

Playing A Midsummer Night's Dream

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Table of Contents

Rationale	3
A Note on "Optional"s	4-5
A Sampling of Resources	5
Overview of Learning Outcomes	6
Lesson Plans	7-19
Appendix A: Handouts	20-26
Appendix B: Overhead & Gallery Walk	27-29
Appendix C: Assessment and Evaluation	30-32
Appendix D: Overview of Objectives	33-35

Playing *A Midsummer Night's Dream*

Grade: Nine

Subject: English

Unit Length: Twelve 80-minute lessons

Rationale:

Studying William Shakespeare's *A Midsummer Night's Dream* is a wonderful opportunity for students to explore the dramatic medium. It's also a chance to introduce discussion about universal themes that are already present in adolescents' lives: attraction, love, friendship, magic and myth, and parent/child relationships.

There were three main considerations I kept in mind while designing this unit. The first, most practical, consideration is that there are not enough copies of the play for all the students involved in this unit. This restriction means that students will not be able to read parts of the play as homework; everything that I want the students to cover in the play must actually be read (or watched) in class time. Class time is a precious commodity, however, and since reading the entire play as a class would take too much valuable time, I have decided to *not* cover the whole play as a class. Although I would ideally love to read it all, time is of the essence. So, instead, we will watch one movie adaptation (directed by Michael Hoffman) for a holistic view of the play; read some of the play as a class for in-depth examinations of particular scenes; and divide some of the play between groups, who will present their assigned parts to the rest of the class. In this way, although no one student will read the entire play, each student will be presented with at least two interpretations of almost every scene.

The second consideration is that drama should be studied in its true form: drama. In other words, I want to get out of our desks as we explore *A Midsummer Night's Dream*, and interact with the play in a way that reflects its nature. By approaching the play as just one example of dramatic writing, I hope to introduce the students to the enjoyment that can be had while watching and participating in theatre. In keeping with this, most of the activities we will be doing involve performance (although students can rest assured that "acting" will only represent one aspect of these performances). In addition, for several reasons, all the performances will be videotaped. This will encourage the students to treat the performances seriously (and will therefore aid in classroom management). It will also provide students with a recording of their progress (and can provide great entertainment at the end of the unit, if there is time to view it). Lastly, it can be used as part of their final evaluation (see *The Power of The Producer*, Appendix A).

Hope guides the third, and last, consideration. This will be the first encounter with Shakespeare for most students; it will not, however, be the last. Therefore, I want to make this introduction to the Bard as enjoyable and non-threatening as possible, so that they walk out of this class with the (correct) belief that Shakespeare is worthy of the attention piled on him by English teachers all over the world. This may seem like a small goal, but I believe that in the long run, students will benefit more from this unit—and any other—if they truly take pleasure in doing it.

With all this in mind, here we go...

A Note On "Optional"s

Throughout the unit is a sprinkling of "optional"s. There are two kinds of "optional"s: one kind, found mostly throughout the lesson plans, simply offer different takes on the given activities outlined. The other kind, mostly comprised of the list below, suggest possible extension activities that could be used as homework or as extra activities in case a student (or the whole class) finishes the required work early.

- ▶ Design masks or props, one per character, to be used every time that character is performed. As a bonus, this will help to identify characters at a glance during performances.
 - ▶ E.g. A flower wreath-crown for Titania; a sword for Theseus

- ▶ Design picture maps depicting the relationships between the characters.

- ▶ Divide into two teams. One team supports Egeus in his demand that Hermia marry Demetrius; the other team opposes Egeus' demand. Back up your arguments with evidence from the text. (Taken from Erin Cusack's Shakespeare's A Midsummer Night's Dream unit)

- ▶ Keep a journal throughout the unit, comprised of:
 - ▶ Responses to various parts of the play;
 - ▶ Responses to prompted topics;
 - ▶ Or, Diary entries "in character" of someone in the play

- ▶ In groups, prepare a "talk show" on a topic taken from the play (e.g. "Messed-Up Love"). This can be approached many ways, with the end goal being a greater understanding of the topic. (Taken from Erin Cusack's Shakespeare's A Midsummer Night's Dream unit)

- ▶ Create a sampling of a soundtrack for MND. During the five-minute sampling, you must have three minutes' worth of music, and two minutes' worth of explanation as to why you chose the music and in what part of MND it would be played. (Taken from Erin Cusack's Shakespeare's A Midsummer Night's Dream unit)

- ▶ Fill out a chart on sources of romantic attraction. The chart should have two columns: physical and personality characteristics. Come up with as many non-clichéd attributes as possible. Discuss what the chart reveals about the nature of romantic attraction. (Taken from the Teacher's Novel Guide on the McDougal Littell website)

- ▶ Discuss how romantic love is portrayed in the media, and how this may influence our ideas and beliefs of love and romance. (Taken from the Teacher's Novel Guide on the McDougal Littell website)

- ▶ Create a comic strip showing part of the play.

- ▶ Look for examples in the play illustrating the differences between the players/artisans' language and the language of the rest of the characters. Discuss what the differences are, and what effect they have. (Taken from the Teacher's Guide on the Penguin Putnam website)

- ▶ Research the myths behind Theseus and Hippolyta, or behind Pyramus and Thisbe, and present your findings to the class.
- ▶ Create a Character Outline by sketching on butcher's paper the outline of a person, and then filling in the outline with information about a certain character. Information can include biographical information, emotions felt by the character, words describing the character, quotes from the play about the character, or any other information.
- ▶ Create a Venn Diagram comparing:
 - ▶ Theseus and Oberon
 - ▶ Hippolyta and Titania
 - ▶ Helena and Hermia
 - ▶ Athens and the forest
 - ▶ The fairy world and the "real" world
 - ▶ Any other possible combination
- ▶ Find references to night-related imagery, including dreams, and create a graphic display combining some of these references and the overall mood they create.
- ▶ Rewrite a scene from a women's lib point of view. (Taken from the Teacher's Guide on the Penguin Putnam website)
- ▶ Watch other versions (or clips from other versions) of the play, and compare it with the Michael Hoffman version and/or the versions created in class.

A Sampling of Resources

Shakespeare's A Midsummer Night's Dream (Unit Plan) by Erin Cusack.

http://www.mcdougallittell.com/disciplines/lang_arts/litcons/midsumm/guide.cfm

Lists suggestions for activities in the classroom.

<http://www.penguinputnam.com/static/packages/us/academic/resources/guides/shakamid/content.htm>

An excellent resource. Lists scene synopses, leading questions for the play, and suggested activities.

<http://www.folger.edu/education/getarchive.cfm>

An extensive list of Shakespearean lesson plans.

Overview of Learning Outcomes for this Unit

During this unit, I will be addressing the following Ministry IRP Learning Outcomes:

Students will...

Comprehend and Respond (Strategies and Skills)

- ▶ describe what they already know about, and previous experiences they have had with, specific topics

Comprehend and Respond (Comprehension)

- ▶ demonstrate an understanding of the main ideas, events, or themes of...stories
- ▶ organize details and information about material they have read, heard, or viewed using a variety of written or graphic forms
- ▶ interpret and report on information from selections they have read, heard, or viewed
- ▶ interpret details and draw conclusions about the information presented in a variety of illustrations, maps, charts, graphs, and other graphic forms
- ▶ paraphrase and summarize information from a variety of print and non-print sources

Comprehend and Respond (Engagement and Personal Response)

- ▶ identify and explain connections between what they read, hear, and view and their personal ideas and beliefs
- ▶ compare the themes, purposes, and appeal of different communications

Comprehend and Respond (Critical Analysis)

- ▶ evaluate information for its suitability for an identified audience

Communicate Ideas and Information (Knowledge of Language)

- ▶ use an increasing repertoire of specialized terminology and subject-specific words with accuracy and precision

Communicate Ideas and Information (Composing and Creating)

- ▶ analyse the audience and purpose of their writing to make decisions about content and format

Communicate Ideas and Information (Improving Communications)

- ▶ use language that is appropriate to their purpose and audience within the framework of specific guidelines
- ▶ adjust form, style, and use of language to suit audiences and purpose

Communicate Ideas and Information (Presenting and Valuing)

- ▶ create a variety of communications designed to...inform, and entertain classroom

Self and Society (Personal Awareness)

- ▶ analyse their understanding and beliefs to draw conclusions and identify gaps or contradictions in their thinking

Self and Society (Working Together)

- ▶ evaluate and modify their own roles in group interactions in a variety of contexts

Self and Society (Building Community)

- ▶ interact purposefully, confidently, and appropriately in a variety of situations

Lesson One: Introduction to MND

Objectives/Students Will:

- ▶ Be introduced to at least two main themes of MND
- ▶ Be introduced to the characters of MND
- ▶ Be introduced to the first half of the MND plot

Agenda:

- ▶ Love "Triangles"
- ▶ Fighting with Parents
- ▶ Movie

Hook: 10 Minutes

10 Minutes	Class discussion: two themes common to most adolescents are love triangles (or rectangles, circles, or other configurations) and conflict with parents. Highlight personal experiences as well as intertextual connections, including those in popular culture (e.g. soap operas).
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Body: 65 Minutes

3 Minutes	Students pair up; hand out Character Worksheets. There are eight variations of the sheet; ensure at least one pair is working on every variation.
7 Minutes	Introduce the MND movie (starring Kevin Kline/Calista Flockhart) to the students. Explain that it's a recent adaptation of the play, and that: <ul style="list-style-type: none"> ▶ alterations have been made (e.g. to location and era) ▶ throughout movie, each pair is responsible for becoming an expert on their assigned character. The movie will be stopped at times to record what has been learnt so far.
55 Minutes	Put on movie. Stop at appropriate points for clarification, time to fill out worksheets, or to point out things like: <ul style="list-style-type: none"> ▶ Setting; Costuming ▶ Characterization ▶ Camera angles: panning, close-up, zooming, etc. ▶ Music/score ▶ Dialogue vs. Monologue vs. Soliloquy ▶ Results of stage direction: movements, blocking, gestures, facial expressions, tone of voice, etc.

Closure: 5 Minutes

5 Minutes	Collect worksheets for safekeeping. Let students know we'll be watching the rest of the movie next day.
	<i>Optional: Ask if students have read/watched Shakespeare before. What was the experience like? Have they seen other plays? What were they like? What did and didn't they enjoy about them?</i>

Resources:

- ▶ Character Worksheets (Appendix A)
- ▶ Michael Hoffman's A Midsummer Night's Dream on VHS/DVD

Lesson Two: The Movie

Objectives/Students Will:

- ▶ Be introduced to terms used in creating films and plays
- ▶ Be introduced to the remaining plot of MND
- ▶ Have a body of knowledge about at least one major character in MND

Agenda:

- ▶ Movie

Hook: 5 Minutes

5 Minutes	Hand out worksheets from Lesson One. Ask for volunteers to read what they have written so far on their character (this is mostly to jog memories of where we were in the story).
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Body: 60 Minutes

60 Minutes	Put on movie. Continue to stop at opportune moments for clarification, time to fill out worksheets, or to point out more drama terms and concepts (see Lesson One).
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Closure: 15 Minutes

3 Minutes	Students complete worksheets, then post them in the classroom where they can act as quick reference guides throughout the unit (they will also be brought down for future lessons).
3 Minutes	In pairs, students discuss questions they have about play. There are no limits to how basic the questions can be.
9 Minutes	Each student creates an exit slip, which lists the two most important questions s/he has.

Assessment/Evaluation:

- ▶ Exit Slip: The questions generated can be used in several ways, including:
 - ▶ Addressing oft-repeated questions during the next class
 - ▶ Posting questions (typed), along with their answers, by Character Worksheets as another type of reference guide
 - ▶ Posing them to the class later in the unit, when they may be able to answer them themselves, thus showing them how far they've come since the beginning of the unit (this is not recommended if the questions suggest serious gaps in understanding of the play—these questions should be addressed right away)

Resources:

- ▶ Character Worksheets (Appendix A)
- ▶ Michael Hoffman's A Midsummer Night's Dream on VHS/DVD

Lesson Three: How Many Ways Do I Have To Say...

Objectives/Students Will:

- ▶ Be able to read blank verse without unneeded pauses at ends of lines
- ▶ Interpret language in different ways, using tone, gestures, etc.
- ▶ Work cooperatively in groups

Agenda:

- ▶ Cutting Up
- ▶ Interpreting MND

Hook: 15 Minutes

5 Minutes	Explain blank verse. Hand out a passage (preferably a MND monologue) in blank verse to pairs of students, and have them read it to each other.
5 Minutes	Hand out the same passage, but cut into strips. Have students tape the lines together in one long strip, and reread.
5 Minutes	Class brainstorm: the benefits and drawbacks of the two ways to write/read (e.g. language "flows" more easily in prose, but it's easier to read sophisticated language in short sections/lines).

Body: 65 Minutes

2 Minutes	Ask volunteers to say "hello" in different ways (e.g. gloomily, cheerfully, questioningly)
5 Minutes	Explain how play- and film- makers interpret plays in exactly the same way: by changing tone, form, mood, etc. to create the story they envision (it may be helpful to distinguish between "A true story," "Based on," "Loosely based on," and "Based on an idea"). Explain how the film we watched was one interpretation of MND; as a class, we are going to create our own interpretations during the unit.
5 Minutes	Divide class into three performance groups (to be kept throughout most of the unit) and assign roles for the first performance: actors, extras, and directors. (These roles should be changed throughout the unit, so that every student has a chance to act, direct, or do crew work.)
53 Minutes	Go over Act 1, Scene 1 (1.1) with the class as extensively as necessary. Once a general understanding of the scene is reached, each groups prepares a performance of 1.1, to be presented next class.
	<i>Optional: Give each group a particular slant to the scene. E.g. Hermia is spoilt and childish; Egeus is either overprotective and cold to his daughter, or is a nervous, unsure type of person; Helena and Hermia are still friends, or they are not friends anymore.</i>
	<i>Optional: Have the performances take the form of radio drama. In radio drama, the audience turns their seats away from the presenters so that the presenters' voices are the only means of communicating the scene. This may help students who are very shy and are having difficulty coming up with the gumption necessary to stand in front of the class.</i>

Closure:

	Thank students for their hard work so far.
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Assessment/Evaluation:

- ▶ Participation

Resources:

- ▶ Twin copies (enough for every pair of students) of passages using blank verse, one copy cut up into separate lines
- ▶ William Shakespeare's A Midsummer Night's Dream, Act 1, Scene 1

Lesson Four: The Play's The Thing

Objectives/Students Will:

- ▶ Be part of a performance of MND
- ▶ Evaluate their own, and their peers', performances
- ▶ Identify possible solutions to a character's dilemma

Agenda:

- ▶ Performances
- ▶ Dear Hermia

Hook: 10 Minutes

10 Minutes	Students get ready for their performances. Once ready, ask two students to write down one really good thing about the first group's performance (have them share with class afterwards); repeat for each group.
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Body: 60 Minutes

35 Minutes	Performances.
10 Minutes	Debrief Performances: ask the students to discuss (as a director, actor, or extra) the success of their scene. What worked well? What would they change? What was most difficult?
15 Minutes	Dear Hermia: write a letter to your friend Hermia, who is having problems with her father and two boys who like her. What is your advice to her (suggest at least two possible ways for her to deal with her dilemma)?
	<i>Optional: students write also/instead to Helena.</i>

Closure: 15 Minutes

15 Minutes	Watch 1. 2 from the movie. Discuss Bottom's characterization.
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Assessment/Evaluation:

- ▶ Participation
- ▶ Dear Hermia letter

Resources:

- ▶ William Shakespeare's A Midsummer Night's Dream, Act 1, Scene 1

Lesson Five: Dr. Suess's Shakespeare

Objectives/Students Will:

- ▶ Identify key plot points in a scene
- ▶ Paraphrase part of a scene
- ▶ Present part of a scene graphically or textually

Agenda:

- ▶ Dr. Suess's Shakespeare

Hook: 15 Minutes

8 Minutes	In small groups, students reduce a passage of text to a few sentences, then share with class (passage can be from MND, but not necessarily).
7 Minutes	On overhead, share with class the Suess-ified passage from <u>Twelfth Night</u> . [*] Then show an illustrated version of a Shakespeare play. Discuss the benefits and drawbacks of "simplifying" Shakespeare.

Body: 50 Minutes

30 Minutes	In their performance groups, students rewrite an assigned passage (from 2.1 and 2.2). Each group should come up with a written rewrite, as well as a graphic rewrite (a timeline, storyboard, or other such illustration).
	<i>Optional: students rewrite the passage in Suess-ified form, or as a children's illustrated book.</i>
15 Minutes	The groups present their passages, then post them on the wall as yet another type of reference guide.
5 Minutes	Debrief: ask the students to discuss the success of their reduction. What was easiest to reduce? What was most difficult? Would your choices have changed if you were making a movie instead of a written or graphic interpretation?

Closure: 15 Minutes

15 Minutes	Watch and discuss 3.1 from the movie. Tell students we'll be examining the magical aspect of MND next day.
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Assessment/Evaluation:

- ▶ Participation

Resources:

- ▶ Copies of any passage of text (enough for all students)
- ▶ Suess-ified Twelfth Night^{*} (Appendix B)
- ▶ An illustrated version of a Shakespeare play (e.g. a picture book)
- ▶ William Shakespeare's A Midsummer Night's Dream, Act 2, Scenes 1 and 2

^{*}The Suess-ified passage from Twelfth Night was created in November, 2003 by students at UBC in LLED 314A, Section 301.

Lesson Six: Magic and Myth

Objectives/Students Will:

- ▶ Identify the types of magical and mythical creatures in MND
- ▶ Consider what role magical and mythical creatures play in MND
- ▶ Consider what role “magic” has in real life

Agenda:

- ▶ Hall of Creatures
- ▶ Magical and Mythical Creatures in MND

Hook: 15 Minutes

15 Minutes	In pairs, students walk around the classroom to different stations, at which are names and pictures of magical/mythical creatures. There will also be a couple possible descriptions of what these creatures are; students must vote which one they believe is correct. After everyone has been to every station, the true descriptions are revealed.
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Body: 65 Minutes

5 Minutes	Class brainstorm: what other kinds of magical and mythical creatures or forces (e.g. personified natural forces) are there?
10 Minutes	Class discussion: why do we “have” mythical creatures? What do they represent (e.g. sirens = the danger of seductive women)?
20 Minutes	Have volunteers read some of the Puck/Titania/Oberon Character Worksheets from Lesson One. What kind(s) of creature(s) are they? What do the fairies do in the play (plot)? What role do they have? What is their impact? What are they representing?
20 Minutes	One of the fairies’ important roles is to facilitate the young lovers’ relationships. If you were going to direct this play <i>without</i> magical creatures, how could you explain/accomplish what the fairies do to the four lovers? In small groups, come up with a solution to this dilemma (example as it relates to a different part of play: Bottom’s “change” could be a huge facial blemish that he can’t see but makes others around him squeamish—except for his neighbour, who is temporarily blind from an accident. Bottom’s “change” back to normal would be the blemish disappearing).
10 Minutes	Debrief possible solutions.

Closure:

	Ask students to think, for next day, of a fight they had with a close friend.
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Assessment/Evaluation:

- ▶ Participation in groups

Resources:

- ▶ Pictures and descriptions of magical and mythical creatures
- ▶ Character Worksheets (Appendix A)

Lesson Seven: Friendship

Objectives/Students Will:

- ▶ Relate the friendships and “friendly” conflicts in MND to their own lives
- ▶ Be able to modernize the language, content, and context of MND

Agenda:

- ▶ Fighting with Friends
- ▶ MND Today

Hook: 15 Minutes

15 Minutes	Class discussion: fighting with friends. When/why did you fight with your friend? Was there miscommunication or misunderstanding involved? How did it end? Are you still friends? Have you learned anything from that fight? Do you think the four lovers in MND are behaving like good friends should? Are there actions and emotions, such as jealousy, that are understandable in this situation? If you were one of the friends, what would you do in their situation?
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Body: 60 Minutes

5 Minutes	Review the relationships between the four lovers in MND so far.
5 Minutes	Discuss how literature can be modernized (e.g. Baz Luhrman's <u>Romeo and Juliet</u> , <u>Emma</u> and <u>Clueless</u> , <u>Pride and Prejudice</u> and <u>Bridget Jones' Diary</u> , <u>A Christmas Carol</u> and <u>Muppets' Christmas Carol</u>).
30 Minutes	In their performance groups, students prepare a modernized version of their assigned section of 3.2.
	<i>Optional: help students get started by giving them the modernized context. For example, the story could be set in Canada in 2003. Demetrius was engaged to Helena, but broke up with her when he met Egeus, a wealthy man with a beautiful daughter, Hermia. Egeus wants Hermia to marry Demetrius because he, like them, was born in Canada; Lysander was born in India.</i>
20 Minutes	Performances.

Closure: 5 Minutes

5 Minutes	Each student creates an exit slip, which evaluates his or her participation in today's activities.
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Assessment/Evaluation:

- ▶ Participation
- ▶ Exit Slip

Resources:

- ▶ William Shakespeare's A Midsummer Night's Dream, Act 3, Scene 2
- ▶ *Optional: modernized Shakespearean plays, such as Baz Luhrman's Romeo and Juliet*

Lesson Eight: Shakespeare in Storybooks

Objectives/Students Will:

- ▶ Pick out key moments in a scene that are vital to understanding the play
- ▶ Express a scene using only text and tableaux

Agenda:

- ▶ Storytime
- ▶ Creating storybooks

Hook: 12 Minutes

5 Minutes	In groups, students look at children's storybooks that are based on literature.
5 Minutes	Class discussion about how storybooks work: <ul style="list-style-type: none"> ▶ "Narrowing" the plot ▶ Text and pictures working together ▶ Text and pictures sometimes interweaved ▶ The benefits of storybooks, for children and for adults
2 Minutes	Explain what a tableau is. Use one of the illustrations in a storybook as a guide to demonstrate a tableau.

Body: 45 Minutes

25 Minutes	In their performance groups, students prepare their assigned passage (from 3.3 and 4.1) for performance. Each performance must consist of a series of tableaux accompanied by text (on chart paper), as for a children's book.
15 Minutes	Performances.
5 Minutes	Debrief the success of the performances.

Closure: 23 Minutes

10 Minutes	Students create an exit slip that answers: Is it fair—to Demetrius and/or to Helena—that Demetrius isn't given the antidote to the love juice?
13 Minutes	Watch 4.2 from the movie. Discuss how the attitudes of the players towards Bottom have changed.
	Ask students to be on time next day, as we'll be tackling the biggest scene of the play.

Assessment/Evaluation:

- ▶ Participation
- ▶ Exit Slip

Resources:

- ▶ Storybooks based on literature (some easy ones to find include Gulliver's Travels, The Little Mermaid, Peter Pan, Alice in Wonderland, Jungle Book)
- ▶ William Shakespeare's A Midsummer Night's Dream, Act 3, Scene 3 and Act 4, Scene 1
- ▶ Chart paper and felt pens

Lesson Nine: The Production Team

Objectives/Students Will:

- ▶ Consider the differences between theatrical drama and cinematic drama
- ▶ Work cooperatively in a large group

Agenda:

- ▶ Movies Versus Plays
- ▶ Production Meeting
- ▶ The Big Scene: 5.1

Hook: 10 Minutes

10 Minutes	Class brainstorm: the differences and similarities between movies and plays, and the resulting consequences. Consider: <ul style="list-style-type: none"> ▶ Why do we watch them? ▶ How do we watch them? ▶ How do we feel about them? Individually, and as a society? ▶ How do the actors and crew behave? ▶ How does the audience behave? ▶ A small theatre company can improve, night by night. A huge movie production team is there to ensure it's "right" from the start.
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Body: 65 Minutes

5 Minutes	Students divide into performance groups. One assistant director from each group is chosen, with the teacher acting as director. One group will be the actors in the play-within-the-play; one group will be the audience in the scene; one group will be the crew and the extras (5.1).
5 Minutes	Production Meeting: The whole class, with guidance from the four directors, decides how to interpret the scene (e.g. traditional or modernized in some way).
30 Minutes	Students prepare their part of the scene, with help from the director as the go-between.
20 Minutes	Performance.
5 Minutes	Debrief the success of the scene. How difficult is it to work with a large production team? How does this affect the way you think about movie production studios and play companies?

Closure: 5 Minutes

5 Minutes	Assign roles for next day's reading of 5.2 (three strong readers, and three strong mimes/actors).
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Assessment/Evaluation:

- ▶ Participation

Resources:

- ▶ William Shakespeare's A Midsummer Night's Dream, Act 5, Scene 1

Lesson Ten: Love and Marriage

Objectives/Students Will:

- ▶ Examine the romantic relationships at the end of MND
- ▶ Evaluate the current solidity and future of these relationships
- ▶ Evaluate the “happy ending” of MND

Agenda:

- ▶ Marriage “Goals”
- ▶ Wedding Planning

Hook: 5 Minutes

5 Minutes	Class brainstorm: what people want to have in a “perfect” marriage.
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Body: 65 Minutes

10 Minutes	Have volunteers (from Lesson Nine) perform 5.2 (three narrators and three mimes/actors).
5 Minutes	Discuss how the fairies want all the new couples to have happy, healthy families. Are these good “goals” for new marriages?
20 Minutes	Wedding Planning: in small groups, fill out a worksheet for one of the play’s couples. Be as creative as possible; there are props to help.
15 Minutes	Groups share their “weddings” with the class.
15 Minutes	This is a time to go over any lingering questions the students have about the play. If they are slow to start with questions (because there <i>will</i> be questions), use the exit slips from Lesson Two as a starting place—can they answer their own questions now?

Closure: 10 Minutes

10 Minutes	Students create an exit slip discussing: Some of the characters went through a lot for a happy ending. For example, Titania had to give up the child, and Demetrius’s eyes are still “love-juiced,” so he may not have a choice whether or not to love Helena. Using one of these examples, explain whether you think this really is a happy ending for everyone.
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Assessment/Evaluation:

- ▶ Wedding Plan
- ▶ Exit Slip

Resources:

- ▶ William Shakespeare’s A Midsummer Night’s Dream, Act 5, Scene 2
- ▶ Wedding Plan Worksheet (Appendix A)
- ▶ Props to help Wedding Plan activity (bridal magazines for pictures, CDs of processional and reception music, travel magazines for honeymoon destinations, etc.)

Lesson Eleven: Review

Objectives/Students Will:

- ▶ Review MND in a variety of formats
- ▶ Evaluate aspects of MND in a variety of formats

Agenda:

- ▶ Plot Review
- ▶ Gallery Walk*
- ▶ Movie

Hook: 15 Minutes

10 Minutes	Have students take their worksheets from Lesson One off the wall, and get back in their pairs. On chart paper, work out (as a class) the plot timeline for the play as a whole, keeping in mind all the characters.
5 Minutes	Explain how the Gallery Walk works: in their pairs, students walk from station to station (when told) around the room. At each station, there will be an activity related to MND that they must complete.

Body: 35 Minutes

35 Minutes	Students proceed around the Gallery.
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Closure: 30 Minutes

10 Minutes	Share some of the results at the post stations around room.
5 Minutes	Briefly explain how the final evaluation will work next day.
15 Minutes	Watch part of another MND-based movie (e.g. <u>Get Over It</u>).
	<i>Optional: Engage in a more structured review of the play if students still seem confused by parts of it. This can include going over the plot, the language, the themes, the characters' relationships, or anything else students indicate having problems with.</i>

Assessment/Evaluation:

- ▶ Participation

Resources:

- ▶ Character Worksheets (Appendix A)
- ▶ Gallery Stations (Appendix B)
- ▶ Movie based on MND (Get Over It is loosely based on MND, but will probably appeal to students as it's a very "teenaged" kind of movie; other movie versions of MND are also available)

*The Gallery Walk activity is based on an activity suggested in "Strategies-At-A-Glance," A Practical Guide to Teaching Language Arts/English by School District 36, Surrey, B.C.

Lesson Twelve: The Power of the Producer

Objectives/Students Will:

- ▶ Evaluate two possible interpretations of MND
- ▶ Demonstrate an understanding of dramatic and theatrical terms and concepts
- ▶ Demonstrate an understanding of the process of creating a performance

Agenda:

- ▶ The Power of the Producer

Hook: 10 Minutes

10 Minutes	Hand out activity sheet to students. Explain how the activity works. Remind students that this is an individual activity and no talking is allowed.
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Body: 50 Minutes

25 Minutes	Students work on activity.
5 Minutes	Allow students a break. They are allowed to talk to others and discuss the activity, as well as to get up and look at the various student-made reference guides posted on the walls.
20 Minutes	Students complete activity.

Closure: 20 Minutes

5 Minutes	Collect activities. Thank students for a wonderful unit.
15 Minutes	Watch part of another MND-based movie (e.g. <u>Get Over It</u>), or the students' own tape. <i>Optional: Popcorn is a crowd-pleaser!</i>

Assessment/Evaluation:

- ▶ The Power of the Producer worksheet

Resources:

- ▶ The Power of the Producer Worksheet (Appendix A)
- ▶ Movies based on MND, and/or the tape created by the students during this term

Appendix A:
Handouts

Student Name: _____

Character Worksheet

My Name is: _____

These are some adjectives that describe me:

This is my relationship with other people (I may not know everyone):



Nick Bottom



Helena



Oberon



Robin Goodfellow
a.k.a. Puck



Titania



Demetrius



Lysander



Hermia

This is what happens to me in A Midsummer Night's Dream:

Student Name: _____

The Wedding Plan

You are the wedding planners for one of the couples in A Midsummer Night's Dream. Your mission: To create a detailed plan for the wedding, so that it goes off without a hitch. Be as creative—and as appropriate—as possible. After all, you are professionals.

This wedding is for:

The wedding will take place here:

At this time of the year:

At this time of the day:

These are the guests invited:

The bride and groom will set a standard for the dress code by their own apparel. They will be wearing (you may describe the clothes in words, draw the clothes, or attach pictures from magazines):

The music at the wedding will be (list specific songs, or the type/genre of music):

They will be married by (a religious person, a government person, or someone else?):

The bride and groom will make personalized vows. They will go something like this:
Bride's Vow:

Groom's Vow:

The reception will take place here:

The reception will be like this (a buffet? A party? Something else?):

The couple has asked for these wedding gifts:

The honeymoon will take place here (you may describe the place, or find a place in a travel magazine and attach it to this sheet):

Not all wedding planners believe the marriages will last. Here's your chance to say whether you think this marriage will last, and why you think so (write at least one full paragraph):

The Power of the Producer (4 Pages)

You are a Hollywood producer who is remaking A Midsummer Night's Dream.

You are trying to decide who will direct your masterpiece. Two top directors would like the job, and they have both created sample versions of how they would interpret MND if they were hired.

After you view the two versions, you must **decide which director's version you choose**, and then answer questions that will help to explain why you chose that version.

Your answers should fill up the space given on the following sheets. **Remember, there is no talking during this activity, and you will be working by yourself.**
*****Note to teachers: The "director's samplings" will be two clips from movie adaptations of MND. The clips can be of two professionally-made movies, OR from one movie and from the tape created by the students throughout this unit.***

I have chosen _____ for the job of remaking A Midsummer Night's Dream.

Is this movie like the traditional interpretation of the play? What about it is changed? (Hint: think about the setting, the language, the plot, the characters, etc.) /3

What do you like about the changes? /3

What do you think movie audiences will like best about this movie? The plot? The characters? The visuals? Something else? /3

What is one thing this movie does very well? Explain why you like it. /3

What is one thing this movie does *not* do very well? Explain why you don't like it. /3

What changes will have to be made before you give the "green light" to this movie? (Hint: What would you change about this movie?) /3

What actor would you like to see playing Hermia? Why? /3

What actor would you like to see playing Puck? Why? /3

What part of the play do you think is important to keep in the movie? Why? (Hint: what is the most important part of the play to you? Why?) /3

What part of the play would you cut out if the movie was too long? Why? (Hint: what part is least important to understanding the play? Why?) /3

If you make a sequel to MND, will Hermia and Lysander still be married? Will Helena and Demetrius still be married? Why or why not? /3

The Last Question:

Out of everything we did in this unit, what activity did you enjoy—or hate—the most? Why? /2

Appendix B:
Overhead & Gallery Walk

A Suess-ified Twelfth Night

Maria. I will drop in his way some obscure epistles of love;
 wherein, by the colour of his beard, the shape of his leg, the
 manner of his gait, the expresse of his eye, forehead, and
 complexion, he shall find himself most feelingly personated. I can
 write very like my lady your niece; on a forgotten matter we can
 hardly make distinction of our hands.

**I will write a love letter
 The more confusing the
 better
 I will let him find it
 With no name behind it.**

**The way he walks
 The way he talks
 The way he looks
 Olivia he hooks.**

**I can write on a sheet
 I can write very neat
 I can write a special piece
 I can write just like your
 niece.**

**Long ago I wrote a note
 But no one knows which
 note I wrote
 Is it hers or is it mine?
 I can not tell you, line by
 line.**

Suggestions for the Gallery Walk

There are many possible activities that can be used for the stations of the Gallery Walk in Lesson Eleven. This is just a small sampling of some of these activities:

- ▶ Suggest/vote on an actor to be casted into a certain part of MND: paste photos of celebrities onto chart paper and have students cast them into certain parts. Leave space at the bottom for students to suggest other celebrities.
- ▶ Hire a character: Have a "Help Wanted" ad, followed by a list of MND characters and their job skills (e.g. Theseus: high-level managerial experience; Puck: good initiative, can fly very fast, but sometimes doesn't follow directions perfectly). Students vote on who gets the job.
- ▶ Suggest a physical setting for a remake of MND, and the reason why you choose it.
- ▶ What is your favourite part of the play? Or, your least favourite? Why?
- ▶ Most Likely to Succeed: students vote on which couple in the play is most likely to stay together, and which couple is least likely. Students must state their reasons for choosing the couples.
- ▶ Remember This?: post photos of the tableaux created in Lesson Eight and have students identify which scenes are presented.
- ▶ Which character are you most like? Why?
- ▶ What Did You Say?: students translate Shakespearean language into modern language.
- ▶ Draw a sketch of how you envision the lesser fairies (E.g. Peaseblossom).
- ▶ Draw a sketch of how you would costume one of the characters.
- ▶ On a scale of one to ten, rate the strengths of these friendships/loves:
 - ▶ Hermia and Helena
 - ▶ Hermia and Lysander
 - ▶ Helena and Demetrius
 - ▶ Titania and Oberon
 - ▶ Hermia and Egeus
 - ▶ Oberon and Puck
 - ▶ Bottom and the players
- ▶ Messed-up Love: students list examples of love triangles in history or popular culture.
- ▶ You Make Me So Mad: students list examples of parent/child conflicts in history or popular culture. Alternatively, students suggest one way for Hermia and Egeus to strengthen their relationship.

Appendix C:
Assessment and Evaluation

Notes on Assessment and Evaluation

Each student will receive a mark out of 100 for this unit. The 100 marks are distributed in this way:

Performance /10

Students will be monitored informally throughout the unit on the quality of their performance and/or crew efforts. *This does not mean that they must be great actors, but that they must make the effort.* They will also be required to informally assess their own performances in some lessons. Both assessments will be taken into consideration for the final mark.

Participation and Cooperation /10

Student participation and cooperation in all class work will be monitored informally throughout the unit.

Exit Slips /15

Three exit slips, worth 5 marks each, will be created during the unit. They will be evaluated as follows:

- 0 Not handed in
- 2.5 Handed in, but no critical thinking evident
- 5 Handed in, and critical thinking evident

In-Class Assignments /30

There are three projects created in this unit, each worth 10 marks (Character Worksheet, Dear Hermia, and Wedding Plan). They will be evaluated by rubric.

Major Project /35

The major project will be The Power of the Producer. This will be assessed by rubric.

***Rubric* for In-Class Assignments and Major Project:
Character Worksheet, Dear Hermia, Wedding Plan,
and The Power of the Producer***

Although two of these activities are text-driven (Dear Hermia and The Power of the Producer) and two are non-text driven (Character Worksheet and Wedding Plan), the purposes behind them are all similar: to encourage students to think creatively and critically. Therefore, although certain alterations have to be made to make the rubric fit each activity (e.g. “writing style” will refer to both prose writing and graphic notation skills), it can be used to evaluate all four of these activities.

A	This assignment is superior and may draw upon any number of factors: maturity of style, depth of critical thought processes and discussion, effectiveness of argument, sophistication of literary and/or specialized language and its conventions, or quality of imagination. It uses an effective writing style and a sophisticated use of language. A clear and precise assignment, although it may not be error-free.
B	This assignment is an example of proficient writing. Some manipulation of language to achieve a desired effect is evident. Voice is strong and appropriate. Content is interesting and reflects critical thought processes. Errors may be present, but do not detract from the reader’s understanding. Vocabulary and sentence structure are varied and serve the writer’s purpose successfully.
C+	An adequate assignment. The writer’s ideas are conveyed clearly, although without flair or strong control. Diction and syntax are usually appropriate, although repetitive. Structure is predictable and mechanical. The writer’s purpose is clear, but the writing does not engage the reader. Errors are present, but do not impede the fluency of the assignment.
C	A barely adequate assignment. Though meaning is perceived, underdeveloped structure and ideas make the writing weak. Transition(s) are weak or absent; support for ideas are not properly worked into the text; little variety in diction and sentence structure is obvious. Errors may impede the fluency of the assignment.
C-	This assignment shows very underdeveloped ideas that may be too simply and/or awkwardly expressed. Little knowledge of the conventions of language is evident. Although meaning may be perceived, the errors are frequent and rudimentary.
D	A major deficiency of composition, content, criteria, diction, syntax, structure, voice, and conventions of language render this assignment almost unintelligible.
I	Assignment not done.

Appendix D:
Overview of Objectives

Overview of Objectives for this Unit

Lesson One: Introduction

Objectives/Students Will:

- ▶ Be introduced to at least two main themes of MND
- ▶ Be introduced to the characters of MND
- ▶ Be introduced to the first half of the MND plot

Lesson Two: The Movie

Objectives/Students Will:

- ▶ Be introduced to terms used in filmmaking and putting on plays
- ▶ Be introduced to the remaining plot of MND
- ▶ Have a body of knowledge about at least one major character in MND

Lesson Three: How Many Ways Do I Have To Say...

Objectives/Students Will:

- ▶ Be able to read blank verse without unneeded pauses at ends of lines
- ▶ Interpret language in different ways, using tone, gestures, etc.
- ▶ Work cooperatively in groups

Lesson Five: Dr. Suess's Shakespeare

Objectives/Students Will:

- ▶ Identify key plot points in a scene
- ▶ Paraphrase part of a scene
- ▶ Present part of a scene graphically or textually

Lesson Six: Magic and Myth

Objectives/Students Will:

- ▶ Identify the types of magical and mythical creatures in MND
- ▶ Consider what role magical and mythical creatures play in MND
- ▶ Consider what role "magic" has in real life

Lesson Seven: Friendship

Objectives/Students Will:

- ▶ Relate the friendships and "friendly" conflicts in MND to their own lives
- ▶ Be able to modernize the language, content, and context of MND

Lesson Eight: Shakespeare in Storybooks

Objectives/Students Will:

- ▶ Pick out key moments in a scene, which are vital to understanding the play
- ▶ Express a scene using only text and tableaux

Lesson Nine: The Production Team

Objectives/Students Will:

- ▶ Consider the differences between theatrical drama and cinematic drama
- ▶ Work cooperatively in a large group

Lesson Ten: Love and Marriage

Objectives/Students Will:

- ▶ Examine the romantic relationships at the end of MND
- ▶ Evaluate the current solidity and future of these relationships
- ▶ Evaluate the “happy ending” of MND

Lesson Eleven: Review

Objectives/Students Will:

- ▶ Review MND in a variety of formats
- ▶ Evaluate aspects of MND in a variety of formats

Lesson Twelve: The Power of the Producer

Objectives/Students Will:

- ▶ Evaluate two possible interpretations of MND
- ▶ Demonstrate an understanding of dramatic and theatrical terms and concepts
- ▶ Demonstrate an understanding of the process of creating a performance