
4. Students will be able to develop a preliminary set design for a dramatic production. based on their analysis of the script.
5. Students will be able to work collaboratively.
6. Students will be able to use various strategies to prompt and support others.
7. Students will be able to interact purposefully, confidently, and respectfully in the new task.

MATERIALS:

- Scene 2.1.1-187, *A Midsummer Night's Dream*, Harcourt Shakespeare, 2nd Edition
- *The Legend of Sleepy Hollow*. (1999) Tim Burton (prod.). Paramount Studios.
- *The Empire Strikes Back*. (1980) Irvin Kershner (dir.) 20th Century Fox.
- *A Midsummer Night's Dream*, (1999), Michael Hoffman (dir.), 20th Century Fox.
- ledger paper for groups (11 X 17)
- colour pens/felts

INTRODUCTION:

Hook: (20 minutes)

1. Ask students where in literature and popular fiction people often go to escape or where they experience magical and supernatural happenings.
2. Examples: in fairytales characters, particularly children, run away to or travel through the forest. *Hansel and Gretel*, *Little Red Riding Hood*, *Snow White*. Evil or magical things happen to them there.
3. Draw connections to popular fiction. For example, the haunted forests in *Harry Potter* and *Lord of the Rings*. Remember the forest in *The Empire Strikes Back* and the tree that is tainted by the Dark Side of the Force? *The Legend of Sleepy Hollow* is specifically about a glen in a haunted wood.
4. What happens in the forest in these movies/books?
5. Show clip of the haunted woods in *The Legend of Sleepy Hollow* and the evil tree in *The Empire Strikes Back*.

6. Why do you think the forest has been considered such a scary place or magical place?
7. How important is that setting? Today we will read and *see* similar situations and places.

BODY OF LESSON:

View Movie Clip: (15 minutes)

1. Watch scene 2.1 of *A Midsummer Night's Dream*. Run video up to line 2.1.187. Replay clip so students can grasp content. This is particularly useful given the length and complexity of Titania's speeches. Students also have the opportunity to observe the forest settings. (Demetrius and Helena's entry and her self effacing speech is for the next lesson)
2. What is happening in the scene? What is the source of the conflict? Are there larger issues than the changeling boy?
3. Explain the reoccurring motif of rural settings in Shakespeare's works, particularly forest scenes. They tend to be: picturesque, possessing great beauty, idealized, there is a suspension of rules (social rules) and social behaviour, they are magical, a place where anything can and usually does happen. Make connections to modern pop culture. How are these themes still represented in movies and books? Refer to introduction.

Activity: (25-30 minutes)

1. Students are the costume designers for a production of Shakespeare's *A Midsummer Night's Dream*. The director of the play requires the setting for the forest scenes with the fairies. In groups, students will design a set for this scene. Explain that set and costume designers will create numerous ideas for the production whether for a movie or a live performance. They will make them in the form of sketches which they submit to the directors who will make the final choice. Make several different sketches for his/her consideration.

CLOSURE: (2 minutes)

Things are getting even more complicated in the play. The process for a production is also becoming more complicated. Far more is involved in a play than just the actors we see.

Ultimately, students should enjoy the process. Students who have completed their sketches should display them on the walls.

EXTENSION OR FOLLOW-UP ACTIVITIES:

1. Students who have not completed their setting sketches should finish them as homework.
2. Final Performance: (8-13 minutes)
Inform students that they are all going to be in the movies. Handout final unit performance: a short filmed scene from the play. Seek questions. Tell students that in the next class we will go on a tour of the drama theatre and will learn about filming the play. Students should pay particular attention when we visit the theatre as they may want to film some of their production there. They should also think of any questions they want to ask the drama teacher about the theatre and filming.

ASSESSMENT STRATEGIES:

Assessment will be made on participation in the set designing and the creativity and originality of the sets that students design.

Ongoing assessment of Choice Project.

Gail Fowler

“To Play Or Not To Play: Making Shakespeare Interactive”

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LESSON # 8

LESSON TITLE: Do I need directions to find my way through this theatre???

OBJECTIVES:

1. Students will demonstrate an understanding of the technical and creative process involved in a theatrical production.
2. Students will demonstrate an ability to create theatrical and other live presentations for specific audiences, including to entertain.
3. Students will demonstrate knowledge of theatrical productions during the Elizabethan Renaissance.

MATERIALS/RESOURCES:

- *A Midsummer Night's Dream*, Harcourt Shakespeare, 2nd Edition
- Web sites on the Globe Theatre:
<http://virtual.clemson.edu/caah/Shakespr/VRGLOBE/tourst.htm>
<http://www.folger.edu/education/kids/facts.asp#globe.asp>

INTRODUCTION:

Hook: (10 minutes)

1. Remind students we are going on a “mini” field trip of the theatre. We are entering the realm of real productions. With modern technology, we will go back in time to tour Shakespeare’s Globe Theatre and will make comparisons with the modern theatre.
2. Students move quietly and quickly to the library computer centre (or other place in the school which has internet access).

BODY OF LESSON:

Internet tour: (20 minutes)

1. Have students log on to the two web sites listed above to see layouts of the Globe Theatre and go on a virtual tour.
2. Explain the differences between the theatre in Shakespeare time and modern day. For example, there actually were no playhouses until 1576, so plays were likely performed in an inn yard. Once theatres were built, performances were in the afternoons only because there was no artificial lighting; they had to rely on the natural light outside, therefore.
3. Make connections to living and social conditions during the English Renaissance. Women could attend, but they usually wore veils or masks. Common people who stood around

the stage were called “groundlings,” and they paid one penny (or approximately \$1.66 today) to enter the theatre. If you had enough money, you could get a seat in a balcony which cost about a penny more. Young men who thought they had good look could have their chairs put right up on the stage but were charged an extra fee.

4. Encourage questions.

Tour of Theatre: (40 minutes)

1. Once the “tour” is over, students move to the school’s Drama Room. (Alternatively, a field trip to a local playhouse could be arranged. The ideal field trip would include both a tour and a showing of a Shakespeare play.)
2. Drama teacher will take students on a tour of the theatre and provide explanations about the workings on and off stage and the process involved in putting a production together.
3. If any students in the class are in drama, encourage their input and explanations.
4. Provide information about the use of video equipment for final unit project and how students go about filming their productions. NOW is the time to ask!

CLOSURE: (3 minutes)

Are productions ever really a one-man or one-woman show? Students should thank the drama teacher for inviting us to his/her theatre.

EXTENSION OR FOLLOW-UP ACTIVITIES:

Exit slip:

What two things did you learn about the Globe Theatre or plays in the Elizabethan era? List three parts of the stage or theatre. What is the most important thing you learned that you will need to make your production? What do you STILL need to learn?

Students should continue work on their Choice Project.

ASSESSMENT STRATEGIES:

Assess students’ exit slips. Pay particular attention to the elements that students will need for their production. Issues may need to be addressed immediately.

Ongoing assessment of Choice Project.

Gail Fowler

“To Play Or Not To Play: Making Shakespeare Interactive”

December 5, 2003

LESSON # 9

LESSON TITLE: How can I become a Steven Spielberg?

OBJECTIVES:

1. Students will be able to locate and interpret details in the play and respond to a range of tasks with respect to theatrical production.
2. Students will identify and analyze specific elements of theatrical presentations.

3. Students will be able to compare a variety of media productions.

MATERIALS:

- *A Midsummer Night's Dream*, Harcourt Shakespeare, 2nd Edition
- David Mallick's "How Tall is This Ghost, John?: Elements of the Sub-text"
- *A Midsummer Night's Dream*, (1999), Michael Hoffman (dir.).
- *A Midsummer Night's Dream*, (1982), BBC (prod.).

INTRODUCTION:

Hook: (5 minutes)

1. Engage students with question: What does a director do?
2. Brainstorm ideas about the function of the director in film and theatre.

BODY OF LESSON:

Discuss elements of direction: (8 minutes)

1. Handout David Mallick's elements of the sub-text. Refer to it and explain tone, pauses and silence, timing and pacing, emphasis and progression, physical movement and gestures, and essential and interpretative actions. Draws students attention to Shakespeare's lack of stage direction. He uses almost no stage directions other than "entrance" and "exit" and occasionally that a character falls asleep or wakes. He does not say anything about how characters move or the expressions they make or how they behave.

Videos: (25 minutes)

1. Watch the two versions of Act 2 on video. Compare the video productions. Note: tone, pauses and silence, timing and pacing, essential and interpretative actions.

Discussion: (5 minutes)

1. Shakespeare has already provided *what* actors say in the play. But how do people decide *how* they say it and *when* they say it? For example, they may pause, or make certain facial expressions or gestures with their hands or face, and they may make certain movements. How do they blend their comments with the action? How do they know how to look at each other? If they touch, or not?
2. Decisions are made by directors, writers, choreographers, actors, etc. who analyze the play and make reasonable interpretations about how things *should* be presented.
3. Handout worksheet on which student make notes. (Note: the worksheets will provide a focus for students with attention deficits and an organizer for students with learning disabilities.)

Videos: (30 minutes)

1. Replay videos a second time.
2. De-brief.

CLOSURE: (2 minutes)

These activities should provide students with better insight into the makings of any production, whether film or live performance. Students hand in worksheets.

EXTENSION OR FOLLOW-UP ACTIVITIES:

Students should continue work on their Choice Project.

ASSESSMENT STRATEGIES:

Assess worksheets.

VIDEO COMPARISON WORKSHEET

A Midsummer Night's Dream, (1982), BBC (prod.).

Tone	Pauses & Silence	Timing & Pacing	Emphasis & Progression (ways of speaking)	Physical Movement & Gestures (including face)	Essential actions (what the script says players MUST do)	Interpretative Actions (the script gives no directions & players choose what actions to add)

A Midsummer Night's Dream, (1999), starring Kevin Kline, Michelle Pfeiffer

Tone	Pauses & Silence	Timing & Pacing	Emphasis & Progression (ways of speaking)	Physical Movement & Gestures (including face)	Essential actions (what the script says players MUST do)	Interpretative Actions (the script gives no directions & players choose what actions to add)

Gail Fowler

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LESSON # 10

LESSON TITLE: And It’s Show Time!

OBJECTIVES:

1. Students will be able to locate and interpret details in the play and respond to a range of tasks.
2. Students will be able to adjust their form, style, and language to emphasize specific theatrical elements for live performance.
3. Students will be able to function in a given role.
4. Students will work collaboratively.
5. Students will use various strategies to prompt and support others.
6. Students will interact purposefully, confidently, and respectfully in a variety of situations
7. Students will be able to analyze the literary work and make decisions regarding appropriate staging.

MATERIALS/RESOURCES:

- *A Midsummer Night’s Dream*, Harcourt Shakespeare, 2nd Edition
- David Mallick’s “How Tall is This Ghost, John?: Elements of the Sub-text”

INTRODUCTION:

Hook: (5 minutes)

1. Review what students observed in video productions last class.
2. Inform students that they will employ these techniques in their own performances.

BODY OF LESSON:

Reading Rehearsal: (15 minutes)

1. Read lines 2.1.187-268 (Helena self-effaces herself to Demetrius). Notice the change in language from prose to verse (Oberon 2.1.248-268). Students will act perform 2.1.187-247 only.

Group Rehearsals: (20 minutes)

1. In groups, students decide how the scene should be played and the dialogue spoken, noting tone, pauses and silences, timing and pacing, essential and interpretative actions. Rehearse the scene with special emphasis on these elements.
2. Note: there are four players in this scene. Although Oberon and Puck do not speak in 2.1.187-247, they are watching the escapades of Helena and Demetrius. Students should ALSO decide how these characters will be portrayed. (If there are not enough players in the group, eliminate Puck or Oberon. Or if there are too many players in the group, be

imaginative. Create a character out of a tree, another fairy, or anything else you can devise.)

Performance: (30-35 minutes)

3. Groups perform.
4. Debrief.

CLOSURE: (2 minutes)

Are the elements starting to come together for the production?

EXTENSION OR FOLLOW-UP ACTIVITIES:

Each member of your group should write one page explaining why you choose to perform the scene the way you did and how you reached agreement on the way it would be performed. Students should continue work on their Choice Project.

ASSESSMENT STRATEGIES:

Students will be assessed on their participation in the performances and on their creative interpretations of the play. Assessment will also be made of their justifications for their choices in the scene.

Ongoing assessment of Choice Project.

Gail Fowler

“To Play Or Not To Play: Making Shakespeare Interactive”

December 5, 2003

LESSON # 11

LESSON TITLE: Put some clothes on when you frolic through the forest!

OBJECTIVES:

1. Students will be able to locate and interpret details in the play and use that information to make decisions with respect to costumes.
2. Students will design various costumes appropriate for the scene based on their analysis of the script.
3. Students will work collaboratively.
4. Students will use various strategies to prompt and support others.
5. Students will demonstrate an ability to interact purposefully, confidently, and respectfully in this unique situation as they design their costumes.
6. Students will be able to organize details and information from the text and use it to create an inner monologue for specific characters.

MATERIALS:

- Scene 3.1, *A Midsummer Night's Dream*, Harcourt Shakespeare, 2nd Edition
- Enlarged photocopies of 3.1
- Hayhoe, Mike. “Drama as Gaming: ‘To Bestir and Busily Occupy’.” Put Some Clothes On: Drama Game
- Various fabric swatches
- “Ideas for Teaching Shakespeare: What Are the Difficulties?” (LLED handout)

INTRODUCTION:

Hook: (5 minutes)

Model the “thinking” teacher. Engage students with a short dialogue and have them try to guess what you are thinking. Body language and facial gestures should be such that they provide students with an opportunity to “read” the teacher.

BODY OF LESSON:

Reading: (25 minutes)

1. Form circle. Ask for actors to read scene 3.1

Activity: (20 minutes)

1. Put Some Clothes On: Drama Game
Players are costume designers for the production of a play and are asked to make several different costume sketches for one or more characters in scene 3.1 Students can make use of the fabric swatches so they can pick actual materials for their designs. Students will attach swatch to appropriate sketches.
2. (15 minutes) As a second part of the activity, students will present their designs to the

“director” and discuss why they made the choices they did.

CLOSURE: (2 minutes)

Applaud all the presentations. Students should display samples on the walls along with their earlier set designs. Remind students that this type of process is what they would experience in developing their own productions in the “real” world.

EXTENSION OR FOLLOW-UP ACTIVITIES:

Assign homework: (8 minutes)

1. Remind students that the dialogue alone does not make up the performance. How characters move, the expressions on their faces, even minor movements of their body or a sigh, and of course the *way* in which they speak their lines makes a difference to how we interpret the play. A lot of these elements will depend on how the character feels and what he/she thinks.
2. Students write the inner monologue of their alter ego. Choose the character of Bottom, Quince, or Titania. Use the dialogue of 3.1. Write what your character really thinks in this scene. After your character has spoken, or after other characters speak, write the dialogue of what your character is really thinking. Prepare a script of two pages. (see LLED handout)

ASSESSMENT STRATEGIES:

Students will be assessed on their costume designs and oral presentations which explain the designs. Assessments will also be on participation and homework.

Gail Fowler

“To Play Or Not To Play: Making Shakespeare Interactive”

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LESSON # 12

LESSON TITLE: Isn't it Ironic Meeting You Here?

Note: Because of the length of the scene, the lesson will continue over two classes

OBJECTIVES:

1. Students will be able to demonstrate an understanding of the main ideas, events, characters, themes, and conflict within the play.
2. Students will be able to locate and interpret details in the play and apply that knowledge.
3. Students will be able to work collaboratively.
4. Students will use various strategies to prompt and support others.
5. Students will demonstrate an ability to interact purposefully, confidently, and respectfully in a variety of situations.
6. Students will be able to analyze literary work and make decisions regarding appropriate staging and choreography of the scene based on the material.

MATERIALS/RESOURCES:

- *A Midsummer Night's Dream*, Harcourt Shakespeare, 2nd Edition
- Hayhoe, Mike. “Drama as Gaming: ‘To Bestir and Busily Occupy’.” *Who Goes Where?*
- Ledger sheets of paper (11 X 17)
- samples of stage diagrams
- Chess pieces or other objects to represent characters
- pencils and colour pens

Note: Because of the length of the scene, the lesson will continue over two classes

INTRODUCTION:

Hook: (5 minutes)

Explain Irony. Indicate how expectations often fall short in reality. Provide personal example of a situation in which teacher got something that she wanted very much, but it was not what she expected.

BODY OF LESSON:

Reading (30 minutes)

1. Form circle. Round Robin: read lines 3.2.1-255. This technique is particularly useful as Oberon's speeches are often lengthy and complex.

Questions: (15 minutes)

2. Clarify the scene as students read. What is happening? What is the results of Puck's mix-up? How does Helena feel about the behaviours/actions of Lysander? Hermia? What

about Demetrius? She finally has what she wanted (his affections), but is she pleased about it? Why does she believe that everyone is teasing her?

3. After questions, divide class into groups.

Activity: (20 minutes)

1. Game: Who Goes Where?
2. Players can be directors, fight choreographers, etc. They must decide how they would stage it. Using diagrams of stage, use chess pieces or other objects to represent actors. Then plot the movement around the stage during the scene.

CLOSURE: (5 minutes)

Tell students to put their staging boards together with set and costume designs and that they will continue with choreographing the scene tomorrow. Assign homework.

EXTENSION OR FOLLOW-UP ACTIVITIES:

Write a page in your journal about a situation in which you got something that you wanted very much but were not happy about it when you got it. Or write about a situation where things did not turn out how you expected at all. Explain why you felt that way. How did you fix it, or did you?

Students should continue work on their Choice Project.

ASSESSMENT STRATEGIES:

Ongoing assessment of Choice Project.

Preliminary assessment can be made of the initial stage directions.

Gail Fowler

“To Play Or Not To Play: Making Shakespeare Interactive”

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LESSON # 13

LESSON TITLE: Isn't it Ironic Meeting You Here? (cont'd)

OBJECTIVES:

1. Students will be able to demonstrate an understanding of the main ideas, events, characters, themes, and conflict within the play.
2. Students will be able to locate and interpret details in the play and apply that knowledge.
3. Students will be able to work collaboratively.
4. Students will use various strategies to prompt and support others.
5. Students will demonstrate an ability to interact purposefully, confidently, and respectfully in a variety of situations.
6. Students will be able to analyze literary work and make decisions regarding appropriate staging and choreography of the scene based on the material.

MATERIALS/RESOURCES:

- *A Midsummer Night's Dream*, Harcourt Shakespeare, 2nd Edition
- Hayhoe, Mike. “Drama as Gaming: ‘To Bestir and Busily Occupy’.” *Who Goes Where?*
- Ledger sheets of paper (11 X 17)
- samples of stage diagrams
- Chess pieces or other objects to represent characters
- pencils and colour pens

INTRODUCTION:

Hook: (10 minutes)

1. Review previous lesson. Explain irony again and how reality often falls short of expectations.
2. In what ways are the expectations of characters in the play falling short in reality? What did Helena expect when she went into the woods? Did it happen that way? In what ways is the situation different? What did Oberon expect? In what ways is the situation different than what he expected?

BODY OF LESSON:

Reading (30 minutes)

1. Form circle. Ask for actors to read lines 3.2.255-463. Split Oberon's lengthy speech and rotate actors.

Questions: (15 minutes)

1. Clarify the scene as students read. What is happening? What are the results of Puck's mix-up? How does Helena feel about the behaviours/actions of Lysander? Hermia? What about Demetrius? In what ways are Oberon's expectations not met? What do you think

Shakespeare is saying about playing with the feelings of other people? How does he view human beings behaviour? Remind students about irony. In what ways does the situation not meet Helena's expectations?

2. After questions, have students form the same groups as the previous class.

Activity: (10 minutes)

1. Game: Who Goes Where?
2. Players continue to stage direct and choreograph the fights. They must decide how they would stage it. Get their stage diagrams, use chess pieces or other objects to represent actors. Then plot the movement around the stage during the scene.

Present Choreography: (15 minutes)

1. Groups present their stage diagrams and indicate where they would move characters in the scene.

CLOSURE: (1 minute)

Students should put their staging boards together with their set and costume designs. They should have a fairly complete picture of the process of producing a play.

EXTENSION OR FOLLOW-UP ACTIVITIES:

Students should continue work on their Choice Project.

ASSESSMENT STRATEGIES:

Ongoing assessment of Choice Project. Assess students' choreography sketches for creativity and accuracy with play.

Gail Fowler

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LESSON # 14

(continuation of Scene 3.2)

LESSON TITLE: Why Should the Chess Pieces Have All the Fun? Let's Get in the Action to Too!

OBJECTIVES:

1. Students will be able to demonstrate an understanding of and evaluate the main ideas, events, characters, themes, and conflict within the play.
2. Students will be able to perform a theatrical presentations.
3. Students will adjust their form, style, and language to emphasize specific theatrical elements.
4. Students will demonstrate an ability to function in a given role.
5. Students will work collaboratively.
6. Students will use various strategies to prompt and support others.
7. Students will be able to interact purposefully, confidently, and respectfully in a variety of situations
8. Students will be able to analyze literary work and make decisions regarding appropriate staging based on the material.

MATERIALS:

- *A Midsummer Night's Dream*, Harcourt Shakespeare, 2nd Edition
- *A Midsummer Night's Dream*, (1999), Michael Hoffman (dir.), 20th Century Fox, starring Kevin Kline, Michelle Pfeiffer

INTRODUCTION:

Hook: (5 minutes)

1. Students have had an opportunity to draw and imagine they are choreographing a good fight scene. Now you will have the opportunity to be in it. Briefly review the conflict and irony in Scene 3.2.
2. Briefly review the elements of directing and acting: tone, pauses and silence, timing and pacing, emphasis and progression, physical movement and gestures, and essential and interpretative actions.
3. Show brief clip of fight between Helena and Hermia in *A Midsummer Night's Dream*, (1999). What liberties did this director take with the production? Is the choreography consistent with the text of the play?

BODY OF LESSON:

Rehearsal: (25 minutes)

1. Split class into 6 groups. Each group will act out a different part of the scene in sequence.

The scene will be performed once in sequence and then repeated in sequence with the other half of the groups.

(Note: if numbers of students in each group exceeds the number of players in the scene, have two students split the lines of Helena since she has a number of long dialogues.)

(Note 2: although there are only four players who have dialogue in the scene, Puck and Oberon observe the young lovers as they quarrel. Designate two of your company to play the silent and observing roles. Because they do not say anything, it is vital that their acting be as expressive as possible with body movement, facial and hand gestures, etc. so the audience can understand what they are thinking/feeling.)

Variation:

Split class into 5 groups. Each group will act out a different part of the scene in sequence. Assign lines to groups in the following order: 121-169, 170-214, 215-253, 254-298, 299-344.

2. Assign lines to groups in the following order: 121-190, 191-265, 266-344. Students should make it as dramatic as possible in order to reflect the conflict.
 3. Students rehearse.
- Performance: (40 minutes)
4. Each group performs in sequence.

CLOSURE: (5 minutes)

What does this tell us about expectations? How would you feel if you suddenly woke up and everyone was changed and acted differently than what you expect?

EXTENSION OR FOLLOW-UP ACTIVITIES:

Write in your journal why your group chose to choreograph the scene as you did. How did you reach agreement on how it would be performed?

Students should continue work on their Choice Project.

ASSESSMENT STRATEGIES:

Assess students' performance for creativity, effort, cooperation, and accuracy.

Gail Fowler

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LESSON # 15

LESSON TITLE: The Morning After, Reality Sets In

OBJECTIVES:

1. Students will be able to demonstrate an understanding of and evaluate the main ideas, events, characters, themes, and conflict within the play.

2. organize details and information from the text and use them to create an original scene.
3. Students will be able to infer and evaluate parental control and familial relationships within the context of Elizabethan England.
4. Students will be able to compose and create a theatrical presentation for specific purpose
5. Students will be able to adjust their form, style, and language to emphasize specific theatrical elements and for different purposes, eg. readings, rehearsals, formal performances.
6. Students will function in a given or created role.
7. Students will demonstrate an ability to work collaboratively and to prompt and support others.
8. Students will demonstrate an ability to articulate a point of view through the medium of a play.
9. Students will be able to analyze literary work and make decisions regarding appropriate staging based on the material.
10. Students will be able to analyze and utilize Shakespearean language.

MATERIALS:

– *A Midsummer Night's Dream*, Harcourt Shakespeare, 2nd Edition

INTRODUCTION:

Hook: (5 minutes)

1. Discuss dreams. Have you ever had a dream seem so real that you thought you were actually living it? What happened when you woke up?

BODY OF LESSON:

Reading and Discussion: (35 minutes)

1. Form circle and ask for actors to read Act 4. Complete the entire act.
2. Romance often results in large changes to people and relationships, not only with each other, but with families, too. In your groups discuss how the young people have changed by their adventure in the forest. Consider the way they were before and the way they are now. How will their lives be different in the future? As a group, discuss how the characters might dress, the new responsibilities they will have, and new expectations of themselves and each other.

Activity: (30 minutes)

1. Shakespeare does not say whether or not Hermia reconciles with her father. Based on what you know about Egeus from the text, do you think they will reconcile? In groups, write a short scene in which Hermia and Egeus meet again. What do they feel toward each other and how do they show it? Indicate what happens. (Refer to Harcourt Shakespeare, pg. 138)
2. Groups will perform their scene.

CLOSURE: (5 minutes)

In what ways are these sort of behaviours and situations between parents and children still an issue today?

EXTENSION OR FOLLOW-UP ACTIVITIES:

Pretend that you have just got married. The magical time that you dated and were engaged is much like the time that the characters in the play spent in the forest. As homework, write a page about your new life. How will you be different? What changes will you have to make?

Students should continue work on their Choice Project.

ASSESSMENT STRATEGIES:

Ongoing assessment of Choice Project. Assessment will be based on students' analysis of the relationship of characters as indicated by their performance. Also assess students on their responses to homework.

Gail Fowler

“To Play Or Not To Play: Making Shakespeare Interactive”

December 5, 2003

LESSON # 16

LESSON TITLE: Make-believe Is Better When It Comes With Toys!!

OBJECTIVES:

1. Students will be able to demonstrate an understanding of and evaluate the main ideas, events, characters, themes, and conflict within the play.
2. Students will be able to design and/or develop various props for dramatic production based on their analysis of the script.
3. Students will demonstrate an ability to work collaboratively.
4. Students will demonstrate an ability use various strategies to prompt and support others.
5. Students will interact purposefully, confidently, and respectfully in a variety of situations

MATERIALS/RESOURCES:

- *A Midsummer Night's Dream*, Harcourt Shakespeare, 2nd Edition
- *A Midsummer Night's Dream*, (1999), Michael Hoffman (dir.), 20th Century Fox
- ledger paper (11 X 17)
- Hayhoe, Mike. “Drama as Gaming: ‘To Bestir and Busily Occupy’.” *Prop It Game*

INTRODUCTION:

Hook: (5 minutes)

1. The one area we have yet to look at in drama are the props. We also have only one scene left to the play.
2. What are props and how important are they?
3. Connect to important props in film by engaging students: Can you think of a movie in which a prop is *so* important that it actually appears in the name of the movie? (i.e. *Lord of the Rings*) What sort of props can you name from *Harry Potter* ?

BODY OF LESSON:

(15 minutes)

1. Show clip of *A Midsummer Night's Dream*, (1999) in which the characters ride bicycles into the forest. Fastforward to Puck's first encounter with the bike (end of Act 2) and when he rides “up and down” leading the young lovers on a chase through the forest (end of Act 3).
2. Do you think Shakespeare had bicycles in mind when he wrote his play in 1594? What liberties does this particular director take with the props? How does it enhance or detract from the play? Does it say something about human nature? Think about how the characters behaved and what they thought when they entered the forest on bikes but notice that once they throw off all social controls and become reckless and emotional that

they end up running, walking, and stumbling through the forest on foot. Who ends up with the bike then? Does this reflect what Shakespeare was trying to say about human beings?

Reading and questions: (30 minutes)

1. Form circle. Rotate readers. Complete Act 5.
2. Clarify points and answer questions as students read. Pose questions to students: Why does Shakespeare include the play within the play? What does the story of Thisbe and Pyramus tell us? What similarity is there between the story of Thisbe and Pyramus and Lysander and Hermia?
3. Why do Puck and Oberon make a point of telling the audience that they did not mean to “offend?” What do you think of Puck’s earlier comment in the play “foolish mortals”?

Activity: (20-25 minutes)

1. Game: Prop It
 2. Players are in charge of the props for a production of the play. They must design the necessary props for play of Thisbe and Pyramus in Act 5.
3. In the second part of the activity, students present their designs to the “director” (that is the class) and discuss their choices and any potential problems with the props that they have designed.

CLOSURE: (2 minutes)

Props are the last element of theatre production we will look at. Bring Gender Bias Worksheet for the next class.

EXTENSION OR FOLLOW-UP ACTIVITIES:

Students who have not completed their prop designs will have an opportunity to work on them during the next class. Students should continue work on their Choice Project.

ASSESSMENT STRATEGIES:

Assessment will be made on participation in the set designing and the creativity and originality of the props that students design.

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LESSON # 17

LESSON TITLE: So How Sexist Was This Guy Anyway? Last Thoughts

OBJECTIVES:

1. Students will be able to identify gender bias in the text.
2. Students will be able to evaluate critically discriminatory language with reference to the context in which literature was created.
3. Students will work collaboratively to reach a consensus.

MATERIALS:

- *A Midsummer Night's Dream*, Harcourt Shakespeare, 2nd Edition
- Gender Bias Worksheet

INTRODUCTION:

Hook: (5 minutes)

1. Review Shakespeare's context.
2. Last thoughts on whether or not we should read plays that include such sexist language.

BODY OF LESSON:

Activity: (35 minutes)

1. In groups, students compare their gender bias worksheets.
2. After students have made their comparisons, quickly survey groups results. Assign one or two sections of the play which contain language/bias which the group has overlooked. Students read the section and try to identify it. (Note: Scenes: 1.1.42-5 and 1.1.96-8 (Egeus expresses Hermia is his property), 1.2.69-77 (clowns think the lion will frighten the delicate ladies), 2.1.187-244 (Helena compares herself to a spaniel), 3.1.25-42 (clowns make the play "gentler" for the ladies), 5.1.214-223 (the player lion 'soothes the fears' of the ladies "whose gentle hearts do fear/ the smallest monstrous mouse that creeps on floor,/'"))
3. De-brief. As a class de-construct each example. What do they mean?
4. Once we learn to recognize the language and realize the historical context it was written in, should we read/study Shakespeare? Why or why not?
5. Seek feedback about *A Midsummer Night's Dream*. Like it or not?

Free-time: (35 minutes)

6. Students may finalize their Choice Projects. Penciling should be finished in ink or felts.

CLOSURE:

Remind students that their Choice Projects are due the following class. Students should be rehearsing and designing their films. During the next class, students will have the opportunity to work on their final projects.

EXTENSION OR FOLLOW-UP ACTIVITIES:

Choice Projects due next class. Film projects.

ASSESSMENT STRATEGIES:

Assess students on their participation as indicated by the completion of gender worksheets and in the group and class discussions. Full marks for students who have identified all or most of the examples and have attempted to explain what the language means even if the meanings are not fully accurate. Bonus marks if student has identified additional marks not indicated in the lesson plan.

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LESSON # 18

LESSON TITLE: Dress Rehearsal

Note: Students will have an opportunity for the next two classes to develop and rehearse their productions.

OBJECTIVES:

1. Students will be able to compose and create theatrical and other live presentations for specific audiences and purposes, including to entertain and inform.
2. Students will be able to adjust their form, style, and language to emphasize specific theatrical elements and for different purposes, eg. readings, rehearsals, formal performances.
3. Students will design and/or develop various aspects of dramatic production such as costumes, sets, props, choreography etc. based on their analysis of the script.
4. Students will function in a given or created role.
5. Students will demonstrate their ability able to work collaboratively.
6. Students will use various strategies to prompt and support others.
7. Students will interact purposefully, confidently, and respectfully in a variety of situations
8. Students will demonstrate an ability to articulate and/or argue a point of view.
9. Students will be able to analyze literary work and make decisions regarding appropriate staging based on the material.

MATERIALS:

– *A Midsummer Night's Dream*, Harcourt Shakespeare, 2nd Edition

BODY OF LESSON:

Students will have an opportunity in class to develop and rehearse their productions.

ASSESSMENT STRATEGIES:

Assessment will be provided next class.

Gail Fowler

“To Play Or Not To Play: Making Shakespeare Interactive”

December 5, 2003

LESSON # 19

LESSON TITLE: On With the Show, This Is It.....

OBJECTIVES:

1. Students will be able to compose and create theatrical and other live presentations for specific audiences and purposes, including to entertain and inform.
2. Students will be able to adjust their form, style, and language to emphasize specific theatrical elements and for different purposes, eg. readings, rehearsals, formal performances.
3. Students will design and/or develop various aspects of dramatic production such as costumes, sets, props, choreography etc. based on their analysis of the script.
4. Students will function in a given or created role.
5. Students will demonstrate their ability able to work collaboratively.
6. Students will use various strategies to prompt and support others.
7. Students will interact purposefully, confidently, and respectfully in a variety of situations
8. Students will demonstrate an ability to articulate and/or argue a point of view.
9. Students will be able to analyze literary work and make decisions regarding appropriate staging based on the material.

MATERIALS/RESOURCES:

– VCR

BODY OF LESSON:

Students will present their productions.

ASSESSMENT STRATEGIES:

Assessment will be on the creativity, originality, effort, and production quality of students' projects.

WE'RE IN THE MOVIES



Up until now, we have been reading scripts in circles and rehearsing scenes in class. Now it is **SHOW TIME!** You will create an actual production with costumes and sets which you will film. Your production should be very creative and lavish and incorporate the ideas we have learned about making plays. You may choose to change the appearance of the scene, for example you may make it modern, a western, futuristic, etc. But you cannot change the language.

In groups of approximately 5-6 students, you will choose a scene, or part of a scene, from the play which your group wants to put into production. Videos will be shown in the final class of the unit.

Your performance should last approximately 10 minutes (you should not exceed that limit by more than one or two minutes). So when you rehearse your scene, time it carefully. If you start to exceed the time, you may have to edit your scene.

(Note: Only one group may produce a specific part in the play. Groups may choose the same scene, but they must not perform the same lines. If more than one group wants to perform the same lines, lots will be drawn to see who will have first choice of the scene.)

PRODUCTION:

School videotaping equipment will be available for students who require it. Students may film their production at school, at home, or other areas they feel appropriate. Remember, as the production company, you must seek permission from people when you want to film somewhere.

Remember when you script your scene to include tone, pauses and silence, timing and pacing, essential and interpretative actions and movement. Develop **how** your actors will speak and **when** they say it. For example, they may pause, or make certain facial expressions or gestures with their hands or face, and they may make certain movements. How do they blend their comments with the action?

CRITERIA:

Productions will be marked on their creativity and originality. Students will be assessed on how accurately they portray the dialogue, themes and plot, as well as the film's entertainment value. You will also be marked on how well you work collaboratively as a group and how much each member of the group contributes to the project. You must include a typewritten page of what each person did in the production (besides the obvious acting performance) and how you as a group made production choices.

EVALUATION FOR UNIT (*A Midsummer Night's Dream*)

Final Performance: Film production	/40
Choice Project	/25
Participation/Effort (including reading and in-class performance)	/30
Theatrical Creations	/20
- Set Designs	
- Costume Designs	
- Choreography (sketching stages)	
- Prop Design	
Exit Slips	/5
Worksheets:	/20
- Gender Bias	
- Trial of Egeus	
- Comparison of videos: <i>A Midsummer Night's Dream</i>	
Writing Assignments:	/20
- Conversations using Shakespearean language/translation	
- Paragraph about how it would feel to be the child of Egeus	
- Justification of directing choices: tone, pauses and silences, emphasis	
- Journal entries	
- Page on change of social role (if they got married): how students would have to adjust/change their lives for the new circumstances	
- Inner monologue of character in Act 3	
TOTAL	/160

RESOURCES

BOOKS:

A Midsummer Night's Dream, 2nd Edition. Harriet Law, (ed.) Harcourt: Toronto.

“Second Person Familiar/Verb Inflections” handout from *Shakespeare Set Free*. Peggy O’Brien, (ed.) Washington Square Press: New York (1993) pg. 54

Lesson 4, Activity 3, Folger’s *Shakespeare Set Free*, Peggy O’Brien, (ed.) Washington Square Press: New York (1993) pg. 52.

Tolaydo, Michael. In Folger’s *Shakespeare Set Free*. Peggy O’Brien, (ed.) Washington Square Press: New York (1993) pg. 29-31.

ARTICLES/HANDOUTS:

“Ideas for Teaching Shakespeare: What Are the Difficulties?” (LLED handout)

Hayhoe, Mike. “Drama as Gaming: ‘To Bestir and Busily Occupy’.” *English Journal*. (LLED handout)

Mallick, David. “How Tall is This Ghost, John?: Elements of the Sub-text” (LLED handout)

MOVIES:

The Empire Strikes Back. (1980) Irvin Kershner (dir.) 20th Century Fox.

The Legend of Sleepy Hollow. (1999) Tim Burton (prod.). Paramount Studios.

Lord of the Rings (2002). Osborne, Barrie M. (producer). New Line Cinema.

A Midsummer Night's Dream, (1999), Michael Hoffman (dir.), 20th Century Fox, starring Kevin Kline, Michelle Pfeiffer

A Midsummer Night's Dream, (1982), BBC producer.

Star Wars (1977). Lucas, George (producer). 20th Century Fox.

WEB SITES:

<http://virtual.clemson.edu/caah/Shakespr/VRGLOBE/tourst.htm>

<http://www.folger.edu/education/kids/facts.asp#globe.asp>