EXPEDITIONARY LEARNING

Grade 8: Module 2B:
Overview

In this second module, students read and analyze Shakespeare's *A Midsummer Night's Dream*. As with any of Shakespeare's play, many rich themes are present; in this module, students will focus primarily on the theme of control. Characters in this play are controlled by emotions, other characters, and even magic. They often attempt to manipulate others in a variety of ways. Students will examine why the characters seek control, how they try to control others, and the results of attempting to control others. In Unit 1, students will build background knowledge as they explore the appeal and authorship of Shakespeare. Students will read much of the play aloud in a Drama Circle, and will frequently reread key passages to deepen their understanding. Students will analyze differences between a film version of the play and Shakespeare's original script.

In Unit 2, students will study how Shakespeare drew upon Greek mythology as he crafted the play within the play. They will continue to closely study characters who attempt to control or manipulate others in the play, and write an argument essay about whether or not Shakespeare makes the case in *A Midsummer Night's Dream* that it is possible to control someone else's actions or not. In Unit 3, students will write a "confessional" narrative from the point of view of one of the characters in *A Midsummer Night's Dream* to creatively explain his or her attempts to control or manipulate someone else in the play. **This performance task centers on standards NYSP12 ELA CCLS RL.8.2, RL.8.3, W.8.3, W.8.4, W.8.9a, and W.11b.**

Guiding Questions And Big Ideas
• **Why do Shakespeare's works hold a universal appeal?**
• **What motivates people to try to control each other's actions?**
• **Is it possible for people to control each other's actions?**

Performance Task

After studying the thematic concept of control throughout *A Midsummer Night's Dream*, students will write a narrative as a "confessional" in which a character from the play explains his or her attempts to control or manipulate someone else in the play to get what they want. This writing piece will meet criteria for an effective narrative, including a logical introduction, event sequence, and reflective conclusion; narrative techniques; transitions; description; and correct grammar. Students' confessionals will answer three guiding questions: "Why did you want to control someone else's actions?"; "How did you try to control someone else's actions?"; and, finally, "What were the results of your trying to control someone else's actions?" Each student will read aloud his or her confessional to a small group of peers. Teachers have the option of choosing to make this a multimedia project (addressing NYSP12 ELA CCLS W.8.6) by having students record their read-alouds of these narratives in character. **This performance task centers on standards NYSP12 ELA CCLS RL.8.2, RL.8.3, W.8.3, W.8.4, W.8.9a, and W.11b.**

Content Connections

This module is designed to address English language arts standards as students read A Midsummer Night's Dream and read informational text about the universal appeal of Shakespeare. However, the module intentionally incorporates Social Studies Practices and Themes to support potential interdisciplinary connections to this compelling content.
These intentional connections are described below.

Big ideas and guiding questions are informed by the New York State Common Core K−8 Social Studies Framework:

1. Time, Continuity, and Change

   – Considering competing interpretations of events

CCS Standards: Reading—Literature	Long-Term Learning Targets
• RL.8.1. Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.	• I can cite text-based evidence that provides the strongest support for my analysis of literary text.
• RL.8.2. Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text.	• I can determine a theme or the central ideas of literary text. • I can analyze the development of a theme or central idea throughout the text (including its relationship to the characters, setting, and plot). • I can objectively summarize literary text.
• RL.8.3. Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.	• I can analyze how specific dialogue or incidents in a plot propel the action, reveal aspects of a character, or provoke a decision.
• RL.8.4. Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.	• I can determine the meaning of words and phrases in literary text (figurative, connotative, and technical meanings) • I can analyze the impact of word choice on meaning and tone (analogies or allusions).
• RL.8.5. Compare and contrast the structure of two or more texts and analyze how the differing structure of each text contributes to its meaning and style.	• I can compare and contrast the structure of multiple texts. • I can analyze how different structures impact meaning and style of a text.
• RL.8.6. Analyze how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor.	• I can analyze how differences in points of view between characters and audience create effects in writing.
• RL.8.7. Analyze the extent to which a filmed or live production of a story or drama stays faithful to or departs from the text or script, evaluating the choices made by the director or actors.	• I can analyze the extent to which a filmed or live production follows the text or script of the same literary text. • I can evaluate the choices made by director or actors in presenting an interpretation of a script.

CCS Standards: Reading—Literature	Long-Term Learning Targets
• RL.8.9. Analyze how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new.	• I can analyze the connections between modern fiction, myths, traditional stories, or religious works (themes, patterns of events, character types).
• RL.8.11. Interpret, analyze, and evaluate narratives, poetry, and drama, artistically and ethically by making connections to: other texts, ideas, cultural perspectives, eras, personal events, and situations. 　a. Self-select text to develop personal preferences. 　b. Establish and use criteria to classify, select, and evaluate texts to make informed judgments about the quality of the pieces.	• I can interpret, analyze, and evaluate narratives, poetry, and drama artistically by making connections to other texts, ideas, cultural perspectives, time periods, personal events, and situations. • I can select texts to read to develop personal choices in reading. • I can evaluate and make informed judgments about the quality of texts based on a set of criteria.

CCS Standards: Reading—Informational Texts	Long-Term Learning Targets
• RI.8.1. Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.	• I can cite text-based evidence that provides the strongest support for an analysis of literary text.
• RI.8.2. Determine a central idea of a text and analyze its development over the course of the text, including its relationship to supporting ideas; provide an objective summary of the text.	• I can determine the central ideas of an informational text. • I can analyze the development of a central idea throughout the text (including its relationship to supporting ideas). • I can objectively summarize informational text.
• RI.8.5. Analyze in detail the structure of a specific paragraph in a text, including the role of particular sentences in developing and refining a key concept.	• I can analyze the structure of a specific paragraph in a text (including the role of particular sentences in developing and refining a key concept).
• RI.8.6. Determine an author's point of view or purpose in a text and analyze how the author acknowledges and responds to conflicting evidence or viewpoints.	• I can determine an author's point of view or purpose in informational text. • I can analyze how the author acknowledges and responds to conflicting evidence or viewpoints.

CCS Standards: Reading—Informational Texts	Long-Term Learning Targets
• RI.8.7. Evaluate the advantages and disadvantages of using different media (e.g., print or digital text, video, multimedia) to present a particular topic or idea.	• I can evaluate the advantages and disadvantages of using different media to present an idea.
• RI.8.8. Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient; recognize when irrelevant evidence is introduced.	• I can identify the argument and specific claims in a text. • I can evaluate the argument and specific claims in a text (assessing whether the reasoning is sound and the evidence is relevant and sufficient to support the claims). • I can identify when irrelevant evidence is used.

CCS Standards: Writing	Long-Term Learning Targets

• W.8.1. Write arguments to support claims with clear reasons and relevant evidence.
  a. Introduce claim(s), acknowledge and distinguish the claim(s) from alternate or opposing claims, and organize the reasons and evidence logically.
  b. Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text.
  c. Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), counterclaims, reasons, and evidence.
  d. Establish and maintain a formal style.
  e. Provide a concluding statement or section that follows from and supports the argument presented.
	• I can write arguments to support claims with clear reasons and relevant evidence.

CCS Standards: Writing	Long-Term Learning Targets

• W.8.3. Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.
 	
  a. Engage and orient the reader by establishing a context and point of view and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.
 	
  b. Use narrative techniques, such as dialogue, pacing, description, and reflection, to develop experiences, events, and/or characters.
 	
  c. Use a variety of transition words, phrases, and clauses to convey sequence, signal shifts from one time frame or setting to another, and show the relationships among experiences and events.
 	
  d. Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.
 	
  e. Provide a conclusion that follows from and reflects on the narrated experiences or events.
	• I can write narrative texts about real or imagined experiences using relevant details and event sequences that make sense.

• W.8.4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)	• I can produce clear and coherent writing that is appropriate to task, purpose, and audience.
• W.8.5. With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed.	• With support from peers and adults, I can use the writing process to ensure that purpose and audience have been addressed.

CCS Standards: Writing	Long-Term Learning Targets

• W.8.9. Draw evidence from literary or informational texts to support analysis, reflection, and research.
 	
  a. Apply *grade 8 reading standards* to literature (e.g., "Analyze how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new").
 	
  b. Apply *grade 8 reading standards* to literary nonfiction (e.g., "Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient; recognize when irrelevant evidence is introduced").
	• I can write narrative texts about real or imagined experiences using relevant details and event sequences that make sense.

• W.8.11. Create a presentation, artwork, or text in response to a literary work with a commentary that identifies, connects, and explains divergences from the original.
 	
  a. Make well-supported, personal, cultural, textual, and thematic connections across genres.
 	
  b. Create poetry, stories, plays, and other literary forms (e.g., videos, artwork).
	• I can create a presentation, piece of artwork, or a text in response to a piece of literature.
	
	• I can comment on how my work connects to and diverges from the original literature.

CCS Standards: Speaking and Listening	Long-Term Learning Targets

• SL.8.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly.
 	
  a. Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.
 	
  b. Follow rules for collegial discussions and decision-making, track progress toward specific goals and deadlines, and define individual roles as needed.
 	
  c. Pose questions that connect the ideas of several speakers and respond to others' questions and comments with relevant evidence, observations, and ideas.
 	
  d. Acknowledge new information expressed by others, and, when warranted, qualify or justify their own views in light of the evidence presented.
	• I can effectively engage in discussions with diverse partners about eighth-grade topics, texts, and issues.
	
	• I can express my own ideas clearly during discussions.
	
	• I can build on others' ideas during discussions.

CCS Standards: Language	Long-Term Learning Targets

• L.8.1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
 	
  a. Explain the function of verbals (gerunds, participles, infinitives) in general and their function in particular sentences.
 	
  b. Form and use verbs in the active and passive voice.
 	
  c. Form and use verbs in the indicative, imperative, interrogative, conditional, and subjunctive mood.
 	
  d. Recognize and correct inappropriate shifts in verb voice and mood.
	• I can use correct grammar and usage when writing or speaking.

• L.8.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
 	
  a. Use punctuation (comma, ellipsis, dash) to indicate a pause or break.
 	
  b. Use an ellipsis to indicate an omission.
 	
  c. Spell correctly.
	• I can use correct capitalization, punctuation, and spelling to send a clear message to my reader.

• L.8.5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
 	
  a. Interpret figures of speech (e.g., verbal irony, puns) in context.
 	
  b. Use the relationship between particular words to better understand each of the words.
 	
  c. Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., *bullheaded, willful, firm, persistent, resolute*).
	• •I can analyze figurative language, word relationships, and nuances in word meanings.

Texts
1. William Shakespeare, *A Midsummer Night's Dream*. Folger Shakespeare Library (ISBN: 978-0743482813).
2. "Top Ten Reasons Shakespeare Did Not Write Shakespeare" from the ebook,"The Shakespeare Authorship Question" by Keir Cutler, Ph.D.
3. Simon Schama, "The Shakespeare Shakedown," in *Newsweek* (Vol. 158, Issue 17), Oct. 24, 2011, 24.
4. Robert W. Butler, "The Lure of Shakespeare," in *Calliope* (Vol. 15, Issue 8), April 2005, 37.
5. Jonathan Bate, "Shakespeare's Universal Appeal Examined," in DNA, April 24, 2012.
6. *A Midsummer Night's Dream*, film directed by Michael Hoffman, 1999.
7. Peggy O'Brien, ed., *Shakespeare Set Free: Teaching Romeo & Juliet, Macbeth & A Midsummer Night's Dream* (New York: Washington Square Press, 1993), ISBN: 978-0-671-76046-5. (One copy for the teacher as a resource.)

Note: As each unit is written, often assessments are revised. Use this document as a general guideline. But be sure to refer to each specific unit overview document for the most correct and complete write-ups of each assessment.

Week	Instructional Focus	Long-Term Targets	Assessments
Unit 1: Building Background Knowledge: Understanding Shakespeare			
Weeks 1-3	• Building background knowledge about the universal appeal of Shakespeare's works • Studying the question surrounding the authorship of Shakespeare • Analyzing text structure • Determining the central idea and supporting details • Analyzing the author's perspective	• I can cite text-based evidence that provides the strongest support for an analysis of literary text. (RI.8.1) • I can analyze the development of a central idea throughout the text (including its relationship to supporting ideas). (RI.8.2) • I can objectively summarize informational text. (RI.8.2) • I can analyze the structure of a specific paragraph in a text (including the role of particular sentences in developing and refining a key concept). (RI.8.5) • I can determine an author's point of view or purpose in informational text. (RI.8.6) • I can analyze how the author acknowledges and responds to conflicting evidence or viewpoints. (RI.8.6) • I can evaluate the advantages and disadvantages of using different media to present an idea. (RI.8.7) • I can identify the argument and specific claims in a text. (RI.8.8) • I can evaluate the argument and specific claims in a text (assessing whether the reasoning is sound and the evidence is relevant and sufficient to support the claims). (RI.8.8)	

Week	Instructional Focus	Long-Term Targets	Assessments
Weeks 1-3. continued	• Launching *A Midsummer Night's Dream* • Reading Shakespeare: Understanding Shakespeare's Language • Analyzing a thematic concept of the play	• I can determine a theme or the central ideas of a literary text. (RL 8.2) • I can analyze how specific dialogue or incidents in a plot propel the action, reveal aspects of a character, or provoke a decision. (RL 8.3) • I can determine the meaning of words and phrases in literary text (figurative, connotative, and technical meanings). (RL 8.4) • I can objectively summarize informational text. (RI.8.2) • I can determine the central ideas of an informational text. (RI.8.2) • I can analyze the development of a theme or central idea throughout the text (including its relationship to supporting ideas). (RI.8.2) • I can analyze the structure of a specific paragraph in a text (including the role of particular sentences in developing and refining a key concept). (RI.8.5) • I can determine an author's point of view or purpose in informational text. (RI.8.6) • I can analyze how the author acknowledges and responds to conflicting evidence or viewpoints. (RI.8.6)	• Mid-Unit 1 Assessment: Analyzing an Author's Argument and Text Structure (RI.8.2, RI.8.5, and RI.8.6)

Week	Instructional Focus	Long-Term Targets	Assessments
Weeks 1-3, continued	• Analyzing a Thematic Concept in the Play • Analyzing Author's Craft: The Poetry and Prose in the Play • Text to Film Comparison	• I can analyze the development of a theme or central idea throughout the text (including its relationship to supporting ideas). (RL.8.2) • I can determine a theme or the central ideas of a literary text. (RL 8.2) • I can objectively summarize literary text. (RL 8.2) • I can analyze how specific dialogue or incidents in a plot propel the action, reveal aspects of a character, or provoke a decision. (RL.8.3) • I can analyze the impact of word choice on meaning and tone (analogies or allusions). (RL.8.4) • I can analyze how difference in points of view between characters and audience create effects in writing. (RL.8.6) • I can analyze the extent to which a filmed or live production follows the text or script of the same literary text. (RL.8.7) • I can evaluate the choices made by the director or actors in presenting an interpretation of a script. (RL.8.7)	• End of Unit 1 Assessment: Text to Film Comparison (RL.8.1, RL.8.2, RL.8.6, and RL.8.7)

Week	Instructional Focus	Long-Term Targets	Assessments
Unit 2: Working with Evidence: "What Fools These Mortals Be"			
Weeks 4-7	• Analyzing Character and the Thematic Concept of Control • Author's craft: the Play Within the Play	• I can analyze the development of a theme or central idea throughout the text (including its relationship to the characters, setting, and plot). (RL.8.2) • I can analyze how specific dialogue or incidents in a plot propel the action, reveal aspects of a character, or provoke a decision. (RL.8.3) • I can analyze the impact of word choice on meaning and tone (analogies or allusions). (RL.8.4) • I can analyze the connections between modern fiction and myths, traditional stories or religious works (themes, patterns of events, character types). (RL.8.9) • I can analyze figurative language, word relationships and nuances in word meanings.	

Week	Instructional Focus	Long-Term Targets	Assessments
Weeks 4-7, continued	• Analyzing how Shakespeare's Play draws upon Greek Mythology • Analyzing the Thematic Concept of Control in "Pyramus and Thisbe" • Leaving the Play: All's Well that Ends Well	• I can determine a theme or the central ideas of literary text. (RL.8.2) • I can analyze the development of a theme or central idea throughout the text (including its relationship to the characters, setting, and plot). (RL.8.2) • I can objectively summarize literary text. (RL.8.2) • I can analyze how specific dialogue or incidents in a plot propel the action, reveal aspects of a character, or provoke a decision. (RL.8.3) • I can analyze how different structures impact meaning and style of a text. (RL.8.5) • I can compare and contrast the structure of multiple texts. (RL.8.5) • I can analyze the connections between modern fiction and myths, traditional stories or religious works (themes, patterns of events, character types). (RL.8.9) • I can analyze figurative language, word relationships and nuances in word meanings. (L.8.5a)	• Mid Unit 2 Assessment: Analyzing Narrative Structure and Author's Craft (RL.8.2, RL.8.3, RL.8.4, RL.8.5, RL.8.9, and L8.5a)

Week	Instructional Focus	Long-Term Targets	Assessments
Weeks 4-7, continued	• Launching Independent Reading • Analyzing and Evaluating a Model Essay • Studying Argument & Crafting a Claim • Writing an Argument Essay • Launching the Performance Task: Prompt, Characters, Groups	• I can cite text-based evidence that provides the strongest support for my analysis of literary text. (RL.8.1) • I can analyze the development of a theme or central idea throughout the text (including its relationship to the characters, setting, and plot). (RL.8.2) • I can identify the argument and specific claims in a text. (RI.8.8) • I can analyze how an author acknowledges and responds to conflicting evidence or viewpoints. (RI.8.6) • I can select texts to read to develop personal choices in reading. (RL.8.11a) • I can write arguments to support claims with clear reasons and relevant evidence. (W.8.1) • I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.8.4) • With support from peers and adults, I can use a writing process to ensure that purpose and audience have been addressed. (W.8.5) • I can select evidence from literary or informational texts to support analysis, reflection, and research. (W.8.9) • I can effectively engage in discussions with diverse partners about eighth-grade topics, texts, and issues. (SL.8.1)	• End of Unit 2 Assessment: Argument Essay: Controlling Others in A Midsummer Night's Dream (RI.8.2, W.8.1, W.8.1b, W.8.1c, W8.1d, W8.1e, and W.9a, L.8.2, L.8.2a, and L.8.2b)

Week	Instructional Focus	Long-Term Targets (continued)	Assessments
Weeks 4-7, continued		• I can use correct grammar and usage when writing or speaking. (L.8.1) • I can use correct capitalization, punctuation, and spelling to send a clear message to my reader. (L.8.2)	

Week	Instructional Focus	Long-Term Targets	Assessments
Unit 3: Performance Task: Character Confessional Narrative			
Week 8	• Analyzing a Model of the Character Confessional Narrative • Analyzing the Narrative Rubric • Drafting the Narrative • Peer Critique of Narrative • Final Draft of the Narrative • Sharing the Narrative	• I can cite text-based evidence that provides the strongest support for my analysis of literary text. (RL.8.1) • I can determine a theme or the central ideas of literary text. (RL.8.2) • I can analyze the development of a theme or central idea throughout the text (including its relationship to the characters, setting, and plot). (RL.8.2) • I can objectively summarize literary text. (RL.8.2) • I can analyze how specific dialogue or incidents in a plot propel the action, reveal aspects of a character, or provoke a decision. (RL.8.3) • I can write narrative texts about real or imagined experiences using relevant details and event sequences that make sense. (W.8.3) • I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.8.4) • With support from peers and adults, I can use the writing process to ensure that purpose and audience have been addressed. (W.8.5)	• Mid-Unit 3 Assessment: Confessional Narrative Character and Scene Selection: Justification (RL.8.1, and W.8.11b) • End of Unit 3 Assessment: Commentary on Confessional (RL.8.2, RL.8.3, W.8.11, and W.8.11b) • Final Performance Task: Character Confessional Narrative (RL.8.2, RL.8.3, W.8.3, W.8.4, W.8.9a, and W.11b)

Week	Instructional Focus	Long-Term Targets (continued)	Assessments
Week 8		• I can create a presentation, artwork, or text in response to a literary work with a commentary that identifies connections and explains divergences from the original. (W.8.11) • I can create poetry, stories, and other literary forms. (W.8.11b)	

EXPEDITIONARY LEARNING

Grade 8: Module 2B:
Assessment Overview

Note: As each unit is written, often assessments are revised. Use this document as a general guideline. But be sure to refer to each specific unit overview document for the most correct and complete write-ups of each assessment.

Final Performance Task	**Character Confessional Narrative** After studying the thematic concept of control throughout *A Midsummer Night's Dream*, students will write a narrative as a "confessional" in which a character from the play explains his or her attempts to control or manipulate someone else in the play to get what they want. This writing piece will meet criteria for an effective narrative, including a logical introduction, event sequence, and reflective conclusion; narrative techniques; transitions; description; and correct grammar. Students' confessionals will answer three guiding questions: "Why did you want to control someone else's actions?"; "How did you try to control someone else's actions?"; and, finally, "What were the results of your trying to control someone else's actions?" Each student will read aloud his or her confessional to a small group of peers. Teachers have the option of choosing to make this a multimedia project (addressing NYSP12 ELA CCLS W.8.6) by having students record their read-alouds of these narratives in character. This performance task centers on standards NYSP12 ELA CCLS RL.8.2, RL.8.3, W.8.3, W.8.4, W.8.9a, and W.11b.

Mid-Unit 1 Assessment	**Analyzing an Author's Argument and Text Structure** This assessment centers on NYSP12 ELA CCLS RI.8.2, RI.8.5, and RI.8.6. Students will read and summarize the article "Top Ten Reasons Why Shakespeare Did Not Write Shakespeare," determine its central idea, analyze the development of the central idea throughout the text, and examine how text structure develops this central idea. Students will identify the main supporting idea of each part of the text, cite evidence from the text that supports their answer, and explain how the textual evidence helped them decide on the supporting idea.
End of Unit 1 Assessment	**Text to Film Comparison** This assessment centers on NYSP12 ELA CCLS RL.8.1, RL.8.6, and RL.8.7. Students will analyze the differences between Shakespeare's original text of *A Midsummer Night's Dream* and a 1999 film version of the play directed by Michael Hoffman. They will begin by writing an objective summary of a selected passage from the play, then answering a series of short questions assessing their ability to cite the strongest textual evidence to support their ideas and inferences about the theme of control. Finally, students will analyze the extent to which the film version of a selected scene from *A Midsummer Night's Dream* stays faithful to Shakespeare's script, evaluating whether the director and/or actors' choices effectively convey the central message of the text.

Mid-Unit 2 Assessment	**Analyzing Narrative Structure and Author's Craft** This two-part assessment centers on NYSP12 ELA CCLS RL.8.2, RL.8.3, RL.8.4, RL.8.5, RL.8.9, and L8.5a. In Part 1, students will first read a Swedish myth similar to "Pyramus and Thisbe" and summarize the myth. They will then analyze the narrative structure of the myth. In Part 2, students will read Egeus' speech from the beginning of *A Midsummer Night's Dream*, analyze Shakespeare's word choice by using context clues to determine the meaning of specific words in the speech, and infer figurative and connotative meanings. They will compare this excerpt from the play with "Pyramus and Thisbe" as they engage in a deeper analysis of the ways in which Shakespeare may have drawn on patterns of events, character types, and themes in this myth; how he rendered this material new; and how the structure of each text differs and contributes to the meaning of both.
End of Unit 2 Assessment	**Argument Essay: Controlling Others in *A Midsummer Night's Dream*** This assessment centers on NYSP12 ELA CCLS RI.8.2, W.8.1, W.8.1b, W.8.1c, W8.1d, W8.1e, W.9a, L.8.2, L.8.2a, and L.8.2b. Students will cite the strongest evidence from the play as they write an argument essay in which they use the strongest evidence from two characters in *A Midsummer Night's Dream* to answer the following prompt: "In *A Midsummer Night's Dream*, does Shakespeare make the case that it is possible to control another person's actions, or not?" In addition, students will strengthen their arguments by acknowledging and distinguishing their claim from alternate or opposing claims.

Mid-Unit 3 Assessment	**Confessional Narrative Character and Scene Selection: Justification** This assessment centers on NYSP12 ELA CCLS RL.8.1and W.8.11b and serves as a scaffold toward students' character confessional narrative. For the mid-unit assessment, students will write a short justification of why they chose the character they did and explain how the incidents they selected develop the theme of control.
End of Unit 3 Assessment	**Commentary on Confessional** This assessment centers on NYSP12 ELA CCLS RL.8.2, RL.8.3, W.8.11, and W.8.11b. Students will write a short commentary on how their character confessional narrative (their Performance Task) is a response to *A Midsummer Night's Dream*, and how it connects to and diverges from the play. (Note that students are not formally assessed on their individual script itself, but only on their commentary.)

EXPEDITIONARY
LEARNING

Grade 8: Module 2B:
Performance Task

Note: As each unit is written, often the performance task is refined. Use this document as a general guideline. But be sure to refer to check back on EngageNY.org periodically to see if this document has been updated.

Summary of Task
After studying the thematic concept of control throughout *A Midsummer Night's Dream*, students will write a narrative as a "confessional" in which a character from the play explains his or her attempts to control or manipulate someone else in the play to get what they want. This writing piece will meet criteria for an effective narrative, including a logical introduction, event sequence, and reflective conclusion; narrative techniques; transitions; description; and correct grammar. Students' confessionals will answer three guiding questions: "Why did you want to control someone else's actions?"; "How did you try to control someone else's actions?"; and, finally, "What were the results of your trying to control someone else's actions?" Each student will read aloud his or her confessional to a small group of peers. Teachers have the option of choosing to make this a multimedia project (addressing NYSP12 ELA CCLS W.8.6) by having students record their read-alouds of these narratives in character. **This performance task centers on standards NYSP12 ELA CCLS RL.8.2, RL.8.3, W.8.3, W.8.4, W.8.9a, and W.11b.**

Format
Narrative (2–3 pages, typed, one-sided, on 8.5" x 11" paper)

Standards Assessed Through This Task

- RL.8.2. Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text.

- RL.8.3. Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.

- W.8.3. Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.

    a. Engage and orient the reader by establishing a context and point of view and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.

    b. Use narrative techniques, such as dialogue, pacing, description, and reflection, to develop experiences, events, and/or characters.

    c. Use a variety of transition words, phrases, and clauses to convey sequence, signal shifts from one time frame or setting to another, and show the relationships among experiences and events.

    d. Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.

    e. Provide a conclusion that follows from and reflects on the narrated experiences or events.

- W.8.4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

- W.8.9. Draw evidence from literary or informational texts to support analysis, reflection, and research.

    a. Apply grade 8 reading standards to literature (e.g., "Analyze how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new").

- W.8.11 Create a presentation, artwork, or text in response to a literary work with a   commentary that identifies connections and explains divergences from the original.

    b. Create poetry, stories, plays, and other literary forms (e.g., videos, artwork).

Student-Friendly Writing Invitation/Task Description
You have tracked how various characters in Shakespeare's *A Midsummer Night's Dream* attempted to control or manipulate each other's actions. Choose one character from the play and write a reflection from his or her point of view confessing or explaining his or her choices and actions throughout the play. Your confessional should answer the questions: "Why did you want to control someone else's actions?"; "How did you try to control someone else's actions?"; and, finally, "What were the results of your trying to control someone else's actions?"
Key Criteria For Success (Aligned With NYSP12 ELA CCLS)
Below are key criteria students need to address when completing this task. Specific lessons during the module build in opportunities for students to understand the criteria, offer additional criteria, and work with their teacher to construct a rubric on which their work will be critiqued and formally assessed.
- Establish the context by introducing your character and their motives   - Provide a conclusion that neatly wraps up the action and reflects on what happened when "you" tried to control someone else   - Include narrative techniques such as: dialogue, description and details, pacing, transition words/phrases to link the individual scripts together, precise words and sensory language to capture the action and demonstrate emotion, and reflection.   - Adhere to the conventions of standard written English.

Options For Students
• Students might consider dressing up in character or using props during the small group reading of the narrative.

Options For Teachers
• Consider having students record themselves reading their narrative outside of class (or provide in-class time). Recordings may be shown in class. • Teachers might consider an advanced confessional in which students study the differences in the portrayal of genders in *A Midsummer Night's Dream*. Have students study how men and women possess different motivations for controlling others and use different methods in doing so.

Resources and Links
• The Folger Library: www.folger.edu • In Search of Shakespeare: http://www.pbs.org/shakespeare/educators/

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Grade 8: Module 2B
Recommended Texts

The list below includes texts with a range of Lexile® text measures about *A Midsummer Night's Dream* and the universal appeal of Shakespeare. This provides appropriate independent reading for each student to help build content knowledge about the topic.

It is imperative that students read a high volume of texts at their reading level in order to continue to build the academic vocabulary and fluency demanded by the CCLS.

Where possible, texts in languages other than English are also provided. Texts are categorized into three Lexile measures that correspond to Common Core Bands: below grade band, within band, and above band. Note, however, that Lexile® measures are just one indicator of text complexity, and teachers must use their professional judgment and consider qualitative factors as well. For more information, see Appendix 1 of the Common Core State Standards.

Common Core Band Level Text Difficulty Ranges:
(As provided in the NYSED Passage Selection Guidelines for Assessing CCSS ELA)

- Grades 2–3: 420–820L
- Grades 4–5: 740–1010L
- Grades 6–8: 925–1185L

Title	Author and Illustrator	Text Type	Lexile Measure
Lexile text measures in below band level (under 740L)			
Come Fall	A.C.E. Bauer (author)	Literature	550
Eight Keys	Suzanne LaFleur (author)	Literature	590
Lords and Ladies: A Novel of Discworld	Terry Pratchett (author)	Literature	680
William Shakespeare's A Midsummer Night's Dream	Dan Conner (author)	Literature	700*
William Shakespeare's As You Like It	Vincent Goodwin (author) Rod Espinosa (illustrator)	Literature	725*GN

*Lexile based on a conversion from Accelerated Reading level.

Title	Author And Illustrator	Text Type	Lexile Measure
Lexile measures within grades 4–5 band level (740–925L)			
Magic Street	Orson Scott Card (author)	Literature	800
William Shakespeare & the Globe	Aliki (author)	Informational	850
Shakespeare: A Life	Wendy Greenhill (author)	Biography	920
Lexile measures within grades 6–8 band level (925–1185L)			
The Teen's Guide to World Domination: Advice on Life, Liberty, and the Pursuit of Awesomeness	Josh Shipp (author)	Informational	950*
The Wednesday Wars	Gary D. Schmidt (author)	Literature	990
The Bard of Avon: The Story of William Shakespeare	Diane Stanley (author)	Informational	1030
Lexile measures above band level (over 1185L)			
The Plays of Shakespeare; A Thematic Guide	Victor L. Cahn (author)	Informational	1220
Symposium and Phaedrus	Plato (author)	Literature	1430
A Midsummer Night's Dream: A Graphic Novel: Original Text Version	John McDonald (adapter) Jason Cardy and Kat Nicholson (illustrators)	Literature	No LXL GN
A Theatergoer's Guide to Shakespeare's Themes	Robert Fallon (author)	Informational	No LXL

*Lexile based on a conversion from Accelerated Reading level.

Title	Author and Illustrator	Text Type	Lexile Measure
Four Great Comedies: The Taming of the Shrew; A Midsummer Night's Dream; Twelfth Night; The Tempest	William Shakespeare (author)	Literature	No LXL
Living with Shakespeare	Susannah Carson (author)	Informational	No LXL
Shakespeare A to Z: The Essential Reference to His Plays, His Poems, His Life and Times, and More	Charles Boyce (author)	Informational	No LXL
Shakespeare: The World as Stage	Bill Bryson (author)	Informational	No LXL
Understanding a Midsummer Night's Dream: A Student Casebook to Issues, Sources, and Historical Documents	Faith Nostbakken Claudia Durst Johnson (series editor)	Informational	No LXL

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Grade 8: Module 2B: Unit 1:
Overview

Unit 1: Building Background Knowledge: Understanding Shakespeare and Launching *A Midsummer Night's Dream*

In this first unit, students will begin by studying the universal appeal of Shakespeare's works along with the intriguing question of the authorship of Shakespeare. Students will read informational texts and analyze them for the author's craft of forming and supporting an argument, as well as how the author structured the text. For the mid-unit assessment, students will read and analyze a complex informational text about the authorship controversy. Students will then begin reading the central text of the module, Shakespeare's *A Midsummer Night's Dream*. As they dive into the text, they will begin to build background knowledge about Shakespeare's craft and unique use of language. As they read Acts 1, 2, and some of 3 of the play, students will begin to address this module's overarching thematic concept of "control" by exploring various characters' motives for trying to manipulate others. In addition, students will support and enhance their reading of the play by analyzing several film clips of the play. For the end of unit assessment, students will analyze differences between a film version of the play and the play itself.

Guiding Questions and Big Ideas
• **Why do Shakespeare's works hold a universal appeal?**
• **What motivates people to try to control one another's actions?**
• **Is it possible for people to control one another's actions?**

Mid-Unit 1 Assessment	**Analyzing an Author's Argument and Text Structure** **This assessment centers on NYSP12 ELA CCLS RI.8.2, RI.8.5, and RI.8.6.** Students will read and summarize the article "Top Ten Reasons Why Shakespeare Did Not Write Shakespeare," determine its central idea, analyze the development of the central idea throughout the text, and examine how text structure develops this central idea. Students will identify the main supporting idea of each part of the text, cite evidence from the text that supports their answer, and explain how the textual evidence helped them decide on the supporting idea.
End of Unit 1 Assessment	**Text to Film Comparison** **This assessment centers on NYSP12 ELA CCLS RL.8.1, RL.8.6, and RL.8.7.** Students will analyze the differences between Shakespeare's original text of *A Midsummer Night's Dream* and a 1999 film version of the play directed by Michael Hoffman. They will begin by writing an objective summary of a selected passage from the play, then answering a series of short questions assessing their ability to cite the strongest textual evidence to support their ideas and inferences about the theme of control. Finally, students will analyze the extent to which the film version of a selected scene from *A Midsummer Night's Dream* stays faithful to Shakespeare's script, evaluating whether the director and/or actors' choices effectively convey the central message of the text.

Content Connections

This module is designed to address English Language Arts standards as students read literature and informational texts about the universal appeal of Shakespeare's works and the question surrounding the authorship of Shakespeare. However, the module also touches on Social Studies Practices and Themes to support potential interdisciplinary connections to this compelling content.
These intentional connections are described below.

1. Time, Continuity, and Change
   – Considering competing interpretations of events

Texts

1. William Shakespeare, *A Midsummer Night's Dream*. Folger Shakespeare Library (ISBN: 978-0743477116).

2. "Top Ten Reasons Shakespeare Did Not Write Shakespeare" from the ebook,"The Shakespeare Authorship Question" by Keir Cutler, Ph.D.

3. Simon Schama, "The Shakespeare Shakedown," in *Newsweek* (Vol. 158, Issue 17), Oct. 24, 2011, 24.

4. Robert W. Butler, "The Lure of Shakespeare," in *Calliope* (Vol. 15, Issue 8), April 2005, 37.

5. Jonathan Bate, "Shakespeare's Universal Appeal Examined," in *DNA*, April 24, 2012.

6. *A Midsummer Night's Dream*, film directed by Michael Hoffman, 1999.

7. Peggy O'Brien, ed., *Shakespeare Set Free: Teaching Romeo & Juliet, Macbeth & A Midsummer Night's Dream* (New York: Washington Square Press, 1993), ISBN: 978-0-671-76046-5 (one copy for the teacher as a resource).

This unit is approximately 3.5 weeks or 18 sessions of instruction.

Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 1	Launching the Module: The Universal Appeal of Shakespeare, Part 1	• I can evaluate the advantages and disadvantages of using different media to present an idea, (RI.8.7)	• I can describe information from images about the universal appeal of Shakespeare. • I can explain the advantages and disadvantages of gathering information from images.	• Notice/Wonder note-catcher	• Gallery Walk protocol
Lesson 2	The Authorship of Shakespeare: "The Shakespeare Shakedown"	• I can cite the evidence that provides the strongest support for an analysis of literary text. (RI.8.1)	• I can cite the evidence that Simon Schama uses to support his claims in "The Shakespeare Shakedown."	• Advantages/Disadvantage T-Chart (from homework) • "The Shakespeare Shakedown": Lesson 2- Text-Dependent Questions	
Lesson 3	Analyzing the Author's Perspective: "The Shakespeare Shakedown"	• I can determine an author's point of view or purpose in informational text. (RI.8.6) • I can analyze how the author acknowledges and respond to conflicting evidence or viewpoints. (RI.8.6)	• I can analyze Simon Schama's perspective in "The Shakespeare Shakedown." • I can analyze how Simon Schama acknowledges and responds to conflicting viewpoints.	• Quick Write 1 (from homework) • Highlighting in student copies of "The Shakespeare Shakedown" • "The Shakespeare Shakedown": Lesson 3- Text-Dependent Questions	• Discussion Appointment protocol • Chalk Talk protocol

Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 4	Analyzing the Central Claim and Supporting Claims: "The Shakespeare Shakedown"	• I can analyze the development of a central idea throughout the text (including its relationship to supporting ideas). (RI.8.2) • I can objectively summarize informational text. (RI.8.2) • I can identify the argument and specific claims in a text. (RI 8.8) • I can evaluate the argument and specific claims in a text (assessing whether the reasoning is sound and the evidence is relevant and sufficient to support the claims). (RI 8.8)	• I can identify Simon Schama's argument in "The Shakespeare Shakedown." • I can identify specific supporting claims that Simon Schama makes in "The Shakespeare Shakedown." • I can evaluate evidence that backs a supporting claim in "The Shakespeare Shakedown." • I can objectively summarize "The Shakespeare Shakedown."	• Lesson 3 Homework: Vocabulary in "The Shakespeare Shakedown" (one per student) • Highlighting in student copies of "The Shakespeare Shakedown" • Evaluating Evidence note-catcher	• Quiz-Quiz-Trade protocol
Lesson 5	Analyzing Text Structure: "The Shakespeare Shakedown"	• I can analyze the structure of a specific paragraph in a text (including the role of particular sentences in developing and refining a key concept). (RI.8.5) • I can identify the argument and specific claims in a text. (RI.8.8)	• I can analyze the structure of a specific paragraph in 'The Shakespeare Shakedown", including the role of a particular sentence in developing a supporting claim. • I can analyze the development of the argument in "The Shakespeare Shakedown." • I can identify specific supporting claims that Simon Schama makes in 'The Shakespeare Shakedown."	• Summary Writing graphic organizer (from homework) • Students' annotated copies of "The Shakespeare Shakedown" • Fist to Five	

Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 6	Mid-Unit Assessment: Analyzing an Author's Argument and Text Structure	• I can objectively summarize informational text. (RI.8.2) • I can determine the central ideas of an informational text. (RI.8.2) • I can analyze the development of a central idea throughout the text (including its relationship to supporting ideas). (RI.8.2) • I can analyze the structure of a specific paragraph in a text (including the role of particular sentences in developing and refining a key concept). (RI.8.5) • I can determine an author's point of view or purpose in informational text. (RI.8.6) • I can analyze how the author acknowledges and responds to conflicting evidence or viewpoints. (RI.8.6)	• I can analyze the development of the argument in "Top Ten Reasons Shakespeare Did Not Write Shakespeare." • I can analyze the structure of a paragraph in "Top Ten Reasons Shakespeare Did Not Write Shakespeare", including the role of particular sentences in developing a supporting claim. • I can objectively summarize "Top Ten Reasons Did Not Write Shakespeare." • I can analyze the author's perspective in "Top Ten Reasons Shakespeare Did Not Write Shakespeare."	• Mid-Unit 1 Assessment	
Lesson 7	Launching *A Midsummer Night's Dream*: The Universal Appeal of Shakespeare, Part 2	• I can cite text-based evidence that provides the strongest support for an analysis of literary text. (RI.8.1) • I can determine the central ideas of an informational text. (RI.8.2)	• I can determine the central idea of the article "Shakespeare's Universal Appeal Examined." • I can use evidence from the article to analyze the central idea of Shakespeare's universal appeal.	• Quick Write 2 (from homework) • Chalkboard Splash • Frayer Model: Control	• Chalkboard Splash protocol • Gallery Walk protocol

Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 8	Launching *A Midsummer Night's Dream*: Identifying the Characters, Settings, and Conflicts.	• I can analyze the main characters, settings and conflicts in *A Midsummer Night's Dream.* (RL.8.3) • I can cite text-based evidence that provides the strongest support for an analysis of literary text. (RI.8.1)	• I can analyze the main characters, settings and conflicts in *A Midsummer Night's Dream.* • I can get the gist of Shakespeare's writing in a scene from *A Midsummer Night's Dream.* • I can cite evidence from *A Midsummer Night's Dream* to support my ideas.	• Quick Write 3 (from homework) • Act 1, Scene 2 summary	
Lesson 9	Reading Shakespeare: Understanding Shakespeare's Language	• I can analyze how specific dialogue or incidents in a plot propel the action, reveal aspects of a character, or provoke a decision. (RL.8.3) • I can determine the meaning of words and phrases in literary text (figurative, connotative and technical meanings). (RL.8.4)	• I can analyze how specific lines of dialogue in *A Midsummer Night's Dream* help the play move forward. • I can analyze Shakespeare's use of language in *A Midsummer Night's Dream.*	• Act 1, Scene 1-Written Conversation Note-catcher • Lesson 9 –Structured notes	• Written Conversation protocol
Lesson 10	Reading Shakespeare: Analyzing a Theme of *A Midsummer Night's Dream*	• I can determine a theme or the central ideas of a literary text. (RL.8.2) • I can analyze how specific dialogue or incidents in a plot propel the action, reveal aspects of a character, or provoke a decision. (RL.8.3)	• I can determine a theme of *A Midsummer Night's Dream.* • I can analyze how characters' words and actions reveal aspects of their character.	• *A Midsummer Night's Dream* structured notes, 1.1.21-129 (from homework)	
Lesson 11	Text to Film Comparison: Bottom the Fool	• I can analyze the extent to which a filmed or live production follows the text or script of the same literary text. (RL.8.7) • I can evaluate the choices made by the director or actors in presenting an interpretation of a script. (RL.8.7)	• I can compare the similarities and differences between a key scene in the play and how that scene is portrayed in the film. • I can evaluate the choices the director or actors made in the film	• *A Midsummer Night's Dream* structured notes-1.1.130-257 (from homework) • Text to Film Comparison note-catcher	• Shakespeare's Craft

Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 12	Author's Craft: The Poetry of the Play	• I can analyze the development of a theme or central idea throughout the text (including its relationship to supporting ideas). (RL.8.2) • I can analyze the impact of word choice on meaning and tone (analogies or allusions). (RL.8.4)	• I can analyze the theme of control in *A Midsummer Night's Dream.* • I can analyze the poetic language or verse in *A Midsummer Night's Dream.*	• *A Midsummer Night's Dream* structured notes-1.2.1-107 (from homework)	
Lesson 13	Analyzing Character and Theme: Tracking Control in *A Midsummer Night's Dream*	• I can analyze how specific dialogue or incidents in a plot propel the action, reveal aspects of a character, or provoke a decision. (RL.8.3)	• I can analyze the themes of control in *A Midsummer Night's Dream.* • I can analyze the poetic language or verse in *A Midsummer Night's Dream.* • I can analyze how characters' words and actions reveal aspects of their character.	• *A Midsummer Night's Dream* structured notes, 2.1.33-60, 153-194 (from homework) • Three Threes in a Row note-catcher • Evidence of Control note-catcher	• Three Three's in a Row protocol
Lesson 14	Analyzing Language, Character, and Theme: World Café Discussion	• I can determine a theme or the central ideas of a literary text. (RL.8.2) • I can analyze how specific dialogue or incidents in a plot propel the action, reveal aspects of a character, or provoke a decision. (RL.8.3) • I can analyze the impact of word choice on meaning and tone (analogies or allusions). (RL.8.4)	• I can analyze the poetic language or verse in *A Midsummer Night's Dream.* • I can analyze how characters' words and actions reveal aspects of their character. • I can analyze the theme of control in *A Midsummer Night's Dream.*	• *A Midsummer Night's Dream* structured notes, 2.1.195-276; 2.2/33-89 (from homework) • *Midsummer Night's Dream* -2.2.90-163 note-catcher • Evidence of Control note-catcher	• World Café protocol

Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 15	Author's Craft: Poetry and Prose	• I can objectively summarize literary text. (RL.8.2) • I can analyze the development of a theme or central idea throughout the text (including its relationship to the characters, setting and plot). (RL.8.2) • I can analyze the impact of word choice on meaning and tone (analogies or allusions). (RL.8.4)	• I can analyze the theme of control in *A Midsummer Night's Dream.* • I can analyze the poetry and the prose language in *A Midsummer Night's Dream* and how each contributes to meaning and tone.	• *A Midsummer Night's Dream* structured notes, 2.290-163 (from homework)	
Lesson 16	Text to Film Comparison: Bottom's Transformation	• I can analyze how differences in points of view between characters and audience create effects in writing. (RL.8.6) • I can analyze the extent to which a filmed or live production follows the text or script of the same literary text. (RL.8.7) • I can evaluate the choices made by the director or actors in presenting an interpretation of a script. (RL.8.7)	• I can analyze how the reader's perspective is different from Bottom's in a key scene in *A Midsummer Night's Dream* and how this affects the reader. • I can compare the similarities and differences between a key scene in the paly and how that scene is portrayed in the film. • I can evaluate the choices the director or actors made in the film.	• Text to Film Comparison note-catcher	• Shakespeare's Craft • How to Read Shakespeare
Lesson 17	Characters' Decisions: The Flow of Consequences in *Midsummer*	• I can determine a theme or the central ideas of a literary text. (RL.8.2) • I can analyze how specific dialogue or incidents in a plot propel the action, reveal aspects of a character, or provoke a decision. (RL.8.3) • I can analyze the impact of word choice on meaning and tone (analogies or allusions). (RL.8.4)	• I can analyze the themes of control in *A Midsummer Night's Dream.* • I can analyze the poetic language or verse in *A Midsummer Night's Dream.* • I can analyze how characters' words and actions reveal aspects of their character.	• *A Midsummer Night's Dream* structured notes, 3.176-208 (from homework) • Evidence of Control note-catcher	• Shakespeare's Craft

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Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 18	End of Unit Assessment: Text to Film Comparison	• I can analyze how differences in points of view between characters and audience create effects in writing. (RL.8.6) • I can analyze the extent to which a filmed or live production follows the text or script of the same literary text. (RL.8.7) • I can evaluate the choices made by the director or actors in presenting an interpretation of a script. (RL.8.7)	• I can analyze how the reader's perspective is different from Titania's in a key scene in *A Midsummer Night's Dream* and how this affects the reader. • I can compare the similarities and differences between a key scene in the play and how that scene is portrayed in the film. • I can evaluate the choices the director or actors made in the film.	• End of Unit 1 Assessment: Text to Film Comparison	

Optional: Experts, Fieldwork, and Service

Experts:
- Consider inviting actors from a local theater group to perform some of Shakespeare's works and/or work with students so that students may perform excerpts of Shakespeare's works. Local actors and directors might also provide expertise on staging, stage directions, and the choices they make when interpreting a script for a performance.

Fieldwork:
- Consider having students attend a live production of *A Midsummer Night's Dream* and analyze the choices made by the actor and directors.

Service:
- Arrange for students to perform excerpts or the entire play for various audiences, including younger children, nursing homes, shelters, etc.

Optional: Extensions

- With the library media specialist, provide opportunities for students to research other aspects of Elizabethan England, the Globe Theatre, Shakespeare's background, the authorship of Shakespeare, Shakespeare's contemporaries, etc.

Preparation and Materials

Building students' stamina and supporting students in reading a complex text

A Midsummer Night's Dream is a more complex text than the text used in Module 1, *Inside Out & Back Again*. Students move through the play fairly quickly as they read in class and complete a reread for homework. All students, even readers at grade level, will need your support in developing their stamina and independence with complex text during this unit. This directly addresses some of the shifts in the Common Core in general and CCSS RL10 in particular that call for students to proficiently make meaning of grade-level text.

The sequence of homework, lessons, and assessments in this unit has been carefully designed to improve students' stamina, provide appropriate supports, and make sure that students who are struggling with reading complex text at home will not be unduly disadvantaged on assessments. The homework routine is designed to support students in a reread of a portion of the play that was first read in class. The structured notes that students complete as they read provide structures that help students make meaning of the text, answer a focus question about the reading, and attend to important and rich vocabulary words.

Consider how your existing routines and class culture around celebrating homework completion and effort might be used to support and encourage students as they read *A Midsummer Night's Dream*. Also consider how you might collaborate with the teachers who support ELL and Special Education students—perhaps these students could work on the homework during their resource period.

In addition to considering the issue of building stamina for all students, please read the text in advance and consider what support your students will need to understand it. Depending on the needs of your students, consider the following ways to support struggling readers:

- Before you begin the unit, build background knowledge about this time. *A Midsummer Night's Dream* is set in a time and place unfamiliar to many students.

- Consider giving struggling students the supported structured notes, included at the end of each lesson.

- Coordinate with ELL and Sped teachers to provide extra support to students on their caseloads. If these teachers do push-in support, consider having them work with the students they support in small groups during pair work time. These students should do the same work during class as the other students, but they might benefit from doing it with more teacher guidance. It is important that all students have the chance to read closely and make meaning of the passages that are central to the book, so focus in-class support for struggling readers on the objectives of class work for the day, not on reviewing or previewing the homework.

- If possible, give students access to an audio book version of the text that they can use when they read at home. Stress to students that they need to read silently to themselves while they listen to the text being read aloud.

Close Reading
This module introduces a new Teacher's Guide. This guide was developed to streamline the detailed lesson plan and provide an easy "cheat sheet" for teachers to use to guide instruction of lessons that involve reading for comprehension, close reading, and text-dependent questions. The guide includes not only the questions to ask students, but how to pace, when to probe, and where to provide additional scaffolding.
This module has sometimes drawn inspiration from the lessons provided in the teacher resource *Shakespeare Set Free*. The lessons draw upon the Play Map in this text as a support to orient students to the many characters and subplots of the play. Teachers may find some additional lessons in this resource helpful in guiding students through this complex text; where appropriate, the lessons have noted places where the resource may be helpful.

This unit includes a number of routines that involve stand-alone documents:

1. Structured Notes
The structured notes provide students with a place to record their thinking as they read. Structured notes are organized by the selected in-class reading and have three parts. Part 1 asks students to write the gist of what they read. Part 2 asks students to respond to a focus question about the reading homework. This focus question is related to the overarching themes in the play or to studying the decisions or actions of characters.
The structured notes (and the supported structured notes) are provided both as a stand-alone document and at the end of each lesson. Review them before you launch the unit and decide which method of organizing these assignments and checking homework will work best for you and your students.
You may need to modify this homework plan to meet the needs of your students. Your routine should allow you to look closely at student work several days into the homework routine to make sure they are on track. Your routine also needs to allow students to use these notes in class daily and to keep track of them, as they will draw heavily on them as they write their essays (End of Unit 2 Assessment).
You will find the structured notes (and supported structured notes) in two places. – As stand-alone documents. – At the end of each lesson (just the appropriate section that is for that night's homework), in case you prefer not to create packets.

2. Reading Calendar
• Consider providing a reading calendar to help students, teachers, and families understand what is due and when. See stand-alone document.

Multimedia

This unit includes recommendations to show students several video clips (Lessons 11, 16, and 18) from the film version of *A Midsummer Night's Dream* (Hoffman, 1999). The selected scenes have been carefully chosen to attend to specific text to film comparison. The use of film is an integral part of the module design and directly addresses RL.8.7. Do not just show the whole film to students; scenes were strategically selected and placed during particular lessons.

Independent Reading

This module introduces a more robust independent reading structure after students have finished reading *A Midsummer Night's Dream* (i.e., part way through Unit 2). Consider scheduling a week after the Mid-Unit 2 assessment, or between Unit 2 and Unit 3 to launch independent reading. Alternatively, you could lengthen the time for Unit 3 and intersperse the independent reading lessons into the first part of the unit. See two separate stand-alone documents on EngageNY.org: **The Importance of Increasing the Volume of Reading** and **Launching Independent Reading in Grades 6–8: Sample Plan**, which together provide the rationale and practical guidance for a robust independent reading program. Once students have all learned how to select books and complete the reading log, it takes less class time. After the launch period, the independent reading routine takes about ½ class period per week, with an additional day near the end of a unit or module for students to review and share their books. Unit 3 includes time to maintain the independent reading routine (calendared into the lessons). But you may wish to review the independent reading materials now to give yourself time to gather texts and to make a launch plan that meets your students' needs.

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The calendar below shows what is due on each day.
Teachers can modify this document to include dates instead of lessons.

Due at Lesson	Read from *A Midsummer Night's Dream*: Complete structured notes for these lines	Focus Question
10	1.1.21–129	In what ways do Demetreus and Egeus attempt to control Hermia? Be sure to cite specific evidence from the text to support your answer.
11	1.1.130–257	What specific dialogue or incidents in this section provoke Helena to make the decision to reveal Hermia and Lysander's plans to Demetrius? Be sure to cite specific evidence from the text to support your answer.
12	1.2.1–107	Who controls this scene? How do you know? Be sure to cite specific evidence from the text to support your answer.
13	2.1.33–60, 153–194	How do both Robin and Oberon express a desire to control others? Be sure to cite the strongest evidence from the text to support your answer.
14	2.1.195–267; 2.2.33–89	What motivates Oberon to try to control Demetrius? What motivates him to try to control Titania? Be sure to cite the strongest evidence from the text to support your answer.
15	2.2.90–163	What are the consequences of Oberon's attempts to control others using the "love-in-idleness" flower? Be sure to cite the strongest evidence from the text to support your answer.
16	3.1.1–75	How does Shakespeare show the audience that the men's play will be funny? Be sure to cite the strongest evidence from the text to support your answer.
17	3.1.76–208	In what ways does Shakespeare advance the comedy of this scene through his language and the characters' actions? Be sure to cite the strongest evidence from the text to support your answer.
18	3.2.90–123	How does Oberon's desire to control others propel the action of the play?

Due at Lesson	Read from *A Midsummer Night's Dream*: Complete structured notes for these lines	Focus Question
Unit 2		
2	3.2.124–365	Throughout the scene, Helena expresses her confusion and anger at being the subject of a mean joke. How is dialogue in the play used to propel the action of the story?
3	3.2.366–493	How is the character of Puck critical in creating the plot of the story? Be sure to use the strongest details from the text to support your answer.
4	4.1.1–87, 4.1.131–193	How are dreams used in the resolution of the events in the play?
6	5.1.114–379	What does the audience of Pyramus and Thisbe think of the play? How do you know?
9	5.1.380–455	How does Shakespeare use the fairies to provide the conclusion to the play?

Grade 8: Module 2B: Unit 1: Lesson 1

Launching the Module: The Universal Appeal of Shakespeare, Part 1

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
I can evaluate the advantages and disadvantages of using different media to present an idea. (RI.8.7)	
Supporting Learning Targets	**Ongoing Assessment**
• I can describe information from images about the universal appeal of Shakespeare. • I can explain the advantages and disadvantages of gathering information from images.	• Notice/Wonder note-catcher

Agenda	Teaching Notes

1. Opening
 	
    A. Engaging the Reader: Gallery Walk (15 minutes)
 	
    B. Reviewing Learning Targets (5 minutes)
 	
2. Work Time
 	
    A. "The Lure of Shakespeare": Read-aloud (20 minutes)
 	
3. Closing and Assessment
 	
    A. Debriefing Learning Targets (5 minutes)
 	
4. Homework
 	
    A. Complete the Advantages/Disadvantages T-chart.
	• This lesson launches Module 2B and begins to build students' background knowledge about the universal appeal of William Shakespeare's works. As students engage in a Gallery Walk, they use images to help build this background knowledge.
	
	• Students also read along as the teacher reads aloud a text that further develops their background knowledge about Shakespeare. This read-aloud gives students a chance to hear a fluent reader model difficult text. This is a "pure" read-aloud, with no interruptions. Read to model fluency and help build understanding.
	
	• Students then consider the advantages and disadvantages of learning about Shakespeare from images and text.
	
	• This is a two-part lesson. Students will return to the topic of the universal appeal of Shakespeare in Lesson 7. Hold on to the Gallery Walk images to use again in that lesson.
	
	• In advance: Review the Gallery Walk protocol (see Appendix); prepare and post the photographs for the Gallery Walk (see links in the supporting materials).
	
	• Post: Learning targets.

Lesson Vocabulary	Materials
inferences, universal appeal, images, advantages, disadvantages, lure	• Gallery Walk image sources (for teacher reference; see Teaching Note) • Notice/Wonder note-catcher (one per student and one to display) • Document camera • Timer • "The Lure of Shakespeare" (one per student and one for read-aloud) • Advantages/Disadvantages T-chart (one per student)

Opening	Meeting Students' Needs

A. Engaging the Reader: Gallery Walk (15 minutes)
• In advance, be sure to have posted the images from the **Gallery Walk image sources** throughout the room (or along the hallway outside the classroom).
• Distribute the **Notice/Wonder note-catcher** and display a copy on a document camera.
• Explain the Gallery Walk protocol. Tell students that in a moment, they will examine several images that are posted. At each image, they should pause and capture specific details they notice (e.g., "Actors on stage," "Children performing a play") and the things they wonder about ("I wonder what play they are performing?" or "In what country is this play being performed?")
• Tell students that they will have just a minute at each image and that they might not get to all of the images.
• You might need to coach your students about your expectations for safe movement and for quiet voices during this work period:
    * "As you move from image to image, there is no need to engage in side conversations. I expect 'zero' voice levels during this time. Also, please move carefully, taking care not to bump into one another.")
• Invite students to begin. Use a **timer** set to 7 minutes to keep students focused on the gallery. As the class completes this activity, circulate to observe and support as needed.
• After about 7 minutes, ask students to return to their seats.
• Cold call several students to share what they noticed and wondered.
• Review for students that when they use their background knowledge to add meaning to an image or text, they are making *inferences*.
• Ask:
    * "What do all of these images have in common?"
• Invite students to turn and talk to a partner about this question. While pairs discuss, circulate and probe to encourage them to move beyond the literal of what they see in the images to what they infer about the images.
• Cold call pairs to share their thinking.
	• Students engaged in a similar Gallery Walk in Module 1, Unit 1, Lesson 1. They may benefit from engaging in the Gallery Walk with assigned partners to control the sharing and processing they are doing during this time.
	• Consider partnering ELLs who speak the same home language when discussion of complex content is required. This can allow students to have more meaningful discussions and clarify points in their native language.

Opening (continued)	Meeting Students' Needs
• Share with students that all of these images have to do with William Shakespeare. Point out that there are some images of children, prisoners, and the elderly performing Shakespeare. There are images of a play by William Shakespeare, *A Midsummer Night's Dream*, being performed in Africa and Korea. There are also images of playbills or advertisements of different productions of *A Midsummer Night's Dream*, and there is a traditional image of William Shakespeare. • Invite students to turn and talk: * "Based on all of these images (people of different walks of life, ages, nationalities, etc.), what are some conclusions or inferences you can make about Shakespeare's works?" • Cold call several pairs. Ideally, students will recognize that Shakespeare's works are appealing to people across time and cultures. (You will revisit this concept in Lesson 7; do not worry if students' ideas are somewhat ill-formed or superficial at this point.)	

B. Reviewing Learning Targets (5 minutes)
• Invite a student to read aloud the first learning target:
 	
  * "I can describe the information from images about the universal appeal of Shakespeare."
 	
• Tell students that they are used to reading words to gather information about something, and today they "read" a different type of text. They looked at *images* such as paintings, photographs, lists, etc., to gather information.
 	
• Share that in Module 1, students studied the universal refugee experience, and in today's Gallery Walk, they looked at images that show the *universal appeal* of Shakespeare. Invite students to turn and talk:
 	
  * "What might the term *universal* mean?"
 	
• Cold call pairs to share their thinking. Be sure they understand that the phrase *universal appeal* refers to the interest and impact of Shakespeare's works across time, cultures, ages, and walks of life.
 	
• Read aloud the second learning target:
 	
  * "I can explain the advantages and disadvantages of gathering information from images."
 	
• Share with students that the experience of looking at images is different from reading about the same topic. Ask:
 	
• "What do the words *advantages* and *disadvantages* mean?"	

Opening (continued)	Meeting Students' Needs
• Invite students to turn and talk, then call on volunteers to answer. Draw students' attention to the prefix *dis-* in the word *disadvantage*. Remind them that *dis-* means "not" or "the opposite of something." An *advantage* is a positive aspect of something, and a *disadvantage* is a negative aspect of something. Share with students that they will have time to think about the advantages and disadvantages of looking just at images to understand something.	

Work Time	Meeting Students' Needs

A. "The Lure of Shakespeare": Read-aloud (20 minutes)
• Explain to students that now that they have built some background knowledge about the universal appeal of Shakespeare by looking at images, they will learn a bit more by reading a text.
• Distribute **"The Lure of Shakespeare"** to students. Explain that the word *lure* means "attraction" or "appeal." Cold call a student to predict what this article will be about based on this helpful definition. Ideally, students will understand that this article will be about why people have found Shakespeare's works to be appealing or interesting.
• Invite students to use their copy of the article to read along as you read it aloud.
• After reading, have students turn and talk to a partner:
  * "What else did you learn about the universal appeal of Shakespeare from this article?"
• Cold call pairs to share what they learned.
• Ask:
  * "What was different about learning from the article versus the images?"
• Invite students to turn and talk and cold call pairs to share their thinking.
	• This read-aloud supports all learners in building basic background knowledge.

Closing and Assessment	Meeting Students' Needs

A. Debriefing Learning Targets (5 minutes)
• Ask students to turn and talk after reading aloud each learning target:
   * "I can describe the information from images about the universal appeal of Shakespeare."
   * "I can explain the advantages and disadvantages of gathering information from images."
• Distribute the **Advantages/Disadvantages T-chart** and explain that students will have an opportunity to think about and write about their learning from images and text for homework. Orient them to the handout and clarify as needed.	

Homework	Meeting Students' Needs
• Complete the Advantages/Disadvantages T-chart.	

EXPEDITIONARY LEARNING

Grade 8: Module 2B: Unit 1: Lesson 1
Supporting Materials

Gallery Walk Image Sources
(For Teacher Reference)

Title to display under image	Image source
Children performing AMND	http://www.shakespeareinamericanlife.org/images/midsummer_l.jpg Photo by Lloyd Wolf. Used with permission.
Shakespeare for the elderly	http://assets.nydailynews.com/polopoly_fs/1.160862!/img/httpImage/image.jpg_gen/derivatives/landscape_635/alg-peoples-theater-jpg.jpg Enid Alvarez/News Used with permission
William Shakespeare	http://i.telegraph.co.uk/multimedia/archive/02488/shakespeare_punjab_2488351b.jpg Public domain.
World Shakespeare Festival in Pictures	http://www.nosweatshakespeare.com/shakespeare-festival-in-pictures
Pacific Northwest Ballet	http://www.flickr.com/photos/pacificnorthwestballet/8611337488/ Photo by Pacitific Northwest Ballet http://creativecommons.org/licenses/by-nd/2.0/
Archangel	http://www.flickr.com/photos/iagoarchangel/3872234340/ Photo by Jimmy Thomas http://creativecommons.org/licenses/by-sa/2.0/
Shakespeare Carolina	http://www.flickr.com/photos/rtencati/7770076416/ photo by Ron Tencati http://creativecommons.org/licenses/by-nd/2.0/
Midsummer Puck Flying	http://en.wikipedia.org/wiki/File:MidsummerPuckFlying.jpg Pacific Repertory Theatre http://creativecommons.org/licenses/by-sa/3.0/deed.en

Notice/Wonder Note-catcher

Name:

Date:

Notice	Wonder

The Lure of Shakespeare
by Robert Butler

From Past to Present

Many people consider Shakespeare the greatest writer in the English language. His legions of admirers point with awe to the rhythm of his words and the wide range of human emotions he portrays and evokes. But has Shakespeare always been so popular? And how did an Elizabethan actor-turned-playwright become a world-famous figure?

From the start, Shakespeare was popular among the English. Shortly after his death, his plays were published in a collection known as the First Folio (1623), with a poem by Ben Jonson included that featured the lines, "He was not of an age, but for all time!" The memory of Shakespeare remained strong among audiences as well, since his plays were produced regularly by many companies.

But in 1642. during the English Civil War, the theaters of London were closed by order of the Government and remained so for 18 years. By the time they reopened in 1660, styles had changed. The court of the new king wanted a more elegant, refined, classical world, and Shakespeare struck them as coarse in his language and careless in his plots. His comedies, in particular, fell out of favor as the years passed.

By the 1700s, however, a turnaround had begun. The first new edition of his plays in nearly a century, along with the first biography ever written, appeared in 1709 and immediately sparked a Shakespeare revival. Despite continuing questions about his style, which led many producers to cut or alter his plays (sometimes even writing new endings for them), audiences were enthusiastic. Great performances also helped. David Garrick, the greatest actor of the century, and Sarah Siddons, the greatest actress, were both enthusiastic

Shakespeare supporters and starred in many of his plays at the Drury Lane Theatre.

In the 1800s, Shakespeare's popularity soared. Multivolume editions of his plays were published, exuberant productions and extravagant sets supported stars such as Fanny Kemble and Edmund Kean, and touring companies brought small-scale versions of Shakespeare to towns and villages everywhere.

In the 20th century, Shakespeare remained as popular as ever, with actors such as Sir Laurence Olivier, Sir John Gielgud, and Kenneth Branagh bringing his characters to life. Students around the world now read Shakespeare in literature classes, and his plays are sometimes staged in modern-day costume to emphasize his significance to today's world.

The Lure of Shakespeare
by Robert Butler

More remarkable is the story of Shakespeare's popularity in other lands.

News of Shakespeare's talent spread even during his lifetime. Occasionally, a foreign merchant or diplomat saw a Shakespearean production. In 1601, the Russian ambassador was present when Twelfth Night was first performed. Traveling companies of English actors staged some of Shakespeare's plays in Germany and Poland while the playwright was still alive. But it was the great French author Voltaire who truly popularized Shakespeare beyond English shores in the 1730s. From that time onward, Shakespeare's works have been extensively studied and performed around the world.

In America, copies of the plays are believed to have circulated in the late 1600s, and the first performance was Romeo and Juliet in the early 1700s. A century later, Americans practically worshiped Shakespeare. Philosopher and poet Ralph Waldo Emerson called him "the first poet of the world." In the 1900s, Shakespeare's works were being translated and printed in India, Africa, China, and Japan.

In the 20th century, a new medium inspired countless variations on the Shakespeare canon: the movies. Some have been filmed as recreated plays, such us Romeo and Juliet (1968) or Henry V (1989). Others were adapted stories in modern settings such as West Side Story (1961) or Richard III (1995). Still others were transposed into stories in a completely different land and culture such as Ran (1985), a Japanese tale of samurai based mostly on King Lear.

Whether recorded or live, the performance of a major Shakespeare role is traditionally seen as the ultimate test of an actor's ability. From Richard Burbage in the 1500s to Ian McKellen and Judi Dench today, the greatest actors are those who are able to master Shakespeare. By itself, this is the most enduring tribute to the theatrical talent of William Shakespeare, the Bard of Avon.

Advantages/Disadvantages T-Chart

Name:

Date:

Shakespeare Images
What did you learn about the universal appeal of Shakespeare from looking at the images?

What are the advantages of using images in learning about this topic? How is it positive or helpful?	What are the disadvantages of using images in learning about this topic? How is it negative or unhelpful?

"The Lure of Shakespeare
What did you learn about the universal appeal of Shakespeare from reading the text?

What are the advantages of reading text to learn about this topic? How is it positive or helpful?	What are the disadvantages of reading text to learn about this topic? How is it negative or unhelpful?

Grade 8: Module 2B: Unit 1: Lesson 2

The Authorship of Shakespeare: "The Shakespeare Shakedown"

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
I can cite text-based evidence that provides the strongest support for an analysis of literary text. (RI.8.1)	
Supporting Learning Target	**Ongoing Assessment**
• I can cite the evidence that Simon Schama uses to support his claims in "The Shakespeare Shakedown."	• Advantages/Disadvantages T-Chart (from homework) • "The Shakespeare Shakedown": Lesson 2 text-dependent questions

Agenda	Teaching Notes

Opening
  A. Engaging the Reader: Reviewing Homework (3 minutes)
  B. Reviewing the Learning Target (1 minute)
 Work Time
  A. Reading for Gist: Reading "The Shakespeare Shakedown" (15 minutes)
  B. Text-Dependent Questions (25 minutes)
 Closing and Assessment
  A. Debriefing the Learning Target and Previewing Homework (1 minute)
 Homework
  A. QuickWrite 1: What are three pieces of evidence Schama gives to support his central claim in the article "The Shakespeare Shakedown"?
	• In the Opening of this lesson, students share the advantages/disadvantages T-chart from homework. It is important to note that they are not assessed on this standard until Module 3. This activity serves as practice.
	 • This is the first in a series of four lessons in which students build background knowledge about Shakespeare and the questions about his authorship. In this lesson, students study an article that addresses one viewpoint on the question of whether Shakespeare penned all of the works attributed to him. Students begin their close reading and analysis of this article by reading the article for the gist.
	 • "The Shakespeare Shakedown" is the focus of Lessons 2–5. Be sure students hold on to their copy of the article throughout these lessons.
	 • Lessons 2–5 are based heavily on the Making Evidence-Based Claims units developed by Odell Education. Students will refer to the Reading Closely: Guiding Questions handout (first introduced in Module 1, Unit 2, Lesson 1). For the original Odell Education units, go to www.odelleducation.com/resources.

Agenda	Teaching Notes (continued)
	• The writing in Module 2B, Unit 1 builds on the skills students developed in Module 1, including QuickWrites (see in particular Module 1, Unit 1, Lesson 3) and summary writing (see in particular Module 1, Unit 2, Lesson 5).
	• Beginning with Module 2, lessons that involve close reading include a new type of supporting material, a Close Reading Guide (for teacher reference). Use this guide to support you in facilitating Work Time in this lesson.
	• In advance: Read and prepare Simon Schama's "The Shakespeare Shakedown." The text needs to be broken into sections by paragraph. Before giving the students their text, mark the sections as follows:
	– Section A: Paragraph 1
	– Section B: Paragraph 2
	– Section C: Paragraph 3
	– Section D: Paragraph 4
	– Section E: Paragraph 5
	– Section F: Paragraph 6
	• Post: Learning target.

Lesson Vocabulary	Materials
cite, claim, central claim, supporting claims; attributed, authorship, bard, anonymous, patron, courtier, middling, rudimentary	• "The Shakespeare Shakedown" by Simon Schama (one per student)
	• Reading Closely: Guiding Questions handout (from Module 1; one to display)
	• Document camera
	• "The Shakespeare Shakedown": Lesson 2 Text-Dependent Questions (one per student and one to display)
	• "The Shakespeare Shakedown": Lesson 2 Close Reading Guide (for teacher reference)
	• QuickWrite 1 (one per student)

Opening	Meeting Students' Needs
A. Engaging the Reader: Reviewing Homework (3 minutes) • Ask students to locate their Advantages/Disadvantages T-chart (from homework). Invite them to turn and talk with a partner about the advantages and disadvantages of learning from images and text. • Cold call several students to share their advantages and disadvantages.	
B. Reviewing the Learning Target (1 minute) • Invite a student to read the learning target aloud: 　* "I can cite the evidence that Simon Schama uses to support his claims in 'The Shakespeare Shakedown.'" • Ask: 　* "What does it mean to cite evidence?" • Cold call a student to answer. Ideally, students will understand that to *cite* means "to name or mention," and *evidence* refers to the details the author uses from the text. • Explain that an author uses claims to identify and support his position. The author's overall position is called the central claim, and the reasons the author uses to support this central claim are called the supporting claims.	• Careful attention to learning targets throughout a lesson engages, supports, and holds students accountable for their learning. Consider revisiting learning targets throughout the lesson so that students can connect their learning with the activity they are working on.

Work Time	Meeting Students' Needs

A. Reading for Gist: Reading "The Shakespeare Shakedown" (15 minutes)
 	
• Ask:
 	
  * "What if I told you that Shakespeare didn't actually write all the things that are *attributed* or credited to him? What if I told you some people doubt his *authorship* or that he authored or wrote the things he did?"
 	
• Invite students to turn and talk about this question. Tell them that they are going to read an article that defends the authorship of Shakespeare. Later on, they will read another article that denies the authorship of Shakespeare.
 	
• Distribute **"The Shakespeare Shakedown"** by Simon Schama. Share with students that they will spend some time with this new text over the next four lessons.
 	
• Ask students to notice the title, author's name, and date. Invite them to turn and talk to a partner to restate the author's position or perspective.
 	
• Display the **Reading Closely: Guiding Questions handout** using the **document camera**. Ask students to think to themselves about which questions they should ask when getting a text for the first time. Ask them to turn and talk to their partner:
 	
  * "What questions do you think are important to ask? Why?"
 	
• Cold call a pair to share. Listen for students to point out the questions in the Approaching Texts row of the document, including:
 	
  – "Who is the author?"
 	
  – "What is the title?"
 	
  – "What type of text is it?"
 	
  – "Who published the text?"
 	
  – "When was the text published?"
 	
• Tell students that they will read closely to understand the author's position or view and how the author crafts the structure of the text to prove the central claim.
 	
• Ask them to read along silently and circle words they are unfamiliar with as you read the article aloud.
 	
• Invite them to turn to a partner and talk about the gist of the article.
	• Hearing a complex text read slowly, fluently, and without interruption or explanation promotes fluency for students: They are hearing a strong reader read the text aloud with accuracy and expression and are simultaneously looking at and thinking about the words on the printed page. Be sure to set clear expectations that students read along silently in their heads as you read the text aloud.
	
	• Asking students to identify challenging vocabulary helps them monitor their understanding of a complex text. When students annotate the text by circling these words, it can also provide a formative assessment for the teacher.
	
	• Text-dependent questions can be answered only by referring explicitly to the text being read. This encourages students to reread the text for further analysis and allows for a deeper understanding.

Work Time (continued)	Meeting Students' Needs
B. Text-Dependent Questions (25 minutes) • Display and distribute **"The Shakespeare Shakedown": Lesson 2 Text-Dependent Questions**. • Use **"The Shakespeare Shakedown": Lesson 2 Close Reading Guide (for teacher reference)** to help students work through the series of text-dependent questions.	• When reviewing the graphic organizers or recording forms, consider using a document camera to display the document for students who struggle with auditory processing. • Providing models of expected work supports all learners, but especially challenged learners.

Closing and Assessment	Meeting Students' Needs
A. Debriefing the Learning Target and Previewing Homework (1 minute) • Invite students to reflect on the learning target. • Cold call one or two to cite an important piece of evidence they uncovered from the article about the authorship of Shakespeare. • Distribute the **QuickWrite 1** and preview as necessary, emphasizing the criteria for a strong response.	

Homework	Meeting Students' Needs
• QuickWrite 1: What are three pieces of evidence Simon Schama gives to support his central claim in the article "The Shakespeare Shakedown"? *Note: In the next lesson, students will use the Close Reading document again, which was first introduced in Module 1, Unit 2, and was reviewed during this lesson. Be sure students have their own old copies of this document or prepare new ones.*	

EXPEDITIONARY LEARNING

Grade 8: Module 2B: Unit 1: Lesson 2
Supporting Materials

Newsweek, **October 24, 2011**

Byline: Simon Schama

The new film 'Anonymous' says the Bard was a fraud. Don't buy it.

Roland Emmerich's inadvertently[1] comic new movie, *Anonymous*, purports to announce to the world thatthe works we deluded souls imagine to have been written by one William Shakespeare were actuallypenned by Edward de Vere, the 17th Earl of Oxford. James Shapiro's fine book *Contested Will* chroniclesthe long obsession with depriving Shakespeare of authentic authorship of his works, mostly on the groundsthat no manuscripts survive but also that his cultural provenance[2] was too lowly, and his education toorudimentary[3], to have allowed him to penetrate the minds of kings and courtiers. Only someone from theupper crust, widely traveled and educated at the highest level, this argument runs, could have had theintellectual wherewithal to have created, say, Julius Caesar.

Alternative candidates for the "real" Shakespeare have numbered the Cambridge-schooled ChristopherMarlowe (who also happens to have been killed before the greatest of Shakespeare's plays appeared) andthe philosopher-statesman Francis Bacon. But the hottest candidate for some time has been the Earl ofOxford, himself a patron of dramatists, a courtier-poet of middling talent, and an adventurer who was atvarious times banished from the court and captured by pirates. The Oxford theory has been doing therounds since 1920, when an English scholar, Thomas Looney (pronounced Loaney), first brought it beforethe world.

None of which would matter very much were there not something repellent at the heart of the theory, andthat something is the toad, snobbery—the engine that drives the Oxfordian case against the son of theStratford glover John Shakespeare. John was indeed illiterate. But his son was not, as we know incontrovertibly[4] from no fewer than six surviving signatures in Shakespeare's own flowing hand, the firstfrom 1612, when he was giving evidence in a domestic lawsuit.

The Earl of Oxford was learned and, by reports, witty. But publicity materials for *Anonymous* say that Shakespeare by comparison went to a mere "village school" and so could hardly have compared with the cultural richness imbibed by Oxford. The hell he couldn't! Stratford was no "village," and the "grammar school," which means elementary education in America, was in fact a cradle of serious classical learning in Elizabethan England. By the time he was 13 or so, Shakespeare would have read (in Latin) works by Terence, Plautus, Virgil, Erasmus, Cicero, and probably Plutarch and Livy too. One of the great stories of the age was what such schooling did for boys of humble birth.

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[1] Inadvertently: accidentally

[2] Provenance: background

[3] rudimentary: basic or simple

[4] incontrovertibly: certainly or undoubtedly

The Shakespeare Shakedown

How could Shakespeare have known all about kings and queens and courtiers? By writing for them and playing before them over and over again—nearly a hundred performances before Elizabeth and James, almost 20 times a year in the latter case. His plays were published in quarto from 1598 with his name on the page. The notion that the monarchs would have been gulled into thinking he was the true author, when in fact he wasn't, beggars belief.

The real problem is not all this idiotic misunderstanding of history and the world of the theater but a fatal lack of imagination on the subject of the imagination. The greatness of Shakespeare is precisely that he did not conform to social type—that he was, in the words of the critic William Hazlitt, "no one and everyone." He didn't need to go to Italy because Rome had come to him at school and came again in the travels of his roaming mind. His capacity for imaginative extension was socially limitless too: reaching into the speech of tavern tarts as well as archbishops and kings. It is precisely this quicksilver[5], protean[6] quality that of course stirs the craving in our flat-footed celeb culture for some more fully fleshed-out Author.

That's what, thank heavens, the shape-shifting Shakespeare denies us. But he gives us everything and everyone else. As Hazlitt beautifully and perfectly put it, "He was just like any other man, but that he was like all other men. He was the least of an egotist that it was possible to be. He was nothing in himself, but he was all that others were, or that they could become."

By Simon Schama

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[5] quicksilver: changeable

[6] protean: adjustable

EXPEDITIONARY
LEARNING

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Reading Closely: Guiding Questions Handout

From Odell Education's "Reading Closely for Details: Guiding Questions" handout. Used by permission

READING CLOSELY: GUIDING QUESTIONS

APPROACHING TEXTS	I am aware of my purposes for reading:	I take note of information about the text:
Reading closely begins by considering my specific purposes for reading and important information about a text.	• Why am I reading this text? • In my reading, should I focus on: ⇒ The content and information about the topic? ⇒ The structure and language of the text? ⇒ The author's view?	• Who is the author? • What is the title? • What type of text is it? • Who published the text? • When was the text published?

QUESTIONING TEXTS

Reading closely involves:
1) initially questioning a text to focus my attention on its structure, ideas, language and perspective
then
2) questioning further as I read to sharpen my focus on the specific details in the text

I begin my reading with questions to help me understand the text and
I pose new questions while reading that help me deepen my understanding:

Structure:

• How is the text organized?
• How has the author structured the sentences and paragraphs?
• How do the text's structure and features influence my reading?

Topic, Information and Ideas:

• What information/ideas are presented at the beginning of the text?
• What information/ideas are described in detail?
• What stands out to me as I first examine this text?

• What do I learn about the topic as I read?
• How do the ideas relate to what I already know?
• What is this text mainly about?
• What information or ideas does the text present?

Language:

• What words or phrases stand out to me as I read?
• What words and phrases are powerful or unique?
• What do the author's words cause me to see or feel?

• What words do I need to define to better understand the text?
• What words or phrases are critical for my understanding of the text?
• What words and phrases are repeated?

Perspective:

• Who is the intended audience of the text?
• What is the author saying about the topic or theme?
• What is the author's relationship to the topic or themes?
• How does the author's language show his/her perspective?

ANALYZING DETAILS

Reading closely involves:
1) thinking deeply about the details I have found through my questioning to determine their meaning, importance, and the ways they help develop ideas across a text; 2) analyzing and connecting details leads me to pose further *text-specific* questions that cause me to re-read more deeply.

I analyze the details I find through my questioning:

Patterns across the text:

• What does the repetition of words or phrases in the text suggest?
• How do details, information, or ideas change across the text?

Meaning of Language:

• How do specific words or phrases impact the meaning of the text?

Importance:

• Which details are most important to the overall meaning of the text?
• Which sections are most challenging and require closer reading?

Relationships among details:

• How are details in the text related in a way that develops themes or ideas?
• What does the text leave uncertain or unstated? Why?

"The Shakespeare Shakedown": Lesson 2 Text-Dependent Questions

Name:

Date:

Approaching the Text	Notes
Who is the author?	
What is the title?	
What type of text is it? Who is the audience?	

Read the text silently in your head as you hear it read aloud.

Text-Dependent Questions	Notes
1. What does the word *anonymous* mean?	
2. In James Shapiro's book *Contested Will*, what evidence or reasons does he attribute to those who want to deprive "Shakespeare of authentic authorship of his works"?	

"The Shakespeare Shakedown": Lesson 2 Text-Dependent Questions

Text-Dependent Questions	Notes
3. Look at Paragraph B. What credentials does the Earl of Oxford have for being the "real Shakespeare"? What does the term "patron of dramatists" mean? What does the term "courtier-poet of middling talent" mean?	
4. Look at Paragraph C. What is the first supporting claim or reason Schama gives to support the central claim about the authenticity of Shakespeare's authorship?	
5. Look at Paragraph D. What is the second supporting claim or reason Schama gives to support the authenticity of Shakespeare's authorship?	
6. Look at Paragraph E. What is the last supporting detail or reason Schama gives to support the authenticity of Shakespeare's authorship?	
7. Look at Paragraph F. According to Schama, why do some question the authenticity of Shakespeare's authorship?	

"The Shakespeare Shakedown": Lesson 2 Close Reading Guide
(For Teacher Reference)

Approaching the Text	Teacher Guide
Who is the author?	Prompt students to find the name of the author, Simon Schama.
What is the title?	Invite students to point to the title and then write it on their note-catcher.
What type of text is it? Who is the audience?	Ask students to think about what type of text this is. If they are struggling, help them narrow it down by asking: * "Is it a letter? A novel? A speech? An article?" Once students know it is an article, ask them to identify where the article was published. Be sure they note that the article was published in *Newsweek* magazine. Explain that this is a magazine geared toward adult readers looking to keep up on current events and popular culture, including sports, entertainment, and literature.
Read for Gist	Teacher Guide
	Read the article aloud while students follow along. Ask students to turn to a partner and talk about the gist of the article.

The Shakespeare Shakedown": Lesson 2 Close Reading Guide
(For Teacher Reference)

Approaching the Text	Teacher Guide
Text-Dependent Questions	Teacher Guide
1. What does the word *anonymous* mean?	Reread the first line above Paragraph A and explain that the term *bard* refers to someone who recites poetry, and Shakespeare is often given the honor of being called "the Bard" with a capital B. Invite students to read the question with you. Direct their attention to the line above Paragraph 1 so they can see the word *anonymous* in context. Ask pairs to discuss what they think the word means. Invite pairs to record their ideas on their text-dependent questions handout. Cold call a pair to share their answer with the whole group. Clarify what the word means if necessary. Ask students to revise their notes where they are incorrect. *Answer: The word* anonymous *means something that is not named.*

The Shakespeare Shakedown": Lesson 2 Close Reading Guide
(For Teacher Reference)

Approaching the Text	Teacher Guide
Text-Dependent Questions	Teacher Guide
2. In James Shapiro's book *Contested Will*, what evidence or reasons does he attribute to those who want to deprive "Shakespeare of authentic authorship of his works"?	1. Invite students to read the question with you. 2. Ask pairs to discuss what they think the answer is. 3. Invite pairs to record their ideas on their text-dependent questions handout. 4. Cold call a pair to share their answer with the whole group. Clarify the answer, if necessary. 5. Ask students to revise their notes where they are incorrect. *Answer: Skeptics cite that there are no existing original manuscripts from Shakespeare's time and that Shakespeare lacked the family, education, and connections to write such "intellectual" pieces.* Be sure students understand that Schama specifically references the importance of family, education, and connections. These three points will directly relate to Schama's argument.

The Shakespeare Shakedown": Lesson 2 Close Reading Guide
(For Teacher Reference)

Approaching the Text	Teacher Guide
3. Look at Paragraph B. What credentials does the Earl of Oxford have for being the "real Shakespeare"? What does the term "patron of dramatists" mean? What does the term "courtier-poet of middling talent" mean?	• Repeat the numbered steps from the previous question. – The Earl of Oxford was "a patron of dramatists," "a courtier-poet of middling talent," and "an adventurer," having been "banished from the courts and captured by pirates." – "Patron of dramatists": The Earl of Oxford provided financial support to playwrights. – "Courtier-poet of middling talent": Ask students: *"Do you recognize a word within the word courtier?" Ideally, students will notice the word court and explain that the Earl of Oxford may have been invited to the royal court as a poet of average or moderate talent. If students are struggling, point them to the bottom of the page, where several of the words are defined for them. Share with students that this is complex, mature language. They are studying this slowly and carefully to help them better understand the author's argument.
4. Look at Paragraph C. What is the first supporting claim or reason Schama gives to support the central claim about the authenticity of Shakespeare's authorship?	• Repeat the numbered steps from the second question. – *Schama addresses the issue of Shakespeare's family. Though his father, John Shakespeare, could not read or write, William Shakespeare could certainly read and write. According to Schama, the proof of this is that there are at least six signatures written by Shakespeare.*

The Shakespeare Shakedown": Lesson 2 Close Reading Guide
(For Teacher Reference)

Approaching the Text	Teacher Guide
5. Look at Paragraph D. What is the second supporting claim or reason Schama gives to support the authenticity of Shakespeare's authorship?	• Repeat the numbered steps from the second question. – *Schama addresses the next issue, Shakespeare's education, by arguing that the rudimentary or basic education of a village school was actually quite intense. Shakespeare would have read Roman and Greek philosophers and authors in Latin.*
6. Look at Paragraph E. What is the last supporting claim or reason Schama gives to support the authenticity of Shakespeare's authorship?	• Repeat the numbered steps from the second question. – Schama addresses the third issue, Shakespeare's connections, by arguing that he would have known about how royalty functions, since he performed before them almost 100 times.
7. Look at Paragraph F. According to Schama, why do some question the authenticity of Shakespeare's authorship?	• Repeat the numbered steps from the second question. – *Schama believes that the reason some might argue that Shakespeare was a fraud is because they lack the imagination to believe that someone could have written such pieces that reach both the common person and the royal court.*

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Name:

Date:

What are the three pieces of evidence Simon Schama gives to support his central claim in the article "The Shakespeare Shakedown"? Use specific evidence from the text to write a paragraph that answers this prompt.

- Answer the prompt completely.

- Provide relevant and complete evidence.

- Your paragraph should include:

  – A focus statement explaining the author's central claim

  – At least three pieces of evidence from the text

  – For each piece of evidence, an analysis or explanation: What does this evidence mean?

  – A concluding sentence

Grade 8: Module 2B: Unit 1: Lesson 3
Analyzing the Author's Perspective: "The Shakespeare Shakedown"

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
I can determine an author's point of view or purpose in informational text. (RI.8.6) I can analyze how the author acknowledges and responds to conflicting evidence or viewpoints. (RI.8.6)

Supporting Learning Targets	Ongoing Assessment
• I can analyze Simon Schama's perspective in "The Shakespeare Shakedown." • I can analyze how Simon Schama acknowledges and responds to conflicting viewpoints.	• QuickWrite 1 (from homework) • Highlighting in student copies of "The Shakespeare Shakedown" • "The Shakespeare Shakedown": Lesson 3 text-dependent questions

Agenda	Teaching Notes

Opening
 	
  A. Introducing Discussion Appointments (8 minutes)
 	
  B. Reviewing Learning Targets (3 minutes)
 	
Work Time
 	
  A. Chalk Talk: Questioning Texts, Perspective (15 minutes)
 	
  B. Close Reading: Analyzing Conflicting Viewpoints (15 minutes)
 	
Closing and Assessment
 	
  A. Revisiting Learning Targets and Reflecting on Close Reading (4 minutes)
 	
Homework
 	
  A. Take your copy of "The Shakespeare Shakedown" home with you and complete the vocabulary task.
	• In this lesson, students set up "Discussion Appointments" with five peers; these appointments will be used for peer conversation throughout the module. This new routine builds on students' work in their "numbered heads" group in Module 1, gradually encouraging them to work with more and more of their classmates. These discussion structures support students' mastery of SL.8.1.
	
	• In advance: Prepare chart paper for the Chalk Talk. Write one of these questions on each paper and post around the classroom:
	
	  – "What does Simon Schama think and say about who wrote the works attributed to Shakespeare?"
	
	  – "Who is the intended audience of the speech?"
	
	If you have a big class, consider posting two of each question around the classroom so students can easily see them.
	
	• Review: Chalk Talk protocol (see Appendix).

Lesson Vocabulary	Materials
perspective, conflicting viewpoints; counterclaims	• Instructions for Discussion Appointments (for teacher reference) • Discussion Appointments handout (one per student) • Timer • "The Shakespeare Shakedown": Lesson 3 Close Reading Guide (for teacher reference) • "The Shakespeare Shakedown" (from Lesson 2; one per student) • "The Shakespeare Shakedown": Lesson 3 Text-Dependent Questions (one per student) • Chart paper for Chalk Talk with questions prepared (two, four, or six pieces of chart paper, depending on the size of your class) • Markers (one per student) • Reading Closely: Guiding Questions handout (from Lesson 2; one per student) • Lesson 3 Homework: Vocabulary in "The Shakespeare Shakedown" (one per student)

Opening	Meeting Students' Needs
A. Introducing Discussion Appointments (8 minutes)	• Discussion Appointments are a way for students to work with different classmates, leading to mixed-ability groupings. Mixed-ability groupings of students for regular discussion and close reading exercises provide a collaborative and supportive structure for reading complex texts.
• In advance, review the **Instructions for Discussion Appointments**. Tell students you are going to explain the new protocol for meeting with peers during Module 2. Distribute the **Discussion Appointments handout**. Tell students that this is a way for them to have partner discussions with several of their classmates. Being able to talk to a lot of classmates will give them more ideas for discussing and writing about the texts during this module. Reinforce that discussion is one strong way to deepen their understanding of a text.	
• Give the following directions for making Discussion Appointments:	
1. You will sign up for five appointments with five different partners.	
2. For each location on the map, you may have only one appointment.	
3. If someone asks you for an appointment and that location is available, you need to accept the appointment.	
4. In the blank next to each location, write the name of your appointment partner.	
5. Once you have made all five appointments, return to your seat.	
• Give students 3 minutes to make their Discussion Appointments. Consider setting a **timer** to help them stay focused and do this task quickly. Circulate to support or clarify as needed.	
• About halfway through this sign-up process, check with the class to see who needs appointments in various locations. You can do this by asking, for example:	
* "Raise your hand if you need an appointment in Rochester."	
• As students raise their hands, match them up.	
• Once they have their sheets filled out, ask students to return to their seats. Tell them that they will work with these Discussion Appointment partners regularly.	
• Remind them that if their partner is absent on a given day or they do not have a partner for a particular location, they should report to you at the front of the room and you will tell them with whom to meet.	

Opening (continued)	Meeting Students' Needs

B. Reviewing Learning Targets (3 minutes)
• Read the first learning target aloud:
  * "I can analyze Simon Schama's perspective in 'The Shakespeare Shakedown.'"
• Invite students to talk to their partner about what *perspective* means. After a minute, refocus the class and cold call one pair. Listen for them to say: "Perspective means point of view." Clarify if necessary, ensuring that students understand that *perspective* and *point of view* mean the same thing.
• Read the second learning target aloud:
  * "I can analyze how Simon Schama acknowledges and responds to conflicting viewpoints."
• Ask students to turn to their partner and compare the two learning targets: What do they have in common? Cold call one or two pairs. Listen for: "Both learning targets are about viewpoints." Clarify if necessary.
• Explain that today, the class will reread "The Shakespeare Shakedown" and analyzing the different perspectives in it.	

Work Time	Meeting Students' Needs
A. Chalk Talk: Questioning Texts, Perspective (15 minutes) • Invite students to sit with their Buffalo Discussion Appointment partner. • Cold call students to share what they wrote for the homework QuickWrite. Listen for them to identify that Schama uses evidence about Shakespeare's family history, education, and knowledge of kings and queens to support his argument. • Use the **"The Shakespeare Shakedown": Lesson 3 Close Reading Guide (for teacher reference)** to guide students through a Chalk Talk. They will need their text **"The Shakespeare Shakedown"** plus the **"The Shakespeare Shakedown": Lesson 3 Text-Dependent Questions** handout and their **chart paper** and **markers** before they begin the Chalk Talk.	• Chalk Talk provides a whole-group space for all students to share their thoughts, ask questions, and respond. It supports students who need more time to process information, as well as students who are less likely to participate in whole-group discussions.
B. Close Reading: Analyzing Conflicting Viewpoints (15 minutes) • Continue to use the Lesson 3 Close Reading Guide to guide students through the analysis of perspective in the text.	

Closing and Assessment	Meeting Students' Needs

A. Revisiting Learning Targets and Reflecting on Close Reading (4 minutes)
• Reread the learning targets aloud or ask student volunteers to do so:
   * "I can analyze Simon Schama's perspective in 'The Shakespeare Shakedown.'"
   * "I can analyze how Simon Schama acknowledges and responds to conflicting viewpoints."
• Give students specific positive praise for strong thinking you noticed as they worked with the article (in this lesson, as well as based on your observational data from the previous lesson).
• Invite students to pull out their **Reading Closely: Guiding Questions handout** from Module 1 (or distribute a fresh handout). Remind them that they worked with this resource during Module 1. Invite students to read over it and place a star next to questions they have worked on in this lesson and the previous lesson with Schama's article. Model briefly if needed.
• Watch for students to place stars by these questions:
   – "Who is the author?"
   – "What is the title?"
   – "What type of text is it?"
   – "What words or phrases are critical for my understanding of the text?"
   – "What is the author thinking and saying about the topic or theme?"
   – "Who is the intended audience of the text?"
Remind students that in the case of this text, the author's thinking can also be called the author's *position*.
• Emphasize that this resource is something they can continue using throughout the year as a form of coaching for themselves on the many questions close readers ask themselves as they work with complex text.
• As time permits, probe with students about which of these questions felt particularly helpful as they dug into analyzing Schama's article, and why.
• Distribute the **Lesson 3 Homework: Vocabulary in "The Shakespeare Shakedown"** and preview as needed.
	• Checking in with learning targets helps students self-assess their learning. This research-based strategy supports struggling learners most.

Homework	Meeting Students' Needs
• Take your copy of "The Shakespeare Shakedown" home with you and complete Lesson 3 Homework: Vocabulary in "The Shakespeare Shakedown."	

Grade 8: Module 2B: Unit 1: Lesson 3
Supporting Materials

Instructions for Discussion Appointments
(for Teacher Reference)

1. Create a Discussion Appointment sheet with two to five appointments on it. Be sure that you use a visual that is related to the important content you are teaching at the time. For example, an elementary teacher could use a calendar or colored geometric shapes. Determine the number of appointments by how long you want to use the same sheet and how experienced your students are in moving and working together

2. Give students the sheet and tell them they will have a set amount of time to sign up with one person per appointment. Tell them to write their appointment's name on their sheets in the correct place.

3. Also ask them to come to you if they cannot find an appointment for one of their slots. If you have an uneven number of students, one student at each appointment will not be able to get a partner. That will be OK, because as you use these appointments over time, some students will be absent, others will have lost their sheets, and some will come into class having missed the sign-up time. When students don't have a partner, if they come to you, you can match them with others who do not have a partner or you can assign them to join another pair and form a committee of three. This process is usually very efficient, and students can begin work with their appointments quickly.

Make one appointment at each location.

In Albany: _____

In Buffalo: _____

In New York City: _____

In Rochester: _____

In Syracuse: _____

"The Shakespeare Shakedown": Lesson 3 Close Reading Guide
(For Teacher Reference)

Time: 35 minutes total

Work Time Part A: Chalk Talk (18 minutes)	Teacher Guide
(Students participate in Chalk Talk)	Explain that students will engage in a Chalk Talk. Set expectations that they should do this silently; the goal of silence is for everyone to have a chance to think and contribute to the "discussion." Let students know that they will have a chance to talk afterward. Point out the chart paper for Chalk Talk and let students know that they will have 10 minutes for this activity. Pass out markers and invite students to get started. As students are writing, circulate. Feel free to guide them by writing questions on the chart paper for them to consider, especially: • "How do you know?" • "Why does it matter?"

The Shakespeare Shakedown": Lesson 3 Close Reading Guide
(For Teacher Reference)

Time: 35 minutes total

1. What is Simon Schama thinking and saying about who wrote the works attributed to Shakespeare?
 	
2. Who is the intended audience of the article?
	Ask students to sit down, still with their Buffalo Discussion Appointment partner.
	
	Distribute "The Shakespeare Shakedown": Lesson 3 Text-Dependent Questions.
	
	Point out that the two questions from the Chalk Talk are also on the handout. Tell students that they will begin the debrief from the Chalk Talk as a class by first discussing each question with their partner and jotting down notes on their handout. Give students 5 minutes for this partner debrief. They will be able to add to their notes during the whole-class discussion.
	
	Lead a debrief with the class. Continue to push students by asking:
	• "How do you know?"
	• "Why does it matter?"
	
	Listen for students to say things like:
	   – "Schama's perspective on the question of whether Shakespeare is the true author of all the works attributed to him is that Shakespeare is the true author."
	   – "Schama believes Shakespeare could have written and did write all of the works attributed to him."
	   – "The intended audience is readers of *Newsweek* magazine and those who may have seen the film *Anonymous*."
	   – "Schama believes that those who deny Shakespeare's authorship lack imagination and are not looking at the facts."
	Be sure students understand that the author's position they are describing is the author's central claim.

The Shakespeare Shakedown": Lesson 3 Close Reading Guide
(For Teacher Reference)

Time: 35 minutes total

Work Time Part B: Text-Dependent Questions (17 minutes)	Teacher Guide
3. Reread the article. Where does Schama acknowledge other viewpoints?	Invite students to read the next question on their text-dependent questions handout. Explain that Schama acknowledges *counterclaims*, or viewpoints that oppose his own. Then have them reread the article with their partner by paired reading and take notes on their thinking as they work on answering the question. As students are working, circulate and check for understanding. Make sure they are referring often to their texts. Refocus the class and cold call pairs to share their answers. Encourage students to revise their notes as others share. *Answer: Schama acknowledges two other viewpoints: "Roland Emmerich's ... new movie ... purports to announce to the world that the words we deluded souls imagine to have been written by one William Shakespeare were actually penned by Edward de Vere, the 17th earl of Oxford." (Paragraph A) Shakespeare lacked the family history, education, and knowledge of kings and queens to have written the works attributed to him. (Paragraph A)*

The Shakespeare Shakedown": Lesson 3 Close Reading Guide
(For Teacher Reference)

Time: 35 minutes total

4. How does Schama respond to these counterclaims or other viewpoints?	1. Invite students to read the next question on their text-dependent questions handout.
	2. Then have them reread the article as they work on answering the question.
	3. As students are working, circulate and check for understanding. Make sure they are referring often to their texts.
	4. Refocus the class and cold call pairs to share their answers. Encourage students to revise their notes as others share.
	Answers:
	• "Roland Emmerich's … new movie … purports to announce to the world that the words we deluded souls imagine to have been written by one William Shakespeare were actually penned by Edward de Vere, the 17th earl of Oxford." (Paragraph A)
	– Schama responds to this by citing other men who naysayers believe could have been the true author to show that there are many theories out there. He also uses critical language to discredit these other men. For example, he calls the Earl of Oxford a "courtier-poet of middling talent."
	• Shakespeare lacked the family history, education, and knowledge of kings and queens to have written the works attributed to him. (Paragraph A)
	– Schama takes on each of these three reasons to deny Shakespeare his authorship and combats each one with reasons they are not true:
	• *Shakespeare may have been from a poor family, but he was not illiterate.*
	• *Shakespeare's country education was actually quite rigorous.*
	• *Shakespeare knew all about kings and queens because he wrote and performed for them close to 100 times.*

The Shakespeare Shakedown": Lesson 3 Close Reading Guide
(For Teacher Reference)

Time: 35 minutes total

5. Why does Schama identify counterclaims?	**Repeat the numbered steps from above.** *Answer: By acknowledging the other viewpoints, Schama strengthens his claim because he uses evidence to show why those who disagree with him are wrong.*
6. What is the author's purpose in this article?	*The author's purpose is to defend the authorship of Shakespeare.*

"The Shakespeare Shakedown": Lesson 3 Text-Dependent Questions

Name:

Date:

Chalk Talk Questions	Notes
1. What is Simon Schama thinking and saying about who wrote the works attributed to Shakespeare?	
2. Who is the intended audience of the speech?	
Additional Text Dependent Questions	
3. Reread the article. Where does Schama acknowledge other viewpoints?	
4. How does Schama respond to these counterclaims or other viewpoints?	
5. Why does Schama identify counterclaims?	
6. What is the author's purpose in this article?	

Lesson 3 Homework: Vocabulary in "The Shakespeare Shakedown"

Name:

Date:

Directions: In the chart below, write the words you circled in "The Shakespeare Shakedown." Do your best to infer the meaning of the word from the context and write it in the right hand column.

Word	Paragraph Letter	Inferred Meaning

EXPEDITIONARY
LEARNING

Grade 8: Module 2B: Unit 1: Lesson 4
Analyzing the Central Claim and Supporting Claims: "The Shakespeare Shakedown"

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
I can analyze the development of a central idea throughout the text (including its relationship to supporting ideas). (RI.8.2) I can objectively summarize informational text. (RI.8.2) I can identify the argument and specific claims in a text. (RI.8.8) I can evaluate the argument and specific claims in a text (assessing whether the reasoning is sound and the evidence is relevant and sufficient to support the claims). (RI.8.8)

Supporting Learning Targets	Ongoing Assessment
• I can identify Simon Schama's argument in "The Shakespeare Shakedown." • I can identify specific supporting claims that Simon Schama makes in "The Shakespeare Shakedown." • I can evaluate evidence that backs a supporting claim in "The Shakespeare Shakedown." • I can objectively summarize "The Shakespeare Shakedown."	• Lesson 3 Homework: Vocabulary in "The Shakespeare Shakedown" (one per student) • Highlighting in student copies of "The Shakespeare Shakedown" • Evaluating Evidence note-catcher

Agenda	Teaching Notes

1. Opening
 	
  A. Engaging the Reader: Vocabulary in "The Shakespeare Shakedown" (10 minutes)
 	
  B. Reviewing Learning Targets (2 minutes)
 	
2. Work Time
 	
  A. Jigsaw, Part 1: Evaluating Evidence-based Supporting Claims (10 minutes)
 	
  B. Jigsaw, Part 2: Sharing Analysis of Evidence-based Supporting Claims (10 minutes)
 	
3. Closing and Assessment
 	
  A. Summarizing "The Shakespeare Shakedown" (13 minutes)
 	
4. Homework
 	
  A. Using the Summary Writing graphic organizer, write a paragraph summarizing the article.
	• In this lesson, students engage in a jigsaw on the evidence-based claims in Schama's article.
	
	• The Summary Writing graphic organizer, included in the supporting materials of this lesson, was first introduced in Module 1, Unit 2, Lesson 5.
	
	• In advance: Prepare index cards for Jigsaw, Part 1. Write one of the three supporting claims on each index card and make sure you have an equal number of index cards with each claim. Create one index card per pair of students. (For instance, if you have 24 students in your class, you need four index cards of each supporting claim, for a total of 12 index cards.) Supporting claims are listed as A, B, and C to make regrouping for the Jigsaw easier.
	
	  – Supporting Claim A: Shakespeare's family roots do not disprove the authenticity of his authorship.
	
	  – Supporting Claim B: Shakespeare's education prepared him to write the works attributed to him.
	
	  – Supporting Claim C: Shakespeare knew enough about royalty to write plays about them and perform plays for them.
	
	• Review: Quiz-Quiz-Trade and Jigsaw protocols (see Appendix).
	
	• Post: Learning targets.

Lesson Vocabulary	Materials
evaluate	• "The Shakespeare Shakedown" (from Lesson 2; one per student and one to display, with sections marked)
	• Blank strips of paper (one per student)
	• Dictionaries
	• Document camera
	• Index cards with supporting claims from "The Shakespeare Shakedown" (one card per pair; see Teaching Note)
	• Highlighters (one per student)
	• Evaluating Evidence note-catcher (one per student and one to display)
	• Summary Writing graphic organizer (one per student)

Opening	Meeting Students' Needs
A. Engaging the Reader: Vocabulary in "The Shakespeare Shakedown" (10 minutes) • Invite students to take out their **"The Shakespeare Shakedown"** article. While they are doing this, distribute **blank strips of paper** and **dictionaries**. • Ask students to find their Lesson 3 homework. Remind them that they wrote down words in the article that they did not know, and inferred the definition from the context. • Ask them to find a word that they think is important. Have them write it on one side of their strip of paper. • On the other side of their strip of paper, ask students to write what they thought the word meant. Then they should check it with a dictionary and revise the definition if needed.	• Discussion Appointments are a way for students to work with different classmates, leading to mixed-ability groupings. Mixed-ability groupings of students for regular discussion and close reading exercises provide a collaborative and supportive structure for reading complex texts.

Opening (continued)	Meeting Students' Needs

• Let students know that they will be doing a protocol called Quiz-Quiz-Trade. Give directions:
 	
  1. Find a partner and show that person the vocabulary word on your strip of paper.
 	
  2. Your partner will try to infer the meaning of the word.
 	
  3. Then the process repeats for the other partner.
 	
  4. After each person has tried to infer the meaning of the words, turn the strips over to find the correct definitions, then trade papers and find new partners.
 	
• Clarify directions if needed and invite students to begin. As they work, circulate to listen in and gauge how well they understand the words and to continue to coach them on the protocol.
 	
• Once students have partnered up twice, they should return to their seats.	

B. Reviewing Learning Targets (2 minutes)
• Cold call a student to read the learning targets aloud:
 	
  – "I can identify Simon Schama's argument in 'The Shakespeare Shakedown.'"
 	
  – "I can identify specific supporting claims that Simon Schama makes in 'The Shakespeare Shakedown.'"
 	
  – "I can evaluate evidence that backs a supporting claim in 'The Shakespeare Shakedown.'"
 	
  – "I can objectively summarize 'The Shakespeare Shakedown.'"
 	
• Ask students to locate the word *evaluate* and try to figure out what it means in that learning target. Ask them to give you a thumbs-up when they think they know.
 	
• Once students have their thumbs up, cold call one or two to define *evaluate*. Listen for them to say: "It means to judge" or "It means to figure out what evidence is strong."	

Work Time	Meeting Students' Needs

A. Jigsaw, Part 1: Evaluating Evidence-based Supporting Claims (10 minutes)
 	
• Display a copy of "The Shakespeare Shakedown," with paragraphs marked, on a **document camera**.
 	
• Remind students that Schama's article lists several reasons or supporting claims as he defends his central claim: the authenticity of Shakespeare's authorship.
 	
• On the displayed copy, model analyzing Schama's supporting claim that those who deny Shakespeare's authorship lack imagination. Tell students that to prove this, Schama uses evidence to back up the claim.
 	
  – Highlight "The greatness of Shakespeare is precisely that he did not conform to the social type ..." (Paragraph F) and tell students that this explains the idea that it is hard for some to believe that Shakespeare was as brilliant as he was because he doesn't fit a traditional picture of what an accomplished author should look like.
 	
  – Highlight "It is precisely this quicksilver, protean quality that of course stirs the craving in our flat-footed celeb culture to some more fully fleshed-out Author" and tell students that this explains the idea that our culture is "flat-footed" or unimaginative and searches for an Author with a capital A, meaning someone with more of a divine and cultured background.
 	
• Ask students to meet with their Buffalo Discussion Appointment partner. Distribute one **index card** per pair and one **highlighter** per student.
 	
• Invite pairs to reread the text and highlight the evidence they find that backs up the supporting claim on their index card. Be sure students know that later in the lesson, they will be accountable for sharing what they learn with peers who worked on other claims.
 	
• As pairs are working, circulate and check their understanding. Make sure students can explain how the evidence they highlight backs up the supporting claim on their index card. Highlighted evidence should include:
 	
  – Supporting Claim A: Shakespeare's family roots do not disprove the authenticity of his authorship.
 	
    • Evidence: John Shakespeare, William Shakespeare's father, was illiterate, but William was not.
 	
    • Evidence: There are "no fewer than six surviving signatures in Shakespeare's own flowing hand."
 	
  – Supporting Claim B: Shakespeare's education prepared him to write the works attributed to him.
 	
    • Evidence: The school that Shakespeare would have attended was "a cradle of serious classical learning in Elizabethan England."	

Work Time (continued)	Meeting Students' Needs
• Evidence: "By the time he was 13 or so, Shakespeare would have read (in Latin) works by Terence, Plautus, Virgil, Erasmus, Cicero, and probably Plutarch and Livy too." — Supporting Claim C: Shakespeare knew enough about royalty to write plays about them and perform plays for them. • Evidence: Shakespeare wrote and performed "nearly a hundred performances before Elizabeth and James." • Evidence: "His plays were published in quarto from 1598 with his name on the page."	
B. Jigsaw, Part 2: Sharing Analysis of Evidence-based Supporting Claims (10 minutes) • After about 10 minutes, refocus the class. Let students know that in a moment, they will transition to work with classmates who focused on different supporting claims and discuss three claims that Schama makes to support his main claim in the article. • Distribute the **Evaluating Evidence note-catcher** and display a copy using the document camera. • Help students prepare for their sharing. Let them know that in their groups, they will share the supporting claim they focused on. When they are not sharing their supporting claim, their job is to discuss their group mates' ideas and to be sure they understand them before writing anything on their note-catchers. • Form new triads, so that each triad has one student who focused on each supporting claim (A, B, and C). It is fine to have groups of four if needed. • Invite students to begin sharing in their new triads. • As triads are discussing, circulate and listen in for them to identify relevant evidence and justify their evaluation well. • If there's time, cold call triads to share the answers to what they wrote on the note-catcher.	• Struggling students or ELLs may benefit from being in a group of four, so they can participate in the "triad" sharing alongside a partner who focused on the same claim.

Closing and Assessment	Meeting Students' Needs
A. Summarizing "The Shakespeare Shakedown" (13 minutes) • Distribute the **Summary Writing graphic organizer**. Remind students that they used this graphic organizer in Module 1 to summarize "Refugees: Who, Where, Why." Review the steps to complete the graphic organizer and to write a summary. • Let students know that their homework will be to complete the Summary Writing graphic organizer and write a summary of Schama's article. • Invite students to start the graphic organizer with the time left in class. Circulate to clarify directions and support as needed.	• Consider providing struggling writers with additional sentence stems to scaffold their summary writing.
Homework	**Meeting Students' Needs**
• Complete the Summary Writing graphic organizer and write paragraph summarizing Simon Schama's article "The Shakespeare Shakedown."	

EXPEDITIONARY LEARNING

Grade 8: Module 2B: Unit 1: Lesson 4
Supporting Materials

Evaluating Evidence Note-catcher

Name:

Date:

Supporting Claim	What piece of evidence does Schama use to best back up that supporting claim?	Why is that the best evidence?

Summary Writing Graphic Organizer

Name:

Date:
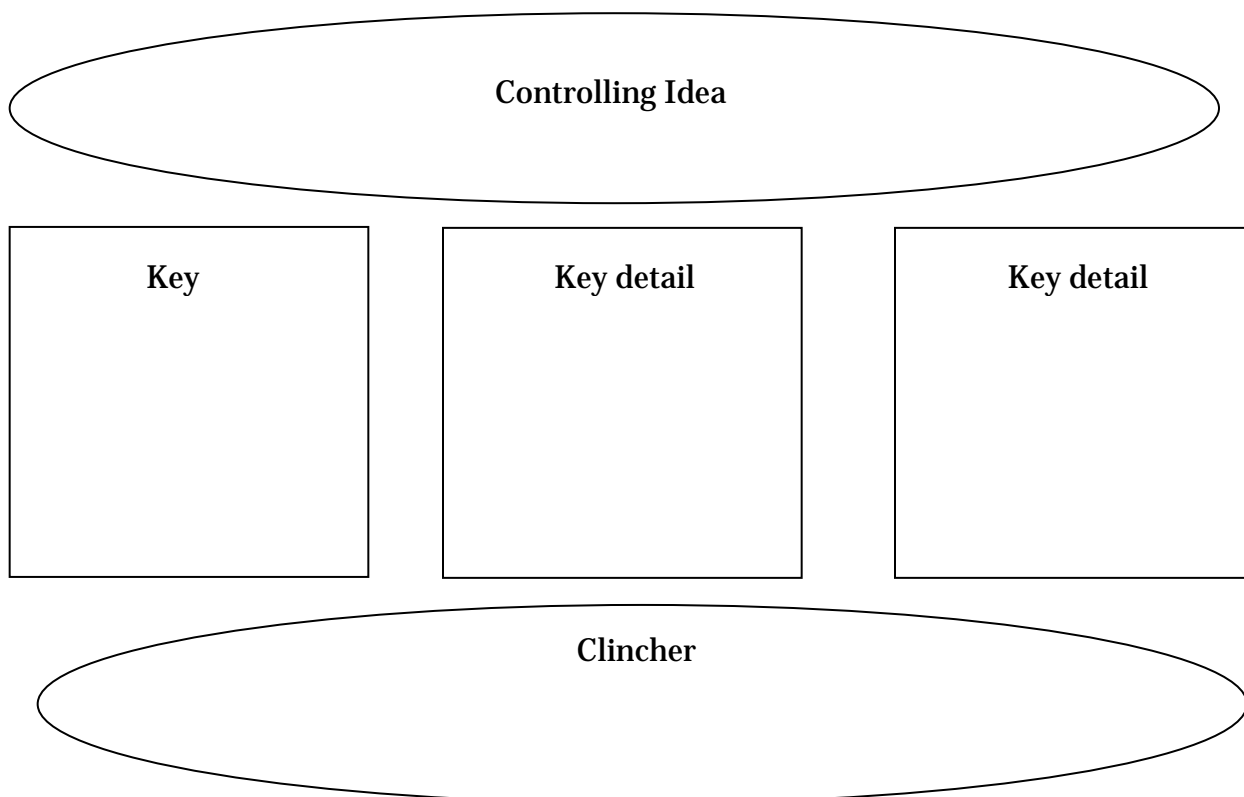
When you are reading actively, one of the most important things you do is figure out the point of the text. This means you are recognizing its controlling idea. In this case, the **controlling idea** is the author's central claim that he uses to build his whole argument.

Once you have done that, you have really done the hardest work.

Still, there is more. You need to figure out which are the **key details** in the text (hint: think about the author's claims).

Finally, write a great closing sentence, a clincher.

Once that is done, you are ready to write up the notes into a **summary paragraph**. At that point, you will have gotten a good, basic understanding of the text you are reading.

Controlling Idea

Key	Key detail	Key detail

Clincher

Grade 8: Module 2B: Unit 1: Lesson 5
Analyzing Text Structure: "The Shakespeare Shakedown"

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
I can analyze the structure of a specific paragraph in a text (including the role of particular sentences in developing and refining a key concept). (RI.8.5) I can identify the argument and specific claims in a text. (RI.8.8)

Supporting Learning Targets	Ongoing Assessment
• I can analyze the structure of a specific paragraph in "The Shakespeare Shakedown," including the role of a particular sentence in developing a supporting claim. • I can analyze the development of the argument in "The Shakespeare Shakedown." • I can identify specific supporting claims that Simon Schama makes in "The Shakespeare Shakedown."	• Summary Writing graphic organizer (from homework) • Students' annotated copies of "The Shakespeare Shakedown" • Fist to Five

Agenda	Teaching Notes
Opening 　A. Engaging the Reader: Sharing Summaries (5 minutes) 　B. Reviewing Learning Targets (2 minutes) Work Time 　A. Guided Practice: Analyzing Paragraph Structure (15 minutes) 　B. Practicing With a Partner: Analyzing Text Structure (18 minutes) Closing and Assessment 　A. Debriefing Learning Targets (5 minutes) Homework 　A. None	• Students continue to work with Simon Schama's article "The Shakespeare Shakedown." • In this lesson, they work together to analyze paragraph structure in the article. This is a complex text and a challenging task. Support students as needed through the guided practice of Work Time A. Students have an opportunity to practice with a partner using an easier paragraph in Work Time B. • Review: Fist to Five in "Checking for Understanding Techniques" (see Appendix). • Post: Learning targets.

Lesson Vocabulary	Materials
evaluate, objectively summarize	• "The Shakespeare Shakedown" (from Lesson 2; one per student and one to display) • "The Shakespeare Shakedown": Analyzing Text Structure note-catcher (one per student and one to display) • Document camera • "The Shakespeare Shakedown": Lesson 5 Close Reading Guide (for teacher reference)

Opening	Meeting Students' Needs
A. Engaging the Reader: Sharing Summaries (5 minutes) • Invite students to sit with their Albany Discussion Appointment partner to share the summary of the article each one wrote for homework.	

B. Reviewing Learning Targets (2 minutes)
• Invite students to follow along while you read the learning targets aloud:
 	
  * "I can analyze the structure of a specific paragraph in 'The Shakespeare Shakedown,' including the role of a particular sentence in developing a supporting claim."
 	
  * "I can analyze the development of the argument in 'The Shakespeare Shakedown.'"
 	
  * "I can identify specific supporting claims that Simon Schama makes in 'The Shakespeare Shakedown.'"
 	
• Remind students that they have been analyzing Simon Schama's article over several lessons. The author's argument consists of the central claim, supporting claims, and reasons that the author uses to express his or her position.
 	
• Today, students will continue to read the article closely, this time focusing on paragraph structure.	

Work Time	Meeting Students' Needs
A. Guided Practice: Analyzing Paragraph Structure (15 minutes) • Ask students to get out their copies of **"The Shakespeare Shakedown."** Let them know that now they will analyze the structure of a paragraph and the purpose of particular sentences in Schama's article. • Distribute **"The Shakespeare Shakedown": Analyzing Text Structure note-catcher** and display it on the **document camera**. • Tell students that the note-catcher will lead them through an analysis of the structure of Paragraph F in "The Shakespeare Shakedown." Ask them to work together on this with their Albany Discussion Appointment partner. • Refer to the **"The Shakespeare Shakedown": Lesson 5 Close Reading Guide (for teacher reference)** for guidance on how to support students in this portion of the lesson. • As pairs are working, circulate to ensure that they understand the analysis of the paragraph structure. • Once students are done, refocus the class. Cold call pairs to share their analyses of paragraph structure. Invite students to refine their note-catchers based on the class discussion.	• Analyzing text structure supports students who struggle with reading and writing, particularly ELLs, because it gives them an explicit way to see how sentences build on one another to make meaning. • Talking as a whole class after a small group activity gives the teacher as well as students a chance to check understanding and correct any misconceptions.
B. Practicing With a Partner: Analyzing Text Structure (18 minutes) • Tell students that now that they have analyzed the structure of a paragraph with your support, they will turn their attention to practicing analyzing another paragraph's structure. This time they will use the second side of the Analyzing Text Structure note-catcher as they take a closer look at Paragraph E. • Refer to side 2 of the Close Reading Guide to support students in this portion of the lesson. • Have students continue to work with their Albany partner. Circulate to ensure that they understand the analysis of the paragraph structure. • Once students are done, refocus the class. Cold call pairs to share their analyses of paragraph structure. Invite students to refine their note-catchers based on the class discussion.	

Closing and Assessment	Meeting Students' Needs

A. Debriefing Learning Targets (5 minutes)
• Read the learning targets one a time for the class. Ask students to rate themselves using the Fist to Five Checking for Understanding technique on how confident they are that they have mastered each learning target:
 	
  * "I can analyze the structure of a specific paragraph in 'The Shakespeare Shakedown,' including the role of a particular sentence in developing a supporting claim."
 	
  * "I can analyze the development of an argument in 'The Shakespeare Shakedown.'"
 	
  * "I can identify specific supporting claims that Simon Schama makes in 'The Shakespeare Shakedown.'"	

Homework	Meeting Students' Needs
• None. *Note: Students will show what they know about analyzing an author's argument, including the author's central claim and supporting claims, as well as summarizing an informational text, in the next lesson, which is the Mid-Unit 1 Assessment.*	

EXPEDITIONARY LEARNING

Grade 8: Module 2B: Unit 1: Lesson 5
Supporting Materials

"The Shakespeare Shakedown": Analyzing Text Structure Note-catcher (Side 1)

Name:

Date:

Questions	Notes
Reread Paragraph F and answer these questions: 1. Read the paragraph aloud with your partner. Try paraphrasing the first sentence. What job is this sentence doing in the paragraph?	
2. How is the second sentence related to this topic sentence? What job is it doing in the paragraph?	

"The Shakespeare Shakedown": Analyzing Text Structure Note-catcher (Side 1)

Questions	Notes
3. In the next three sentences, Schama gives some more details related to the last sentence. What job are these three sentences doing in the paragraph?	
4. With your partner, paraphrase the last sentence. How does this sentence relate to the first sentence of the paragraph? Why do you think the author ends the paragraph this way?	

"The Shakespeare Shakedown": Analyzing Text Structure Note-catcher (Side 2)

Questions	Notes
Reread Paragraph E and answer these questions: 1. Read the paragraph aloud with your partner. Try paraphrasing the first sentence. What job is this sentence doing in the paragraph?	
2. How is the second sentence related to this topic sentence? What job is it doing in the paragraph?	
3. In the next sentence, why might it be important that Shakespeare's plays were published in 1598 and his name was on the publication? What job is this sentence doing in the paragraph?	
4. With your partner, paraphrase the last sentence. How does this sentence relate to the first sentence of the paragraph? Why do you think the author ends the paragraph this way?	

EXPEDITIONARY
LEARNING

"The Shakespeare Shakedown": Lesson 5 Close Reading Guide, Side 1
(for Teacher Reference)

Time: 15 minutes

Questions	Notes
Reread Paragraph F and answer these questions: 1. Read the paragraph aloud with your partner. Try paraphrasing the first sentence. What job is this sentence doing in the paragraph?	**The first sentence in this paragraph, "The real problem is not all this idiotic misunderstanding of history and the world of the theater but a fatal lack of imagination on the subject of the imagination," is Schama's final claim to support his argument that Shakespeare really did write his own works. He is saying that the naysayers are wrong because they lack imagination.** **This first sentence is the topic sentence on which the rest of the paragraph is based.**
2. How is the second sentence related to this topic sentence? What job is it doing in the paragraph?	**The second sentence, "The greatness of Shakespeare is precisely that he did not conform to social type—that he was, in the words of the critic William Hazlitt, 'no one and everyone,'" is related to the topic sentence because it begins to develop the claim by saying Shakespeare had such a masterful imagination that it makes it hard to define him. He did not mold himself to the expectations of society at that time.** **In this paragraph, this sentence offers the first piece of evidence proving the author's fourth claim in his argument.**

"The Shakespeare Shakedown": Lesson 5 Close Reading Guide, Side 1
(for Teacher Reference)

Time: 15 minutes

Questions	Notes
3. In the next three sentences, Schama gives some more details related to the last sentence. What job are these three sentences doing in the paragraph?	**These sentences are important because they give examples of Shakespeare's imagination.** **After learning about Rome in school, his imagination was able to take him back to Rome when he wrote, for example.** **He was able to reach all levels of society and reach beyond his own social status to use his imagination to write in the speech of both the commoners and the royals.** **Explain that quicksilver and protean refer to something that is fluid, easily changed or adjusted. So, Schama is saying that it is Shakespeare's ability to shift and adjust so easily that makes it difficult for our literal and concrete culture to understand.** **The job of these three sentences is to provide examples and details that support the author's claim in this paragraph.**
4. With your partner, paraphrase the last sentence. How does this sentence relate to the first sentence of the paragraph? Why do you think the author ends the paragraph this way?	**Through his writing, Shakespeare made himself like all classes of people combined. He was both a commoner and a king. He was nothing about himself, but molded himself to the characteristics of others.** **This sentence relates to the first sentence, in that it shows Shakespeare's marvelous imagination, which is what the author writes about in the topic sentence.** **The author ends the paragraph (and the article) with a famous quote that is eloquent and expresses the claim Schama is making. It shows that other people have noticed Shakespeare's brilliant imagination, too.**

"The Shakespeare Shakedown": Lesson 5 Close Reading Guide, Side 2
(for Teacher Reference)

Time: 18 minutes

Questions	Notes
Reread Paragraph E and answer these questions: 1. Read the paragraph aloud with your partner. Try paraphrasing the first sentence. What job is this sentence doing in the paragraph?	**The first sentence in this paragraph, "How could Shakespeare have known all about kings and queens and courtiers?" addresses one of the arguments posed by those who believe Shakespeare could not possibly have written all the works attributed to him because he lacked knowledge of how the "upper crust" behaved.** **This first sentence is the topic sentence on which the rest of the paragraph is based.**
2. How is the second sentence related to this topic sentence? What job is it doing in the paragraph?	**The second sentence, "By writing for them and playing before them over and over again—nearly a hundred performances before Elizabeth and James, almost 20 times a year in the latter case," is related to the topic sentence because it answers the question posed in the first sentence.** **In this paragraph, this sentence offers the first piece of evidence proving the author's third claim in his argument.**

"The Shakespeare Shakedown": Lesson 5 Close Reading Guide, Side 2
(for Teacher Reference)

Time: 18 minutes

Questions	Notes
3. In the next sentence, why might it be important that Shakespeare's plays were published in 1598 and his name was on the publication? What job is this sentence doing in the paragraph?	**This is important because it shows that Shakespeare's plays were published during his lifetime and he was given the credit for all of the works.** **The job of this third sentence is to show one more piece of evidence to prove that Shakespeare was the true author and could not have fooled royalty in such a way, especially since he was alive when these works were published.**
4. With your partner, paraphrase the last sentence. How does this sentence relate to the first sentence of the paragraph? Why do you think the author ends the paragraph this way?	**This sentence relates to the first sentence in that it restates the opposing argument that was posed in the first sentence. The author restates and then dismisses the argument for an extra emphasis on how it is bogus, in his opinion.**

Grade 8: Module 2B: Unit 1: Lesson 6
Mid-Unit Assessment: Analyzing an Author's Argument and Text Structure

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
I can objectively summarize informational text. (RI.8.2)   I can determine the central ideas of an informational text. (RI.8.2)   I can analyze the development of a central idea throughout the text (including its relationship to supporting ideas). (RI.8.2)   I can analyze the structure of a specific paragraph in a text (including the role of particular sentences in developing and refining a key concept). (RI.8.5)   I can determine an author's point of view or purpose in informational text. (RI.8.6)   I can analyze how the author acknowledges and responds to conflicting evidence or viewpoints. (RI.8.6)

Supporting Learning Targets	Ongoing Assessment
• I can analyze the development of the argument in "Top Ten Reasons Shakespeare Did Not Write Shakespeare." • I can analyze the structure of a paragraph in "Top Ten Reasons Shakespeare Did Not Write Shakespeare," including the role of particular sentences in developing a supporting claim. • I can objectively summarize "Top Ten Reasons Shakespeare Did Not Write Shakespeare." • I can analyze the author's perspective in "Top Ten Reasons Shakespeare Did Not Write Shakespeare."	• Mid-Unit 1 Assessment

Agenda	Teaching Notes

1. Opening
    A. Reviewing Learning Targets (3 minutes)
 2. Work Time
    A. Mid-Unit 1 Assessment (40 minutes)
 3. Closing and Assessment
    A. Previewing Homework (2 minutes)
 4. Homework
    A. QuickWrite 2
	• The assessment text in the lesson is excerpted from "The Top Ten Reasons Shakespeare Did Not Write Shakespeare." The text has been excerpted due to the long length of the article. The author's argument and essential reasons have remained true to the original version.
	
	 • If students finish the assessment early, consider having other independent activities they can work on.

Lesson Vocabulary	Materials
surmise, incoherence, vulgar, reconciling, speculation	• Mid-Unit 1 Assessment: Analyzing an Author's Argument and Text Structure (one per student) • Mid-Unit 1 Assessment: Analyzing an Author's Argument and Text Structure (answers, for teacher reference) • QuickWrite 2 (one per student)

Opening	Meeting Students' Needs

A. Reviewing Learning Targets (3 minutes)
• Read aloud the learning targets:
  * "I can analyze the development of the argument in 'Top Ten Reasons Shakespeare Did Not Write Shakespeare.'"
  * "I can analyze the structure of a paragraph in 'Top Ten Reasons Shakespeare Did Not Write Shakespeare,' including the role of particular sentences in developing a supporting claim."
  * "I can objectively summarize 'Top Ten Reasons Shakespeare Did Not Write Shakespeare.'"
  * "I can analyze the author's perspective in 'Top Ten Reasons Shakespeare Did Not Write Shakespeare.'"
• Share with students that these learning targets should seem familiar to them since they have been working with similar targets over the past several lessons.
• Today they will have a chance to show what they know on the Mid-Unit 1 Assessment.	

Work Time	Meeting Students' Needs
A. Mid-Unit 1 Assessment (40 minutes) • Arrange the seating to make it conducive to an assessment and allow students to independently think, read, and write. • Remind students that they read and studied an article in which the author expressed an opinion about who wrote the works attributed to Shakespeare. They have analyzed the article for the central idea, text structure, and author perspective. Explain that this assessment will give them an opportunity to apply these skills independently and show what they know. • Distribute the **Mid-Unit 1 Assessment: Analyzing an Author's Argument and Text Structure**. Read the directions aloud. • Tell students that the text they will read has been excerpted because of its long length. The title of the article is "Top Ten Reasons Shakespeare Did Not Write Shakespeare," but students will not read all ten reasons on the assessment. • Address any clarifying questions. • Invite students to begin. Circulate to observe but not support; this is students' opportunity to independently apply the skills they have been learning. • Collect the assessment. • If students finish early, encourage them to reread the article, attending to details.	• For some students, this assessment may require more than the 40 minutes allotted. Consider providing time over multiple days if necessary.

Closing and Assessment	Meeting Students' Needs
A. Previewing Homework (2 minutes) • Distribute the **QuickWrite 2** handout and address any clarifying questions.	

Homework	Meeting Students' Needs
• QuickWrite 2: You have learned a lot about the arguments for both sides of the question regarding the authorship of Shakespeare. Based on what you have read, which argument do you find most credible? Why?	

EXPEDITIONARY LEARNING

Grade 8: Module 2B: Unit 1: Lesson 6
Supporting Materials

Mid-Unit 1 Assessment:
Analyzing an Author's Argument and Text Structure

Name:

Date:

Targets Assessed:

I can objectively summarize informational text. (RI.8.2)

I can determine the central ideas of an informational text. (RI.8.2)

I can analyze the development of a central idea throughout the text (including its relationship to supporting ideas). (RI.8.2)

I can analyze the structure of a specific paragraph in a text (including the role of particular sentences in developing and refining a key concept). (RI.8.5)

I can determine an author's point of view or purpose in informational text. (RI.8.6)

I can analyze how the author acknowledges and responds to conflicting evidence or viewpoints. (RI.8.6)

Directions: Read the article "Top Ten Reasons Shakespeare Did Not Write Shakespeare," then reread the text and write the gist of each part of the text in the column on the right.

	Text	Gist
Part 1	**The Real Shakespeare** There never was an Elizabethan playwright named William Shakespeare. There was an Elizabethan actor, theater manager and businessman by the name of William Shaxper or Shakspere born in Stratford-upon- Avon, England. When academics speak of the historical William Shakespeare they are referring to this person. There is no direct evidence to show that William Shaxper was a writer. There are no original manuscripts of the plays or the poems, no letters and only six shaky signatures, all in dispute. Both his parents, John and Mary, were illiterate signing documents with an 'X.' His wife Anne Hathaway was illiterate. His children seem to have been illiterate, which would make Shaxper the only prominent writer in history whose children are believed to have been illiterate.	

Mid-Unit 1 Assessment:
Analyzing an Author's Argument and Text Structure

	Text	**Gist**
Part 1	William from Stratford never went to college and as far as can be determined never had any schooling. There has been an attempt by Stratfordians to surmise1 that William Shaxper attended a grammar school in Stratford. No records of this exist and Shaxper made no mention of this school in his will, a startling oversight if this grammar school was single-handedly responsible for creating perhaps the most literate, scholarly man of all time. The lack of any letters written by William Shaxper is particularly significant. As a great writer, it is likely he would have written a large number. Voltaire's collected correspondence totals roughly 20,000 pieces. There are no surviving letters in Shaxper's or Shakspere's own hand. 2	

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[1] surmise: suppose something is true without actually having proof
[2] surmise: suppose something is true without actually having proof

Mid-Unit 1 Assessment:
Analyzing an Author's Argument and Text Structure

	Text	Gist
Part 2	**His Vocabulary** The works attributed to Shakespeare contain one of the largest vocabularies of any single English writer. John Milton's *Paradise Lost,* for example has about 8,000 different words. The King James Version of the Bible, inspired by God and translated by 48 of Great Britain's greatest biblical scholars, has 12,852 different words. There are 31,534 different words in Shakespeare's Canon. There is a startling incoherence[3] between the story of a young man, with at best a grammar-school education, wandering into London, getting involved in theatre, and then suddenly, even miraculously, possessing one of the greatest vocabularies of any individual who ever lived.	

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[3] incoherence: inconsistency

Mid-Unit 1 Assessment:
Analyzing an Author's Argument and Text Structure

	Text	Gist
Part 3	**The Famous Doubters** The case against William Shakespeare's authorship is strong enough to have attracted many famous individuals. A partial list of the Shakespeare doubters include: Mark Twain, Walt Whitman, Sigmund Freud, Nathaniel Hawthorne, Malcolm X, and Helen Keller. Mark Twain, in his hilarious 1909 debunking[4] of the Shakespeare myth titled "Is Shakespeare Dead?" points out that no one in England took any notice of the death of the actor William Shaxper.	

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3 debunking: showing that something is wrong

Mid-Unit 1 Assessment:
Analyzing an Author's Argument and Text Structure

	Text	Gist
Part 4	**Not a Single Book** William Shaxper's will is three pages long and handwritten by an attorney. In these three pages there is no indication that he was a writer. The will mentions not a single book, play, poem, or unfinished literary work, or scrap of manuscript of any kind. The absence of books in the will is telling, since to write his works the mythical William Shakespeare would have had to have access to hundreds of books. The plays are full of expertise on a wide variety of subjects including contemporary and classical literature, multiple foreign languages, a detailed knowledge of Italy. Italian language and culture, the law, medicine, military matters, sea navigation, painting, mathematics, astrology, horticulture, music and a variety of aristocratic sports like bowls and falconry	

Mid-Unit 1 Assessment:
Analyzing an Author's Argument and Text Structure

	Text	Gist
Part 5	**Multilingual** The writer of Shakespeare's plays had command of not only English, but Latin, Greek, French, Italian, and Spanish. His French in particular is not of the classroom but reflects the vulgar[5] speech of ordinary people. The thousands of new words Shakespeare added to the English language were created from his multilingual expertise. There is no way of reconciling[6] the immense scholarship shown in Shakespeare's works with William Shaxper, who from birth was surrounded by illiterate people, had little or no education, and is believed never to have traveled outside England.	

[5] vulgar: crude, crass, unrefined
[6] reconciling: resolving, settling

Mid-Unit 1 Assessment:
Analyzing an Author's Argument and Text Structure

	Text	Gist
Part 6	**Genius** "William Shakespeare was a genius." This answer is generally supplied to all questions relating to Shaxper's apparent lack of qualifications for the title of "world's greatest author." Genius however has its limitations. About one third of Shakespeare's plays are either set in Italy or make specific references to events and locations there. Genius may explain the literary skills in Shakespeare's works, but it does not supply knowledge of places never visited or languages never learned.	

Mid-Unit 1 Assessment:
Analyzing an Author's Argument and Text Structure

	Text	Gist
Part 7	**Stratford** As with virtually everything associated with the "historical" Shakespeare, the tourist sites in Stratford are pure speculation[7]. "It is fairly certain" that the house on Henley Street is where Shakespeare was born and brought up, complete with, as the birthplace website proudly states, "recreated replicas." The grammar school in Stratford has lost all records from the period, but "is almost definitely" where Shakespeare received his education. This institution even claims to have his original desk, which is "third from the front on the left-hand side." On and on the fantasy is created with an avalanche of qualifiers like, "most biographers agree," and "we are permitted to think," and "we have no reason not to assume," etc. No one knows for sure who wrote the works attributed to Shakespeare. What can be said with some certainty is that William Shaxper didn't.	

[7] **speculation: theory**

Mid-Unit 1 Assessment:
Analyzing an Author's Argument and Text Structure

1. Which statement from the article best reveals the author's central claim?

  a. There is no evidence to show that William Shaxper was a writer.

  b. Despite evidence that Shaxper could not have been a writer, few colleges or universities ever touch on the authorship question.

  c. Mark Twain … points out that no one in England took any notice of the death of the actor William Shaxper.

  d. There is no way of reconciling the immense scholarship evinced in Shakespeare's works with William Shaxper, who from birth was surrounded by illiterate people, had little or no education, and is believed never to have traveled outside England.

2. Explain why the answer you chose best reveals the central claim.

_____

_____

_____

_____

_____

_____

3. Reread the text. How does each part develop the central claim?

	What is the supporting claim in this part of the text?	**How does this supporting claim develop the central claim?**
Part 1		
Part 3		
Part 4		

Mid-Unit 1 Assessment:
Analyzing an Author's Argument and Text Structure

4. Write a summary of the article. Be sure to use what you know about the central claim and the gist of each part.

5. Reread Part 6. What opposing viewpoint does the author acknowledge? What evidence does he use to support this viewpoint? Be sure to use what you know about the central claim of the text and the gist of each part.

_____

_____

_____

_____

6. What is the author's purpose in this article?

    e. Describe the life of William Shakespeare

    f. Emphasize how little education William Shakespeare had

    g. Debate who actually wrote William Shakespeare's poems and plays

    h. Describe the life of Edward de Vere, the Earl of Oxford

Targets Assessed:

I can objectively summarize informational text. (RI.8.2)

I can determine the central ideas of an informational text. (RI.8.2)

I can analyze the development of a central idea throughout the text (including its relationship to supporting ideas). (RI.8.2)

I can analyze the structure of a specific paragraph in a text (including the role of particular sentences in developing and refining a key concept). (RI.8.5)

I can determine an author's point of view or purpose in informational text. (RI.8.6)

I can analyze how the author acknowledges and responds to conflicting evidence or viewpoints. (RI.8.6)

Directions: Read the article "Top Ten Reasons Why Shakespeare Did Not Write Shakespeare," then reread the text and write the gist of each part of the text in the column on the right.

Mid-Unit 1 Assessment:
Analyzing an Author's Argument and Text Structure
(Answers, for Teacher Reference)

		Text	Gist
Part 1		**The Real Shakespeare** There never was an Elizabethan playwright named William Shakespeare. There was an Elizabethan actor, theater manager and businessman by the name of William Shaxper or Shakspere born in Stratford-upon- Avon, England. When academics speak of the historical William Shakespeare they are referring to this person. There is no direct evidence to show that William Shaxper was a writer. There are no original manuscripts of the plays or the poems, no letters and only six shaky signatures, all in dispute. Both his parents, John and Mary, were illiterate signing documents with an 'X.' His wife Anne Hathaway was illiterate. His children seem to have been illiterate, which would make Shaxper the only prominent writer in history whose children are believed to have been illiterate.	**Though there was an actor named William Shaxper, or Shakespeare, there was not a playwright with this name. William Shaxper lacked the education required to be the real William Shaxper.**

	Text	Gist
Part 1	William from Stratford never went to college and as far as can be determined never had any schooling. There has been an attempt by Stratfordians to surmise8 that William Shaxper attended a grammar school in Stratford. No records of this exist and Shaxper made no mention of this school in his will, a startling oversight if this grammar school was single-handedly responsible for creating perhaps the most literate, scholarly man of all time. <u>The lack of any letters written by William Shaxper is particularly significant. As a great writer, it is likely he would have written a large number. Voltaire's collected correspondence totals roughly 20,000 pieces. There are no surviving letters in Shaxper's or Shakspere's own hand.</u> 9	

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[8] surmise: suppose something is true without actually having proof
[9] surmise: suppose something is true without actually having proof

Mid-Unit 1 Assessment:
Analyzing an Author's Argument and Text Structure
(Answers, for Teacher Reference)

	Text	Gist
Part 2	**His Vocabulary** The works attributed to Shakespeare contain one of the largest vocabularies of any single English writer. John Milton's *Paradise Lost,* for example has about 8,000 different words. The King James Version of the Bible, inspired by God and translated by 48 of Great Britain's greatest biblical scholars, has 12,852 different words. There are 31,534 different words in Shakespeare's Canon. There is a startling incoherence[10] between the story of a young man, with at best a grammar-school education, wandering into London, getting involved in theatre, and then suddenly, even miraculously, possessing one of the greatest vocabularies of any individual who ever lived.	**Shakespeare's writings have an enormous vocabulary. It would be a miracle for someone from Shakespeare's humble education and class to have such a huge vocabulary**

[10] incoherence: inconsistency

Mid-Unit 1 Assessment:
Analyzing an Author's Argument and Text Structure
(Answers, for Teacher Reference)

	Text	Gist
Part 3	**The Famous Doubters** The case against William Shakespeare's authorship is strong enough to have attracted many famous individuals. A partial list of the Shakespeare doubters include: Mark Twain, Walt Whitman, Sigmund Freud, Nathaniel Hawthorne, Malcolm X, and Helen Keller. Mark Twain, in his hilarious 1909 debunking[11] of the Shakespeare myth titled "Is Shakespeare Dead?" points out that no one in England took any notice of the death of the actor William Shaxper.	**There are many famous people who doubt the authorship of Shakespeare. No one seemed to notice when such a famous author as Shakespeare died. This seems odd considering his fame.**

3 debunking: showing that something is wrong

	Text	Gist
Part 4	**Not a Single Book** William Shaxper's will is three pages long and handwritten by an attorney. In these three pages there is no indication that he was a writer. The will mentions not a single book, play, poem, or unfinished literary work, or scrap of manuscript of any kind. The absence of books in the will is telling, since to write his works the mythical William Shakespeare would have had to have access to hundreds of books. The plays are full of expertise on a wide variety of subjects including contemporary and classical literature, multiple foreign languages, a detailed knowledge of Italy. Italian language and culture, the law, medicine, military matters, sea navigation, painting, mathematics, astrology, horticulture, music and a variety of aristocratic sports like bowls and falconry	**There is no record of Shakespeare owning a single book. This doesn't make sense, because he would have needed lots of books to refer to when he wrote about a variety of topics.**

Mid-Unit 1 Assessment:
Analyzing an Author's Argument and Text Structure
(Answers, for Teacher Reference)

	Text	Gist
Part 5	**Multilingual** The writer of Shakespeare's plays had command of not only English, but Latin, Greek, French, Italian, and Spanish. His French in particular is not of the classroom but reflects the vulgar[12] speech of ordinary people. The thousands of new words Shakespeare added to the English language were created from his multilingual expertise. There is no way of reconciling[13] the immense scholarship shown in Shakespeare's works with William Shaxper, who from birth was surrounded by illiterate people, had little or no education, and is believed never to have traveled outside England.	**Shakespeare used other languages in his writing. Since he was surrounded by simple, country people who couldn't read or write, it seems strange that he would have known so many languages.**

---

[12] vulgar: crude, crass, unrefined
[13] reconciling: resolving, settling

Mid-Unit 1 Assessment:
Analyzing an Author's Argument and Text Structure
(Answers, for Teacher Reference)

	Text	Gist
Part 6	**Genius** "William Shakespeare was a genius." This answer is generally supplied to all questions relating to Shaxper's apparent lack of qualifications for the title of "world's greatest author." Genius however has its limitations. About one third of Shakespeare's plays are either set in Italy or make specific references to events and locations there. Genius may explain the literary skills in Shakespeare's works, but it does not supply knowledge of places never visited or languages never learned.	**Some people say the reason Shakespeare could have written the works attributed to him is because he was a genius. Genius doesn't explain how he could have learned so many languages or written about places he never visited.**

	Text	Gist
Part 7	**Stratford** As with virtually everything associated with the "historical" Shakespeare, the tourist sites in Stratford are pure speculation[14]. "It is fairly certain" that the house on Henley Street is where Shakespeare was born and brought up, complete with, as the birthplace website proudly states, "recreated replicas." The grammar school in Stratford has lost all records from the period, but "is almost definitely" where Shakespeare received his education. This institution even claims to have his original desk, which is "third from the front on the left-hand side." On and on the fantasy is created with an avalanche of qualifiers like, "most biographers agree," and "we are permitted to think," and "we have no reason not to assume," etc. No one knows for sure who wrote the works attributed to Shakespeare. What can be said with some certainty is that William Shaxper didn't.	**Shakespeare's birthplace is filled with signs and items on display that are best guesses about his life.**

[14] speculation: theory

1. Which statement from the article best reveals the author's central claim?

    a. **There is no evidence to show that William Shaxper was a writer.**

    b. Despite evidence that Shaxper could not have been a writer, few colleges or universities ever touch on the authorship question.

    c. Mark Twain … points out that no one in England took any notice of the death of the actor William Shaxper.

    d. There is no way of reconciling the immense scholarship evinced in Shakespeare's works with William Shaxper, who from birth was surrounded by illiterate people, had little or no education, and is believed never to have traveled outside England.

2. Explain why the answer you chose best reveals the central claim.

This central claim of this article is to discredit or dispute that William Shakespeare was truly the author of all the works he is credited to have written. The statement "There is no evidence to show that William Shaxper was a writer" states that there is no proof that William Shaxper wrote anything at all, which is what the author is seeking to prove.

EXPEDITIONARY
LEARNING

3. Reread the text. How does each part develop the central claim?

	What is the supporting claim in this part of the text?	**How does this supporting claim develop the central claim?**
Part 1	**The supporting claim in this part reveals the lack of education Shakespeare or Shaxper had.**	**This supporting claim develops the central claim by showing that Shakespeare could not have been the true author because he did not have the education he would have needed to write the works attributed to him.**
Part 3	**There are lots of famous people who doubt Shakespeare wrote Shakespeare.**	**This further develops the central claim by showing that if Shakespeare really was a famous playwright, his death would have been broadcast all over London and Stratford.**
Part 4	**There is no record of Shakespeare ever owning a single book.**	**This develops the central claim, since it is impossible to believe that a famous author would not have owned a single book, especially when the things Shakespeare wrote about would have required reference books.**

4. Write a summary of the article. Be sure to use what you know about the central claim and the gist of each part.

William Shakespeare could not have written all the works he is credited with writing. Although there was an actor named William Shaxper, or Shakespeare, there was not a playwright named this. First, William Shaxper lacked the education required to be the real William Shaxper. Another reason is that Shakespeare's writings have an enormous vocabulary. It would be a miracle for someone with Shakespeare's humble education and background to have such a huge vocabulary. Also, there are many famous people who doubt the authorship of Shakespeare. Besides that, no one seemed to notice when such a famous author as Shakespeare died. This seems odd considering his fame. There is also no record of Shakespeare owning a single book. This doesn't make sense, because he would have needed lots of books to refer to when he wrote about a variety of topics. Shakespeare used other languages in his writing. Since he was surrounded by simple, country people who couldn't read or write, it seems strange that he would have known so many languages. Some people say the reason Shakespeare could have written the works attributed to him is because he was a genius, but genius doesn't explain how he could have learned so many languages or written about places he never visited. There are many other people who could very well have been Shakespeare. Finally, Shakespeare's birthplace is filled with signs and items on display that are best guesses about his life. All of these reasons show that Shakespeare could not have been the author of all the works we have traditionally attributed to him.

5. Reread Part 6. What opposing viewpoint does the author acknowledge? What evidence does he use to support this viewpoint? Be sure to use what you know about the central claim of the text and the gist of each part.

In Part 6, the author acknowledges the argument of the genius of Shakespeare that those who believe in his authorship often state. To refute this argument, the author states that genius doesn't provide a good enough explanation of how Shakespeare could have written about places he never visited or written using languages he never studied.

6. What is the author's purpose in this article?

     a. Describe the life of William Shakespeare

     b. Emphasize how little education William Shakespeare had

     c. **Debate who actually wrote William Shakespeare's poems and plays**

     d. Describe the life of Edward de Vere, the Earl of Oxford

Name:

Date:

You have learned a lot about the arguments for both sides of the question regarding the authorship of Shakespeare. Based on what you have read, which argument do you find most credible? Why?

Use specific evidence from the text to write a paragraph that answers this prompt.

- Answer the prompt completely.
- Provide relevant and complete evidence.
- Your paragraph should include:
  – A focus statement stating which argument you believe is the most credible
  – At least three pieces of evidence from the text
  – For each piece of evidence, an analysis or explanation: What does this evidence mean?
  – A concluding sentence

Grade 8: Module 2B: Unit 1: Lesson 7
Launching *A Midsummer Night's Dream*:
The Universal Appeal of Shakespeare, Part 2

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
I can cite text-based evidence that provides the strongest support for an analysis of literary text. (RI.8.1) I can determine the central ideas of an informational text. (RI.8.2)

Supporting Learning Targets	Ongoing Assessment
• I can determine the central idea of the article "Shakespeare's Universal Appeal Examined." • I can use evidence from the article to analyze the central idea of Shakespeare's universal appeal.	• QuickWrite 2 (from homework) • Chalkboard Splash • Frayer Model: Control

Agenda	Teaching Notes

1. Opening
 	
   A. Engaging the Reader: Gallery Walk (5 minutes)
 	
   B. Reviewing Learning Targets (1 minute)
 	
2. Work Time
 	
   A. Read-aloud: "Shakespeare's Universal Appeal Examined" (5 minutes)
 	
   B. Close Reading: The Source of Shakespeare's Appeal (22 minutes)
 	
   C. Introducing the Theme of Control: Frayer Model (10 minutes)
 	
3. Closing and Assessment
 	
   A. Previewing Homework (2 minutes)
 	
4. Homework
 	
   A. QuickWrite 3
	• This lesson is Part 2 of the study of the universal appeal of Shakespeare begun in Lesson 1. Students have studied the authorship question in the past several lessons, which was intended to provoke curiosity. This lesson focuses students on Shakespeare's work itself.
	
	• Students briefly revisit the Gallery Walk images displayed in Lesson 1 as they begin to think about the timeless appeal of Shakespeare.
	
	• Part of what gives Shakespeare's plays such universal and timeless appeal is that there are many themes in any given play. In _A Midsummer Night's Dream,_ themes include love and marriage, dreams, imagination, appearance versus reality, and more. In this lesson, students identify some timeless, universal themes that might appeal to all ages, ethnicities, and walks of life. Continue to emphasize that Shakespeare's plays are rich in their language, plots, and themes and are worth revisiting many times throughout one's academic career.
	
	• This module presents a fresh look at the play, focusing students on the theme of control, which not only is central to the play but also highly relevant to eighth-grade students in the process of determining to what extent they are able to influence themselves or others. Questions that students consider include:
	
	   – "Which characters try to control others? Why?"
	
	   – "How do they carry out this control?"
	
	   – "Does it work? What's the outcome?"
	
	• Students first engage with this theme of control through the use of a Frayer model.
	
	• Review: Chalkboard Splash protocol (see Appendix).
	
	• Post: Gallery Walk images (from Lesson 1); learning targets.

Lesson Vocabulary	Materials
universal appeal, control	• Gallery Walk images (from Lesson 1) • "Shakespeare's Universal Appeal Examined" (one per student and one for teacher reference) • Dictionaries (one per pair of students) • Sentence strips (one per pair) • Frayer Model: Control (one per student and one to display) • Document camera • Frayer Model: Control (answers, for teacher reference) • Guiding Questions (one to display) • QuickWrite 3 (one per student)

Opening	Meeting Students' Needs
A. Engaging the Reader: Gallery Walk (5 minutes) • In advance, post the **Gallery Walk images** (from Lesson 1). • Have students sit with their Syracuse Discussion Appointment partner. • Draw students' attention to the Gallery Walk images and remind them that they viewed these images in Lesson 1. Ask: * "Think back to when you first viewed these images. What conclusions did you draw from them? What inferences did you make?" • Invite students to turn and talk. Cold call pairs to share their thinking. Listen for them to mention that Shakespeare's plays have a universal appeal, that they are interesting and meaningful to people of all ages, ethnicities, and walks of life. • Share with students that in today's lesson, they are going to think about why Shakespeare's works have this universal appeal.	
B. Reviewing Learning Targets (1 Minute) • Cold call a student to read aloud the two learning targets: * "I can determine the central idea of the article 'Shakespeare's Universal Appeal Examined.'" * "I can use evidence from the article to analyze the central idea of Shakespeare's universal appeal." • Share with students that these targets are similar to ones they have worked with before.	

Work Time	Meeting Students' Needs
A. Read-aloud: "Shakespeare's Universal Appeal Examined" (5 minutes) • Distribute **"Shakespeare's Universal Appeal Examined."** Invite students to read along in their heads as you read the text aloud. • After reading, invite students to turn and talk: * "What is the gist of the article?" • Cold call pairs to share and listen for them to understand the gist is that Shakespeare's works have a universal appeal. At this point, this depth of understanding is fine. Further questions will bring students to a deeper understanding.	
B. Close Reading: The Source of Shakespeare's Appeal (22 minutes) • Draw students' attention to Paragraph C. Share with students that the author asks an important question: "What is the source of Shakespeare's universal appeal?" • Divide Paragraphs D through G among the student pairs. It's fine that the paragraphs will be studied by more than one pair. • Share with students that in these paragraphs, the author answers the question about the source of Shakespeare's appeal. Explain that each pair will focus on the assigned paragraph to come to a better understanding of the answer to this question. • Have each pair reread the assigned paragraph aloud to each other and write the gist of the paragraph in the left margin. • Next, have students reread the paragraph silently and independently and circle any words they don't know. Invite them to share these words with each other. • Ask pairs to identify the unknown words they think are important and try to figure these words out from the context. Invite them to use a **dictionary** to help with the definitions if needed. • Distribute one **sentence strip** to each pair. Ask: * "Based on your paragraph, what is the source of Shakespeare's universal appeal?" • Have each pair Think-Pair-Share and write the answer on the sentence strip. Invite pairs to post their strip on the board in a Chalkboard Splash. • Have the entire class read over the various responses to the question. Ask students what they notice and what they wonder as they read these responses.	

Work Time (continued)	Meeting Students' Needs
• Explain that the source of Shakespeare's universal appeal is that the themes or topics he wrote about are interesting and relevant to young and old, rich and poor, educated and uneducated, powerful and powerless, bullies and victims, etc. • Ask: 　* "Based on what you read and what you know about peoples' interests, what are some themes or topic that might be interesting or relevant to a variety of people?" • Invite students to turn and talk. Cold call pairs to share their thinking. Ideally, they will share themes and topics like love, war, relationships, romance, religion, etc. • Tell students that they are going to read one of Shakespeare's plays, *A Midsummer Night's Dream*. This play is a comedy, which means that it has a satisfying, happy ending. Explain that there are many themes *in A Midsummer Night's Dream.* Sometimes when people read the play, they focus on a particular theme: love and marriage, dreams and reality, appearance and illusions. This time when they read the play, students are going to focus on the theme of control • Display the **Guiding Questions** and share them out loud with students: 　* "Why do Shakespeare's works hold a universal appeal?" 　* "What motivates people to try to control each other's actions?" 　* "Is it possible to control another person's actions in the long run?"	

Work Time (continued)	Meeting Students' Needs

C. Introducing the Theme of Control: Frayer Model (10 minutes)
 	
• Distribute the **Frayer Model: Control** handout and display it using the **document camera**. Orient students to each of the four boxes and explain that they will begin to develop a deeper understanding of what it means to control another person's actions or thinking over the course of the module, and they will use this Frayer model organizer to help them.
 	
• Refer to **Frayer Model: Control (answers, for teacher reference)** as you guide the class in filling in the organizer.
 	
• Draw students' attention to the Examples box in the lower left-hand corner of the chart. Invite them to reflect on what control can look like.
 	
• Provide a couple of examples for students, such as:
 	
  * "Control can look like someone trying to convince, persuade, manipulate, deceive, etc."
 	
• Next, draw students' attention to the Definition box in the upper left-hand corner and invite them to turn and talk about what it means to control. Cold call several pairs to share out a definition and write something in the box like: "Control means to influence, convince, or manipulate someone into doing something you want or into thinking or believing what you want."
 	
• Next, draw students' attention to the Characteristics/Explanation box in the upper right-hand corner of the handout. Ask them to turn and talk:
 	
  * "What *characteristics* or qualities do people have who are controlling?"
 	
• Cold call several pairs to share. Listen for characteristics such as: "persuasive," "strong-willed," "believe they are right or know best," "convinced," "have strong beliefs," "action-oriented," "self-centered."
 	
• Finally, draw students' attention to the Non-Examples box in the lower right-hand corner. Ask:
 	
  * "What might a person do that's a non-example of controlling?"
 	
• Encourage students to think about the definition and the characteristics listed on the handout and remind them that they are thinking about the opposite of these, but not just the opposite. For example, someone need not be a push-over but could be respectful of someone else to be a non-example.
 	
• Cold call pairs and record the non-examples. Listen for non-examples like: "respectful," "kind," "eager to please," "makes compromises," etc.
 	
• Explain that students will be learning more about people trying to control another's actions or thinking in the coming lessons as they begin to read *A Midsummer Night's Dream* by William Shakespeare.	

Closing and Assessment	Meeting Students' Needs
A. Previewing Homework (2 minutes) • Distribute the **QuickWrite 3** and preview as needed.	

Homework	Meeting Students' Needs
• QuickWrite 3: Based on your knowledge of the universal appeal of Shakespeare, what might make the theme of control appealing or interesting to people of different ages, genders, ethnicities, etc.?	

EXPEDITIONARY LEARNING

Grade 8: Module 2B: Unit 1: Lesson 7
Supporting Materials

EXPEDITIONARY LEARNING

Shakespeare's Universal Appeal Examined

Name:

Date:

Tuesday, Apr 24, 2012, 10:30 IST | Agency: Daily Telegraph
Jonathan Bate

Britain's greatest playwright has been embraced by every age and every nation. On the anniversary of the Bard's birth and death, **Jonathan Bate** explains why the world has claimed him for its own.

"After God," said the 19th-century novelist Alexandre Dumas, "Shakespeare has created most." No other body of writing in the history of world literature has been peopled with characters and situations of such variety, such breadth and depth. No other writer has exercised such a universal appeal.

My first date with my future wife was a production of *Richard III* in Romanian. We didn't understand a word of the dialogue, but the atmosphere in the little theatre in Manchester was electric. I have seen a mesmerising *Titus Andronicus* in Japanese and another that came straight from the townships of post-apartheid South Africa. One of the most influential modern books on the plays, entitled *Shakespeare Our Contemporary*, was by a Polish Communist. During the Iran-Iraq war, a general spurred his tanks into battle by quoting from *Henry V.* Half the schoolchildren in the world are at some point exposed to Shakespeare's work.

But what is the source of the universal appeal of this balding middle-class gentleman, born in a little Warwickshire market town in the reign of the first Queen Elizabeth? Why would the world's newest country, South Sudan, choose to put on a production of *Cymbeline*? Or Sunnis and Shias opt to relocate the story of *Romeo and Juliet* in Baghdad? What is it about *Richard III* that appeals to Brazilians, or *Othello* to the Greeks?

When his collected plays were published a few years after his death in the weighty book known as the First Folio, his friend and rival Ben Jonson wrote a prefatory poem claiming that Shakespeare was as great a dramatist as the classicists of ancient Greece and Rome, and that one day "all scenes of Europe" would pay homage to him. This proved prophetic: Shakespeare did indeed exercise a decisive influence on the cultural and political history of Europe in the 18th and 19th centuries, shaping key aspects of the Romantic movement, the Revolutionary consciousness, the rise of nationalism and the nation state, of the novel, the idea of romantic love, the notion of the existential self, and much more. In the 20th century, thanks to translation and film, that influence spread around the world.

Shakespeare's Universal Appeal Examined

Jonson's poem described Shakespeare in two contradictory ways, and in that contradiction is to be found the key to his universality. He was, says Jonson, the "Soul of the Age," yet he was also "not of an age, but for all time." Shakespeare recognised that human affairs always embody a combination of permanent truths and historical contingencies (in his own terms, "nature" and "custom"). He was "not of an age" because he worked with archetypal characters, core plots and perennial conflicts, dramatising the competing demands of the living and the dead, the old and the young, men and women, self and society, integrity and role-play, insiders and outsiders. He grasped the structural conflicts shared by all societies: religious against secular, country against city, birth against education, strong leadership against the people's voice, the code of masculine honour against the energies of erotic desire.

Yet he also addressed the conflicts of his own historical moment: the transition from Catholicism to Protestantism and feudalism to modernity, the origins of global consciousness, the conflict between new ideas and old superstitions, the formation of national identity, the growth of trade and immigration, the encounter with a "brave new world" overseas, the politics of war, new attitudes to blacks and Muslims, new voices for women and children.

Shakespeare endures because with each new turn of history, a new dimension of his work opens up before us. When King George III went mad, *King Lear* was kept off the stage—it was just too close to the truth. During the Cold War, *Lear* again became Shakespeare's hottest play, its combination of starkness and absurdity answering to the mood of the age, leading the Polish critic Jan Kott to compare it to Samuel Beckett's *Endgame* and inspiring both the Russian Grigori Kozintsev and the Englishman Peter Brook to make darkly brilliant film versions.

Because Shakespeare was supremely attuned to his own historical moment, but never wholly constrained within it, his works lived on after his death through something similar to the Darwinian principle of adaptation. The key to Darwin's theory of evolution is the survival of the fittest. Species survive according to their capacity to adapt, to evolve according to environmental circumstances. As with natural selection, the quality that makes a really successful, enduring cultural artifact is its capacity to change in response to new circumstances. Shakespeare's plays, because they are so various and so open to interpretation, so lacking in dogma, have achieved this trick more fully than any other work of the human imagination.

Shakespeare's life did not cease with the "necessary end" of his death 398 years ago on April 23, 1616. His plays continue to live, and to give life, four centuries on, all the way across the great theatre of the world.

Frayer Model: Control

Name:

Date:

Definition	Characteristics/Explanation
Examples	**Non-Examples**

Control

Definition	Characteristics/Explanation
Control means to influence, convince, or manipulate someone into doing something you want or into thinking or believing what you want	**persuasive, strong-willed, believe they are right or know best, convinced, have strong beliefs, action-oriented**
Examples	**Non-Examples**
To convince, persuade, manipulate, deceive	**Respectful, kind, eager to please, makes compromises**

- "Why do Shakespeare's works hold a universal appeal?"

- "What motivates people to try to control each other's actions?"

- "Is it possible to control another person's actions in the long run?"

Name:

Date:

Directions: Based on your knowledge of the universal appeal of Shakespeare, what might make the theme of control appealing or interesting to people of different ages, genders, ethnicities, etc.?

Use specific evidence from the text to write a paragraph that answers this prompt.

- Answer the prompt completely

- Provide relevant and complete details

- Your paragraph should include:

   – A focus statement stating your thinking

   – At least three reasons to support your thinking

   – For each piece of evidence, an analysis or explanation: What does this evidence mean?

   – A concluding sentence

EXPEDITIONARY
LEARNING

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
I can analyze how specific dialogue or incidents in a plot propel the action, reveal aspects of a character, or provoke a decision. (RL.8.3)   I can cite text-based evidence that provides the strongest support for an analysis of literary text. (RI.8.1)

Supporting Learning Targets	Ongoing Assessment
• I can name the main characters, settings, and conflicts in *A Midsummer Night's Dream*. • I can get the gist of Shakespeare's writing in a scene from *A Midsummer Night's Dream*. • I can cite evidence from *A Midsummer Night's Dream* to support my ideas.	• QuickWrite 3 (from homework) • Act 1, Scene 2 summary

Agenda	Teaching Notes

Opening
 	
   A. Engaging the Reader: Play Map (10 minutes)
 	
   B. Reviewing Learning Targets (1 minute)
 	
Work Time
 	
   A. Introduction to Drama Circle (33 minutes)
 	
Closing and Assessment
 	
   A. Previewing Homework (1 minute)
 	
Homework
 	
   A. Write the gist of the scene we read in class today.
	• Now that students have built some background knowledge about Shakespeare, they begin reading *A Midsummer Night's Dream* in today's lesson. To start, students examine the detailed Play Map provided in the Folger Shakespeare Library's *Shakespeare Set Free*, which orients them to the main characters, settings, and conflicts of the play in an accessible, engaging graphic format.
	
	• After studying the Play Map, students make initial predictions about the play, such as whether it is a comedy or a tragedy. They will probably have many different ideas about the play. Some of these ideas may accurately capture the spirit of the play, and others will be inaccurate. Encourage all responses that are based on evidence from the Play Map. The point of this discussion is to build excitement and curiosity about the play before students encounter its challenging language and style.
	
	• Once they understand some of the basic components of the story, students begin reading by jumping in to Act 1, Scene 2. The choice to begin with this second scene is intentional: It is a fast-paced, engaging scene featuring Bottom and the other "clowns." Read aloud as a class, this scene quickly introduces students to the language, structure, and humor of the play. They return to Scene 1 in Lesson 9.
	
	• Students do not receive the book in this lesson; rather they read an excerpt of the scene. This is intentional since providing the reading selection in a smaller section and with larger print gives students a chance to focus on getting acclimated to Shakespeare's language by engaging with a short, friendly text on this first day. Students will receive the books in Lesson 9, and will read directly from the book during all future lessons.
	
	• Throughout this module, students will read scenes from *A Midsummer Night's Dream* in a Drama Circle. (For a detailed description of this type of structure, see *Shakespeare Set Free*, pages 27–31). Drama Circle is a whole group activity: the class sits in a large circle and reads the play out loud, with different students playing each part. Drama Circles allow students to experience the play closer to the way it was meant to be experienced: aloud. Hearing the play read aloud—and participating in reading it aloud—helps them understand both the language and the content of the play more clearly.
	
	• The goal of today's lesson is to build students' confidence in reading and understanding Shakespeare's writing; do not worry too much if they are missing rich vocabulary words or layers of meaning. Students will reread this scene in Lesson 10 and will more closely examine Shakespeare's use of language then.
	
	• This lesson draws from Lesson 1 in *Shakespeare Set Free;* see that resource for more ideas for tackling the text with students for the first time.

Agenda	Teaching Notes (continued)
	• Post: Learning targets; directions for the Engaging the Reader: Play Map activity (see Opening A).

Lesson Vocabulary	Materials
comedy, tragedy	• Highlighters (one per student)
	• Play Map from page 43 of *Shakespeare Set Free* (one per student)
	• Act 1, Scene 2 script (one per student)
	• Act 1, Scene 2 Teacher's Guide (for teacher reference)

Opening	Meeting Students' Needs
A. Engaging the Reader: Play Map (10 minutes) • Distribute **highlighters** and the **Play Map** and draw students' attention to these directions, posted on the board: 1. Read over this map of *A Midsummer Night's Dream*. 2. Circle the setting(s) of the play. 3. Highlight the names of the main characters in the play. 4. On the back, make a list of the different conflicts in the play. 5. On the back, write one sentence explaining what you think this play might be about. • Give students 5 minutes to work independently on completing these tasks. • Refocus students whole group. Invite them to turn and talk with a partner about what they wrote down. • After a minute, cold call several pairs to share their ideas about what *A Midsummer Night's Dream* is about, based on the Play Map. Listen for them to say that the play might be about love, another play, or jealousy. Encourage students to support their ideas with evidence from the Play Map. • Ask: * "Based on this map, what are some parts of the play you are curious about?" • Students might say that they are curious about the questions and hints in the Play Map, such as "Who follows them?" and "Guess who she loves?" • Explain that Shakespeare was known for writing both *comedies* and *tragedies*. Write both terms on the board and ask for a volunteer to explain the difference. Listen for: Comedy is a funny play meant to make the audience laugh (and usually, everything turns out okay in the end), and a tragedy is a play based on human suffering (and, although there isn't a happy ending, the characters have usually learned something). Write short definitions on the board beneath each word, then ask: * "Based on this map, do you think this play is a comedy or a tragedy?" • Listen for students to say that *A Midsummer Night's Dream* is a comedy, since the Play Map says the workmen are "very funny." They might also cite other hints in the Play Map, such as the complicated relationship among the four lovers or the existence of "magic potion" in the play.	

Opening (continued)	Meeting Students' Needs
• Explain that, as the Play Map shows, *A Midsummer Night's Dream* can be a complicated play, since it has several intertwined storylines and many characters. • Have students keep the Play Map out so they can refer to it during class today.	

B. Reviewing Learning Targets (1 minute)
• Read the learning targets aloud as students follow along silently:
   * "I can name the main characters, settings, and conflicts in *A Midsummer Night's Dream*."
   * "I can get the gist of Shakespeare's writing in a scene from *A Midsummer Night's Dream*."
   * "I can cite evidence from *A Midsummer Night's Dream* to support my ideas."
Tell students that they will begin reading *A Midsummer Night's Dream* together in class today.	

Work Time	Meeting Students' Needs
A. Introduction to Drama Circle (33 minutes) • Have students rearrange the desks so they are sitting in one large circle. Explain that this is the setup for a Drama Circle, which is how you will read _A Midsummer Night's Dream_ aloud in class. • Ask a student to explain why he or she thinks you have decided to read _A Midsummer Night's Dream_ aloud in class, rather than assigning it for homework. Listen for: "_A Midsummer Night's Dream_ is a play, so having multiple people read the parts aloud will be more like what Shakespeare intended and will help everyone tell the different characters apart." Tell students that another reason they will read this play aloud is that it was written about 400 years ago, and the English language has changed a lot since then. It is easier to understand Shakespeare's language when we hear it read out loud. • Tell students that, instead of starting to read the play at the very beginning, they are going to jump into the second scene of the play, which focuses on the workmen described in the lower right-hand corner of the Play Map. This scene will really give them a sense of this play as a comedy. • Distribute the **Act 1, Scene 2 script** and assign students to read the parts in this scene: Bottom, Quince, Snug, Snout, Starveling, and Flute. Explain that students should try not to worry about pronunciation of unfamiliar words; they should do the best they can. The overall gist of the scene is more important than perfect pronunciation of every word. (You might reassure students that even you do not know exactly how Shakespeare intended for each of the words in this scene to be pronounced.) • Have students read the scene aloud, focusing on reading with strong voices rather than trying to act out the scene. • After this initial reading, have students turn and talk about the gist of the scene. • Cold call several pairs to share their thinking. Listen for them to say that this scene features a group of men who are talking about a play they are going to put on. If students are struggling to come up with this, remind them that they have the Play Map to help them. • Explain that, as with all difficult texts, students will now read the scene aloud again to gain a better understanding of the text. Assign new students to read each part and have them read the scene aloud again. • After students finish reading the scene aloud for the second time, ask them what was difficult about understanding this script. Listen for them to say that the vocabulary is unfamiliar or the language is confusing. • Tell students that you think they probably understand a lot more about this scene than they think they do. Choose from the questions listed on the **Act 1, Scene 2 Teacher's Guide** and ask as many as time permits, encouraging students to support their answers using evidence from the text.	• This scene contains two large parts (Bottom and Quince) and four small parts (Flute, Snug, Snout, and Starveling, who have from one to three lines each). To include the most students in this Drama Circle, consider assigning the parts of Bottom and Quince to several different students each (a new reader for every page of the script). The smaller parts are ideal for including struggling readers or students who do not like to read aloud. • Consider reading aloud Bottom's part yourself, since it is a rather large part of the scene students will be reading. • For a class with many struggling readers, consider reading aloud the selected scene yourself before students reread it in Drama Circle. This teacher read-aloud strategy should be reserved for extreme situations, however. The design of this lesson as a student-led read-aloud is intentional and allows students to dive in and experience success reading Shakespeare immediately.

Work Time (continued)	Meeting Students' Needs
• When there are 2 minutes remaining, celebrate the fact that, although the language of the play is quite difficult, students have just proved that they understand at least a little bit of Shakespeare's writing. Reassure them that, if they don't get too caught up in worrying about everything they <u>don't</u> understand about the play, they will discover that there is a lot that they <u>do</u> understand, just like they did with this scene. • Explain that students will receive their copy of *A Midsummer Night's Dream* in the next lesson and will begin reading the play from the beginning. • Have students put their copies of the Play Map in a safe place so they can refer back to it and clear up confusion as they read the play.	

Closing and Assessment	Meeting Students' Needs
A. Previewing Homework (1 minute) • Explain that because *A Midsummer Night's Dream* is a complex, difficult text, students' homework will often involve going back over a passage they read in class that day. For tonight's homework, students should try to write the gist of the scene they read in today's class without looking back at the script.	
Homework	**Meeting Students' Needs**
• Write the gist of the scene we read in class today. Try not to look back at the script as you're writing.	

Name:
Date:

Enter Quince the carpenter, and Snug the joiner, and Bottom the weaver, and Flute the bellows-mender, and Snout the tinker, and Starveling the tailor.

QUINCE: Is all our company here?

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

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

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

QUINCE: Marry, our play is "The most lamentable comedy and most cruel death of Pyramus and Thisbe."

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

QUINCE: Answer as I call you. Nick Bottom, the weaver.

BOTTOM: Ready. Name what part I am for, and proceed.

QUINCE: You, Nick Bottom, are set down for Pyramus.

BOTTOM: What is Pyramus—a lover or a tyrant?

QUINCE: A lover that kills himself most gallant for love.

BOTTOM: That will ask some tears in the true performing of it. If I do it, let the audience look to their eyes. I will move storms; I will condole in some measure. To the rest.—Yet my chief humor is for a tyrant. I could play Ercles rarely, or a part to tear a cat in, to make all split:

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

A Midsummer Night's Dream
Act 1, Scene 2

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

QUINCE: Francis Flute, the bellows-mender.

FLUTE: Here, Peter Quince.

QUINCE: Flute, you must take Thisbe on you.

FLUTE: What is Thisbe—a wand'ring knight?

QUINCE: It is the lady that Pyramus must love.

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

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

BOTTOM: An I may hide my face, let me play Thisbe too. I'll speak in a monstrous little voice: "Thisne, Thisne!"—"Ah Pyramus, my lover dear! Thy Thisbe dear and lady dear!"

QUINCE: No, no, you must play Pyramus—and, Flute, you Thisbe.

BOTTOM: Well, proceed.

QUINCE: Robin Starveling, the tailor.

STARVELING: Here, Peter Quince.

QUINCE: Robin Starveling, you must play Thisbe's mother.—Tom Snout, the tinker.

SNOUT: Here, Peter Quince.

QUINCE: You, Pyramus' father.—Myself, Thisbe's father.—Snug the joiner, you the lion's part.—And I hope here is a play fitted.

SNUG: Have you the lion's part written? Pray you, if it be, give it me, for I am slow of study.

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

BOTTOM: Let me play the lion too. I will roar that I will do any man's heart good to hear me. I will roar that I will make the Duke say "Let him roar again. Let him roar again!"

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

ALL: That would hang us, every mother's son.

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

QUINCE: You can play no part but Pyramus, for Pyramus is a sweet-faced man, a proper man, as one shall see in a summer's day, a most lovely gentlemanlike man. Therefore you must needs play Pyramus.

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

QUINCE: Why, what you will.

BOTTOM: I will discharge it in either your straw-color beard, your orange-tawny beard, your purple-in-grain beard, or your French-crown-color beard, your perfit yellow.

QUINCE: Some of your French crowns have no hair at all, and then you will play barefaced. But, masters, here are your parts, and I am to entreat you, request you, and desire you, to con them by tomorrow night and meet me in the palace wood, a mile without the town, by moonlight. There will we rehearse, for if we meet in the city, we shall be dogged with company and our devices known. In the meantime I will draw a bill of properties such as our play wants. I pray you fail me not.

BOTTOM: We will meet, and there we may rehearse most obscenely and courageously. Take pains. Be perfit. Adieu.

QUINCE: At the Duke's Oak we meet.

BOTTOM: Enough. Hold, or cut bowstrings.

They exit.

After the class has read Act 1, Scene 2 of *A Midsummer Night's Dream* aloud twice, choose from these questions to ask students about the scene. Encourage them to support their answers with evidence from the text:

Who is the director of the play, and how do you know?
Quince is the director, because he is the one assigning the parts.

What does Bottom think about himself?
He thinks he is a great actor, because he keeps trying to show the other men how well he can play each part. He recites a poem and tells them that he can play the part of a woman and that he can roar like a lion. He wants to impress them with his great acting skills and experience.

Why does the Play Map say that Bottom is "bossy"?
Bottom is trying to control the play by taking every part and telling the rest of the men what to do (like when he has to have the last word at the end of the scene).

What does Quince mean when he tells Snug he may "do it extempore"?
He means that Snug doesn't have to memorize any lines to play the lion, because "it is nothing but roaring."

What is one piece of evidence in this scene that tells us *A Midsummer Night's Dream* is a comedy?
It is funny when Quince wants Flute to play the role of a woman, and Flute doesn't want to because he has a beard growing in.

Based on Quince's descriptions, do you think the play the men are going to perform is supposed to be a comedy or a tragedy?
The play is supposed to be a tragedy, because Quince tells Bottom that the main character, Pyramus, "kills himself … for love."

Based on this scene, what do you predict will happen with these characters and their play?
- *Bottom will try to play every part, because he volunteered to play Pyramus, Thisbe, and the lion in this scene.*

- *Snug will mess up the play, because he said he is "slow at study."*

- *The play will turn out to be a comedy, because the way Bottom describes himself playing the various parts sounds funny.*

Grade 8: Module 2B: Unit 1: Lesson 9
Reading Shakespeare: Understanding Shakespeare's Language

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
I can analyze how specific dialogue or incidents in a plot propel the action, reveal aspects of a character, or provoke a decision. (RL.8.3) I can determine the meaning of words and phrases in literary text (figurative, connotative, and technical meanings). (RL.8.4)	
Supporting Learning Targets	**Ongoing Assessment**
• I can analyze how specific lines of dialogue in *A Midsummer Night's Dream* help the play move forward. • I can analyze Shakespeare's use of language in *A Midsummer Night's Dream*.	• Act 1, Scene 1 Written Conversation note-catcher • Lesson 9 structured notes

Agenda	Teaching Notes

1. Opening
   A. Engaging the Reader: Sharing the Gist (3 minutes)
   B. Reviewing Learning Targets (2 minutes)
2. Work Time
   A. Drama Circle: Act 1, Scene 1 (25 minutes)
   B. Written Conversation: Understanding Shakespeare's Language (10 minutes)
3. Closing and Assessment
   A. Tips for Reading Shakespeare (4 minutes)
   B. Previewing Homework (1 minute)
4. Homework
   A. Reread 1.1.21–129 and complete the structured notes.
	• Having built a bit of confidence in reading Shakespeare's language and a bit of engagement about the humor in the play (during Lesson 8), students now read the play from the beginning.
	
	• As noted in Lesson 8, throughout this module, much of students' initial reading of the play will occur during an in-class Drama Circle. Students will read the selected lines twice in class, once all the way through without stopping and a second time with guided teacher questions.
	
	• Students then will reread the same scene independently for homework, reinforcing the idea that complex texts often require multiple readings. Today, they read part of Act 1, Scene 1 in a Drama Circle so they can continue building confidence with the text with teacher support.
	
	• In a classroom with many struggling readers, consider conducting the initial Drama Circle read-aloud yourself (i.e., reading all the parts) so students can hear the scene read fluently before attempting it.
	
	• In order to spend more time closely reading and studying other passages, students will skip certain lines of *A Midsummer Night's Dream.* The decision to skip certain lines was made by considering opportunities for students to attend to the character and thematic developments over the course of the text. When students skip a portion of the text, you will provides an oral summary and there will also be a written summary in the structured notes.
	
	• In this lesson, students skip a portion of the opening scene between Theseus and Hippolyta, in order to jump right into Egeus's plea to Theseus for help controlling Hermia. (Consider assigning the omitted scenes to strong readers as extension homework.)
	
	• In advance: Copy the Tips for Reading Shakespeare bookmark on cardstock and cut into strips, one per student.
	
	• Review: Written Conversation protocol (see Appendix).
	
	• Post: Learning targets.

Lesson Vocabulary	Materials
dialogue; vexation (1.1.23), consent (1.1.26), cunning (1.1.37), beseech (1.1.64), relent (1.1.93)	• Play Map (from Lesson 8; one per student) • *A Midsummer Night's Dream* (book; one per student) • Act 1, Scene 1 Teacher's Guide, Part 1 (for teacher reference) • Act 1, Scene 1 Written Conversation note-catcher (one per student) • Tips for Reading Shakespeare handout (one per student) • Tips for Reading Shakespeare bookmark (one per student) • *A Midsummer Night's Dream* structured notes, 1.1.21–129 (one per student) • *A Midsummer Night's Dream* supported structured notes, 1.1.21–129 (optional, for students needing additional support) • *A Midsummer Night's Dream* Structured Notes Teacher's Guide, 1.1.21–129 (for teacher reference)

Opening	Meeting Students' Needs
A. Engaging the Reader: Sharing the Gist (3 minutes) • Invite students to sit with their New York City discussion partners. • Have them discuss their gist notes about Act 1, Scene 2 from last night's homework. • After a minute, cold call a pair to share ideas about the most important plot details from Act 1, Scene 2. Listen for students to remember that this scene featured Bottom and the other workmen discussing the play they will perform at Theseus and Hippolyta's wedding. They should also recall that Bottom emerges as a comically controlling, but ignorant, character.	

B. Reviewing Learning Targets (2 minutes)
• Read the learning targets aloud as students follow along silently:
   * "I can analyze how specific lines of dialogue in *A Midsummer Night's Dream* help the play move forward."
   * "I can analyze Shakespeare's use of language in *A Midsummer Night's Dream*."
• Draw students' attention to the word *dialogue* and explain that it refers to a conversation between two or more people in a play. (Consider asking if anyone knows what it is called when just one character speaks in a play, and listen for a volunteer to say "monologue.")
• Tell students that they will begin reading *A Midsummer Night's Dream* from the beginning today. Have them take out their **Play Maps** from the previous lesson to use as a reference throughout class.	

Work Time	Meeting Students' Needs
A. Drama Circle: Act 1, Scene 1 (25 minutes) • Invite students to set their chairs up in a Drama Circle like they did in Lesson 8. As they do this, distribute a copy of ***A Midsummer Night's Dream*** to each student. • Ask students what they learned about reading and understanding Shakespeare's language in the last class. Listen for them to say that Shakespeare wrote using difficult language and style (unfamiliar vocabulary, challenging syntax), but that they can get the gist of the story by reading it more than once. • Explain that students will skip certain parts of this play so they can focus more intensely on other parts. The first part they will skip is the first page of the play. Draw students' attention back to the Play Map and point out the sentence at the top of the page: "In Athens, all are getting ready for the marriage of Theseus and Hippolyta." Tell students that *A Midsummer Night's Dream* opens with a conversation between Theseus and Hippolyta in which they look forward to their wedding, which is four days away. The setting of this scene is Theseus's court, or palace. Students will begin reading on the next page, when a character named Egeus enters the palace, hoping to talk to Theseus. Ask: * "Based on what you see on the Play Map, what do you think Egeus wants to talk to Theseus about?" • Give students a moment to look back at the Play Map and think. Then, listen for a volunteer to say that Egeus wants to talk to Theseus about his daughter, Hermia, and who she is going to marry. • Have students turn to page 9. Draw their attention to some of the features of this text: the line numbers in the right-hand margin and the notes on the left-hand page that correspond to those line numbers. Tell students that during a Drama Circle, they should focus on the original script on the right-hand page. • Remind students that in a Drama Circle, a different person reads each role. Assign parts for this scene: Egeus, Theseus, Hermia, Demetrius, and Lysander. • Have students read the scene aloud, starting at the top of page 9 (1.1.21) and ending on page 15 (1.1.129). • After this first read, tell students they will reread the scene to deepen their understanding. This time you will have them pause to answer questions about what they read. Consider switching roles for this second read. • Have students reread the scene aloud. Refer to the **Act 1, Scene 1 Teacher's Guide, Part 1** for detailed notes on guiding students through the scene.	• As in Lesson 8, you may want to split the roles up by page (Egeus 1, Egeus 2, etc.) so more students can participate in the Drama Circle. This also allows you to differentiate, as some pages have fewer lines than others. • Consider creating a nametag for each character to wear during the Drama Circle to help students keep them clear. • As students are just beginning to build confidence reading Shakespeare aloud, consider playing one of the main roles (Egeus or Theseus) yourself. This will allow them to hear longer chunks of the text read aloud fluently. • Consider appointing several students to act as "interpreters." When the Drama Circle read-aloud hits a particularly challenging bit of language, the interpreters are charged with referring to the left-hand page for explanatory notes, then reading or paraphrasing those notes for the class.

Work Time (continued)	Meeting Students' Needs
B. Written Conversation: Understanding Shakespeare's Language (10 minutes) • Invite students to sit with their New York City discussion partners again. Explain that students will have a Written Conversation with their partners to analyze some of Shakespeare's language choices. in this scene. Remind students that in a Written Conversation, they should not speak aloud. • Distribute the **Act 1, Scene 1 Written Conversation note-catcher**. Tell students to choose which partner will start on Question 1 (on the front of the page) and which partner will start on Question 2 (on the back of the page). • Give them 2 minutes to think and fill in the first column on the note-catcher ("I Say"). • Have students switch papers. Give them 90 seconds for each remaining column on the note-catcher. • Cold call one or two pairs to share their thinking about Question 1. Listen for them to say that Shakespeare might have chosen the phrase "dispose of" to imply that Egeus sees his daughter as his property, not as a full human being. Others might think that he is saying "dispose of" because he is so angry at Hermia that he is trying to make her feel like a piece of garbage. Jot down some notes about this question on the board and have students write them in the "Notes from class discussion" space at the bottom of the page. • Cold call one or two pairs to share their thinking about Question 2. Listen for them to say that Shakespeare might have chosen the word "yoke" to show that Hermia sees marrying Demetrius as an unfair way to control her, making her more like an animal than a human who can make her own choices. Jot down some notes about this question on the board and have students write them in the "Notes from class discussion" space at the bottom of the page.	

Closing and Assessment	Meeting Students' Needs
A. Tips for Reading Shakespeare (4 minutes) • Tell students to put their Play Maps in a safe place as you distribute the **Tips for Reading Shakespeare handout**. Have students turn to their discussion partner and partner read the handout aloud. • Distribute the **Tips for Reading Shakespeare bookmark** and tell students that this bookmark will be a helpful reminder of what they just read on the handout. Encourage students to have this bookmark and the Play Map out when they do their reading homework.	
B. Previewing Homework (1 minutes) • Remind students that they will be rereading passages from today's Drama Circle for homework. • Write "1.1.21–129" on the board and show students how to read it: The first number is the act, the second number is the scene, and the other numbers are the lines. In this case, they should reread Act 1, Scene 1, Lines 21–129. Draw students' attention to the act and scene numbers listed on the top right-hand corner of each page of the play. • If you have time, quiz them on reading this format by challenging them to find the following lines: 1.1.66, 2.1.125, 4.2.32. • Distribute the *A Midsummer Night's Dream* **structured notes, 1.1.21–129**.	
Homework	**Meeting Students' Needs**
• Reread 1.1.21–129 and complete the structured notes.	• Provide struggling learners with the supported structured notes for additional scaffolding as they read the play.

Grade 8: Module 2B: Unit 1: Lesson 9
Supporting Materials

Use this guide during the second reading in the Drama Circle. As students read the scene aloud, pause to ask questions and discuss the scene. Encourage students to support their answers with evidence from the text whenever possible.

Line(s)	Quotation	Notes, questions, and discussion prompts
1.1.23	"Full of *vexation* come I"	What is *vexation*? What other words in this sentence can help us figure out what *vexation* means? *Complaint can help us figure out that* vexation *has something to do with being upset or annoyed. To be "vexed" with someone is to be irritated or displeased.*
1.1.25–28	"Stand forth, Demetrius ... the bosom of my child."	Who are Hermia, Demetrius, and Lysander? *Hermia is Egeus's daughter ("my child, my daughter Hermia"). Demetrius is the man Egeus wants her to marry ("This man hath my consent to marry her"). Lysander is the man she is in love with ("This man hath bewitched the bosom of my child").*
1.1.29–36	"Thou, thou ... unhardened youth."	Egeus is making a list in these lines. What is he listing? *Egeus is listing all of the ways Lysander has "bewitched" Hermia's heart, or tricked her into falling in love with him. Two examples are that he gave her presents and recited poetry to her.*
1.1.37-39	"With cunning ... stubborn harshness."	Why is Egeus so angry at Lysander? *Egeus is angry because he thinks Hermia should obey him ("her obedience (which is due to me)"), but she has disobeyed him by refusing to marry Demetrius. Egeus blames Lysander for Hermia's rebellion against him.*

Act 1, Scene 1 Teacher's Guide, Part 1

Line(s)	Quotation	Notes, questions, and discussion prompts
1.1.39–46	"And, my gracious Duke … in that case."	Egeus is asking for Theseus's permission. What does he want to be allowed to do? *Egeus wants to be allowed to force Hermia to marry Demetrius, and, if she won't, to kill her.* Why does Egeus think he should be allowed to kill his own daughter? *His speech implies that there is a law in Athens that says he has that right: "the ancient privilege of Athens," "that she is mine," "according to our law."*
1.1.47–59	"What say you, Hermia? … his judgment look."	How does Theseus respond to Egeus's plea? *Theseus tells Hermia she should listen to her father: "To you, your father should be as a god," "Demetrius is a worthy gentleman," "Rather your eyes must with his judgment look."*

Act 1, Scene 1 Teacher's Guide, Part 1

Line(s)	Quotation	Notes, questions, and discussion prompts
1.1.60–66	"I do entreat … to wed Demetrius."	What can we tell about Hermia's character from what she says to Theseus here? *Hermia is strong-willed, because she is willing to stand up against someone as powerful as Theseus. She doesn't want to be disrespectful ("pardon me," "I beseech your Grace"), but she believes she should have the right to "refuse to wed Demetrius." She wants to know what will happen to her ("the worst that may befall me"), which shows that she is trying to think rationally about the situation.*
		How might Hermia's question push the play forward? (In other words, how would the play be different if she just agreed with Egeus?) *Asking Theseus what will happen to her if she disobeys Egeus helps push the play forward because it defines a major conflict of the play; it is clear that Hermia is not going to obey Egeus, which will likely lead to further action on Egeus's part. If Hermia agreed with Egeus, there would be no conflict, and the play could not move forward with any real action.*

Line(s)	Quotation	Notes, questions, and discussion prompts
1.1.67-80	"Either to die ... single blessedness."	Theseus gives Hermia three choices: marry Demetrius, die, or what? *Theseus says that Hermia could become a nun. "To abjure forever the society of men" refers to the fact that nuns take a vow of celibacy. He also asks her if she can "endure the livery of a nun" and makes several more references to her being celibate and not having children: "to live a barren sister all your life," "the cold fruitless moon."* Theseus talks about two different kinds of roses at the end of this speech: "the rose distilled," meaning a rose turned into perfume, and the rose that withers and dies without being picked. Why does Theseus talk about a rose here? What is he comparing a rose to? *He is using the rose as a metaphor for young women. He means that young women who marry (are "picked") are happier than those who do not (who "wither on the thorn"). He is trying to persuade Hermia to marry Demetrius. (Point out explanation on page 10.)*

Act 1, Scene 1 Teacher's Guide, Part 1

Line(s)	Quotation	Notes, questions, and discussion prompts
1.1.81–84	"So will I grow ... not to give sovereignty."	How does Hermia respond to Theseus's rose metaphor? *Hermia says she would rather be the rose that "withers on the thorn" ("so will I grow, so live, so die") than lose her virginity ("Ere I will yield my virgin patent up") to someone she doesn't want to marry ("Unto his lordship whose unwished yoke/My soul consents not to give sovereignty"). (To help students understand Hermia's lines here, consider explaining that a* yoke *is a harness used to join animals to a plow and control their movements, and that* sovereignty *is independence or control.)* How does this response help us understand Hermia's character better? *This response shows us that Hermia is very stubborn and will not back down, even when threatened by a very powerful person. She is defiant and clever, because she uses Theseus's metaphor in her own response.*
1.1.85–92	"Take time to pause ... single life."	What does Theseus tell Hermia to do? *He wants her to take time to think about it and tell him her decision on his wedding day. (Consider asking students to remember how far away the wedding is; listen for them to remember that it is four days away.)*
1.1.93–96	"Relent ... do you marry him."	What does Demetrius think Hermia should do? *Demetrius thinks Hermia should "relent" and marry him. He also wants Lysander to give up, since marrying Hermia is his "certain right."* What does Lysander tell Demetrius to do? *Lysander thinks Demetrius should leave him and Hermia alone. He tells Demetrius to marry Egeus, instead.*

Line(s)	Quotation	Notes, questions, and discussion prompts
1.1.108–112	"Demetrius, I'll avouch it ... inconstant man."	Lysander makes the case for why he should be allowed to marry Hermia. He says that his best argument is that Hermia loves him ("I am beloved of beauteous Hermia"), but he follows that up with an accusation. What does he accuse Demetrius of doing? *Lysander says that Demetrius dated ("made love to," see note on page 12) Helena, and that she loves him. He is implying that Demetrius dumped Helena or treated her unfairly by calling him a "spotted and inconstant man."*
1.1.119–123	"For you, fair Hermia ... single life."	How does Theseus end the conversation, and what does he warn Hermia? *He tells Demetrius and Egeus to come with him to talk about the wedding, and he warns Hermia to change her mind about marrying Demetrius, or else he will have to sentence her to death or life as a nun.*

Ask these follow-up discussion questions after students have read all the way to Line 129. Note that the answers to some of these questions may be subjective, but students should still support their ideas with evidence from the text:

What is the main conflict of the play so far?
Egeus wants Hermia to marry Demetrius, but she doesn't want to. Egeus and Theseus threaten to kill Hermia or force her to become a nun if she won't obey.

Is Egeus a good father? Why or why not?
Students might argue that Egeus is a bad father, because he threatens to kill his daughter for disobeying him.

Is Theseus a fair ruler? Why or why not?
Some students might argue that Theseus is a fair ruler, because he gives Hermia time to think about her decision before handing down a sentence; others might argue that he is not a fair ruler, because he sides with Egeus and doesn't really listen to Hermia. Remind students that, in the world of this play, the law says that Egeus has the right to make choices for Hermia, as she is his legal property. How does this affect their understanding of Theseus as a ruler and Egeus as a father?

Ask students to turn and talk:
- "If you were Demetrius, what would you do? Why?"
- "If you were Lysander, what would you do? Why?"
- "If you were Hermia, what would you do? Why?"
- "What do you think might happen next? Why?"

EXPEDITIONARY
LEARNING

A Midsummer Night's Dream, Act 1, Scene 1 Written Conversation Note-catcher

Name:

Date:

1. In Line 43 (page 9), Egeus says that he should be allowed to "dispose of" Hermia. Why did Shakespeare choose to have Egeus use the phrase "dispose of" here, instead of the word "kill"?

I Say	My Partner Responds	I Build	My Partner Concludes

Notes from class discussion:

A Midsummer Night's Dream, Act 1, Scene 1 Written Conversation Note-catcher

2. In Line 83 (page 13), Hermia refers to marrying Demetrius as an "unwished yoke." Why did Shakespeare choose to have Hermia use the word "yoke" instead of the word "marriage"?

I Say	My Partner Responds	I Build	My Partner Concludes

Notes from class discussion:

Name:

Date:

Reading Shakespeare isn't easy, but you have proved in the last two lessons that you can do it. Remember these tips while you read on your own:

- Read for gist, then reread (and maybe reread again!).

- Use the Play Map to remind yourself who the characters are and how they relate to each other.

- Consider reading aloud (maybe with another person) to get the feel of the language. Shakespeare wrote plays—that means these words were supposed to be said out loud.

- Ask yourself:

  o Who is speaking?

  o Who is he or she speaking to?

  o Why are these people talking to each other?

  o How do these people feel? What is their mood?

    ▪ Happy?

    ▪ Sad?

    ▪ Worried?

    ▪ Angry?

    ▪ Excited?

    ▪ Confused?

- When you come across a difficult word or passage:

  o Ask yourself if you can get the gist of it based on context clues.

  o Check the left-hand page to see if the word is defined.

  o Look up the word in the dictionary.

- Remember that this play is a comedy! Have fun with it.

Teacher Directions: Copy on cardstock and cut into three strips to create bookmarks.

Tips for Reading Shakespeare	Tips for Reading Shakespeare	Tips for Reading Shakespeare

• Read for gist, then reread (and maybe reread again!).
 	
 • Use the Play Map.
 	
 • Consider reading aloud.
 	
 • Ask yourself:
 	
   – Who is speaking?
 	
   – Who is he or she speaking to?
 	
   – Why are these people talking to each other?
 	
   – How do these people feel? What is their mood?
 	
 • When you come across a difficult word or passage:
 	
   – Ask yourself if you can get the gist of it based on context clues.
 	
   – Check the left-hand page to see if the word is defined.
 	
   – Look up the word in the dictionary.
 	
 • Remember that this play is a comedy! Have fun with it.
	• Read for gist, then reread (and maybe reread again!).
	
	 • Use the Play Map.
	
	 • Consider reading aloud.
	
	 • Ask yourself:
	
	   – Who is speaking?
	
	   – Who is he or she speaking to?
	
	   – Why are these people talking to each other?
	
	   – How do these people feel? What is their mood?
	
	 • When you come across a difficult word or passage:
	
	   – Ask yourself if you can get the gist of it based on context clues.
	
	   – Check the left-hand page to see if the word is defined.
	
	   – Look up the word in the dictionary.
	
	 • Remember that this play is a comedy! Have fun with it.
		• Read for gist, then reread (and maybe reread again!).
		
		 • Use the Play Map.
		
		 • Consider reading aloud.
		
		 • Ask yourself:
		
		   – Who is speaking?
		
		   – Who is he or she speaking to?
		
		   – Why are these people talking to each other?
		
		   – How do these people feel? What is their mood?
		
		 • When you come across a difficult word or passage:
		
		   – Ask yourself if you can get the gist of it based on context clues.
		
		   – Check the left-hand page to see if the word is defined.
		
		   – Look up the word in the dictionary.
		
		 • Remember that this play is a comedy! Have fun with it.

Structured Notes *A Midsummer Night's Dream* Structured Notes, 1.1.21–129

Name:

Date:

What is the gist of 1.1.21–129?

Focus Question: In what ways do Demetrius and Egeus attempt to control Hermia? Be sure to cite specific evidence from the text to support your answer.

Structured Notes *A Midsummer Night's Dream* Structured Notes, 1.1.21–129

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
vexation (1.1.23)		
consent (1.1.26)		
cunning (1.1.37)		
beseech (1.1.64)		
relent (1.1.93)		

A Midsummer Night's Dream Supported Structured Notes, 1.1.21–129

Name:

Date:

Summary: *Egeus arrives with Hermia, Lysander, and Demetrius, and tells Theseus about his problem with his daughter, Hermia, who refuses to marry Demetrius. Hermia and Lysander are in love, but Egeus does not approve and wishes to kill Hermia for her disobedience. Theseus counsels Hermia to choose between three options: death, "lifelong chastity," or marriage to Demetrius, and gives her time to make her decision. Then, he whisks away Egeus and Demetrius to help with his and Hippolyta's wedding plans.*

Focus Question: In what ways do Demetrius and Egeus attempt to control Hermia? Be sure to cite specific evidence from the text to support your answer.

A Midsummer Night's Dream Supported Structured Notes, 1.1.21–129

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
vexation (1.1.23)	the state of being annoyed, frustrated, or worried	
consent (1.1.26)	permission for something to happen or agreement to do something	
cunning (1.1.37)	crafty in the use of special resources (as skill or knowledge) or in attaining an end	
beseech (1.1.64)	to ask (someone) urgently and fervently to do something	
relent (1.1.93)	to give in or become less harsh	

A Midsummer Night's Dream Structured Notes Teacher's Guide, 1.1.21–129

Name:
Date:

Summary: *Egeus arrives with Hermia, Lysander, and Demetrius, and tells Theseus about his problem with his daughter, Hermia, who refuses to marry Demetrius. Hermia and Lysander are in love, but Egeus does not approve and wishes to kill Hermia for her disobedience. Theseus counsels Hermia to choose between three options: death, "lifelong chastity," or marriage to Demetrius, and gives her time to make her decision. Then, he whisks away Egeus and Demetrius to help with his and Hippolyta's wedding plans.*

Focus Question: In what ways do Demetrius and Egeus attempt to control Hermia? Be sure to cite specific evidence from the text to support your answer.

Demetrius and Egeus attempt to control Hermia by threatening her with serious consequences if she does not do what they say. For example, Theseus demands that Hermia either "die the death," live without a husband or boyfriend, or marry Demetrius. By forcing Hermia to choose from these options, Demetrius and Egeus think they will get her to do what they want (1.1.67).

A Midsummer Night's Dream Structured Notes Teacher's Guide, 1.1.21–129

Vocabulary

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Grade 8: Module 2B: Unit 1: Lesson 10

Reading Shakespeare: Analyzing a Theme of *A Midsummer Night's Dream*

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
I can determine a theme or the central ideas of a literary text. (RL.8.2) I can analyze how specific dialogue or incidents in a plot propel the action, reveal aspects of a character, or provoke a decision. (RL.8.3)	
Supporting Learning Targets	**Ongoing Assessment**
• I can determine a theme of *A Midsummer Night's Dream*. • I can analyze how characters' words and actions reveal aspects of their character.	• *A Midsummer Night's Dream* structured notes, 1.1.21–129 (from homework)

Agenda	Teaching Notes

1. Opening
 	
   A. Engaging the Reader: Reviewing Gist (8 minutes)
 	
   B. Reviewing Learning Targets (1 minute)
 	
2. Work Time
 	
   A. Drama Circle: Act 1, Scene 1, Part 2 (18 minutes)
 	
   B. Analyzing Theme: Evidence of Control Note-catcher (17 minutes)
 	
3. Closing and Assessment
 	
   A. Previewing Homework (1 minute)
 	
4. Homework
 	
   A. Reread 1.1.130–257 and complete the structured notes.
	• In this lesson, students finish reading Act 1, Scene 1 of *A Midsummer Night's Dream* using the Drama Circle routine. As in Lessons 8 and 9, students' primary focus is on developing confidence and fluency in reading Shakespeare's language and comprehending the plot of the play. However, they also begin to study the theme of control as it relates to the play. This thematic study will continue throughout Units 1 and 2; do not worry if students are still mostly focused on basic comprehension at this point.
	
	• Students are introduced to the Evidence of Control note-catcher, which they will complete throughout the study of the play in preparation for their argument essay at the end of Unit 2. Be sure they keep this note-catcher in a safe, accessible place, since they will be referring to it and completing it often and will need it to gather evidence for the essay.
	
	• A sample Evidence of Control note-catcher for Teacher References is provided in the Supporting Materials of this lesson. This sample note-catcher is meant to serve as a reference for the teacher as the types of evidence students will be collecting. It is not an answer key, and should not be used as such.
	
	• On the note-catcher, *A Midsummer Night's Dream* is abbreviated to AMND. Clarify this for students.
	
	• Post: Learning targets.

Lesson Vocabulary	Materials
theme, character; devour (1.1.150), sway (1.1.197), visage (1.1.215), dote (1.1.231), oaths (1.1.249)	• Document camera • Evidence of Control note-catcher (one per student and one to display) • Sample Evidence of Control note-catcher, For Teacher Reference (one, for teacher reference) • Play Map (from Lesson 8; one per student) • Tips for Reading Shakespeare handout (from Lesson 9; one per student) • *A Midsummer Night's Dream* (book; one per student) • Act 1, Scene 1 Teacher's Guide, Part 2 (for teacher reference) • *A Midsummer Night's Dream* structured notes, 1.1.130–257 (one per student) • *A Midsummer Night's Dream* supported structured notes, 1.1.130–257 (optional; for students who need extra reading support) • *A Midsummer Night's Dream* Structured Notes Teacher's Guide, 1.1.130–257 (for teacher reference)

Opening	Meeting Students' Needs
A. Engaging the Reader: Reviewing Gist (8 minutes) • Invite students to sit with their Rochester discussion partners to discuss the gist of yesterday's reading (1.1.21–129) using their structured notes from last night's homework. • After a minute, cold call several pairs to share out. Listen for them to say that the gist of the reading was that Egeus wants his daughter, Hermia, to marry Demetrius, but she wants to marry Lysander instead. Egeus threatens to kill Hermia or make her become a nun if she disobeys him, and the duke, Theseus, agrees. • Continue to clarify as needed; this is a good opportunity to address any basic confusion about the characters and their basic relationships to one another.	

B. Reviewing Learning Targets (1 minute)
• Read the learning targets aloud as students follow along silently:
  * "I can determine a theme of *A Midsummer Night's Dream*."
  * "I can analyze how characters' words and actions reveal aspects of their character."
• Remind students that a theme is a concept or idea that they can trace as they read the play.
• Share that sometimes, as in the case of this play, characters' behavior shows their true personality or character.
• Have students take out their **Play Maps** from Lesson 8 and **Tips for Reading Shakespeare handout** from Lesson 9 to use as references.	

Work Time	Meeting Students' Needs
A. Drama Circle: Act 1, Scene 1, Part 2 (18 minutes) • Invite students to set their chairs up for today's Drama Circle. Be sure they have their text, ***A Midsummer Night's Dream***. • Assign parts for this scene: Lysander, Hermia, and Helena. • Have students read this scene aloud, starting on page 15 (1.1.130) and ending on page 23 (1.1.257). • After this first read, have students read the scene again. Consider switching roles for this second read. Explain that this time the class will pause to answer questions about what they read. (Refer to the Act 1, Scene 1 Teacher's Guide, Part 2 for detailed notes on guiding students through this scene.)	• Consider splitting up the roles by page (Hermia 1, Hermia 2, etc.) so more students can participate in the Drama Circle. This also allows you to differentiate, as some pages have fewer lines than others. • Consider creating a nametag for each character to wear during the Drama Circle to help students keep them clear. • Because students are just beginning to build confidence reading Shakespeare aloud, consider playing one of the main roles yourself. This will allow students to hear longer chunks of the text read aloud fluently. • Consider appointing several students to act as "interpreters." When the Drama Circle read-aloud hits a particularly challenging bit of language, the interpreters are charged with referring to the left-hand page for explanatory notes, then reading or paraphrasing those notes for the class.

Work Time (continued)	Meeting Students' Needs
B. Analyzing Theme: Evidence of Control Note-Catcher (17 minutes)	

B. Analyzing Theme: Evidence of Control Note-Catcher (17 minutes)

- Using a **document camera**, display then distribute the **Evidence of Control note-catcher**. Tell students you will now introduce them to the note-catcher they will use to record information about how characters attempt to control one another in *A Midsummer Night's Dream*. Be sure students understand that "AMND" is shorthand for the title of the play.

- Emphasize to students that they will use the note-catcher to prepare for the End of Unit 2 Assessment, in which they will write an essay about the idea of control in the play.

- Begin orienting students to the note-catcher by calling their attention to the left-hand side of the page. Tell students that each of the main characters' names is included on the note-catcher and they will be expected to record information about all of the characters listed.

- Refocus students on the top row of the organizer. Ask them to read along the top row, from left to right, silently.

- Explain that these questions ask students to think about characters' reasons for trying to control others, the methods or ways in which the try to control others, and the effects of their efforts to control others. By studying the idea of control throughout the story and finding the best textual evidence to support their answers, students will be well prepared for the End of Unit 2 Assessment.

- Tell students you realize the note-catcher has many components, but stress that it flows logically and will become easier with practice. Tell students you will now model how to use the note-catcher using the example of Egeus. Remind students that Egeus was introduced in the very beginning of the play. Ask:

  * "Who did Egeus try to control in Act 1, Scene 1, which we started last lesson and finished today?"

- Cold call a student to answer and model for the class by writing Hermia in the corresponding box of the note-catcher. As needed, refer to the entry for Egeus on the **Sample Evidence of Control note-catcher, For Teacher Reference** throughout this modeling process.

- Tell students you will fill out the next box, "Why did Egeus want to control Hermia?" by looking back into the text to find evidence in Act 1, Scene 1. Read aloud 1.1.23–38 to students. Add to the "Evidence from AMND" and "Explanation" columns. Think aloud as you write to guide students through your thought process. Emphasize that the "why" in this question asks the reader to think about the character's motivation, his or her reason(s) for trying to control others.

- Ask students to give a thumbs-up if they understand how to answer the question "Why does this character try to control that person?" Ask for a thumbs-down if they do not understand and a thumbs-sideways if they are in the middle. Clarify as needed.

Work Time (continued)	Meeting Students' Needs

• Point out the next question, moving one box to the right at the top of the note-catcher. Read the question aloud:
 	
    * "How does this character try to control that person?"
 	
 • Tell students that this question focuses on the methods the character uses to gain control. Remind them that even though they may remember how Egeus attempts to gain control of his daughter, it is important to look back into the text to find the best evidence. Once they find the evidence, students should write down the act, scene, and line numbers they used to formulate their answers. Read 1.1.40–46 aloud to students.
 	
 • Ask:
 	
    * "How can I explain in my own words how Egeus tries to control Hermia in this part of the text?"
 	
 • Call on a volunteer to help you add to the note-catcher. Continue to use the example chart as a guide if needed.
 	
 • Ask students to give a thumbs-up if they understand how to answer the question "How does this character try to control that person?" Ask for a thumbs-down if they do not understand and a thumbs-sideways if they are in the middle. Clarify as needed.
 	
 • Invite students to follow along as you read the next question aloud:
 	
    * "What are the results of this character's attempts to control that person?"
 	
 • Explain that this question asks students to consider the outcome or effects of the character's actions. Emphasize that Shakespeare weaves together the actions and reactions of the characters in *A Midsummer Night's Dream* to create comedy. Each action by one character results in a reaction from another character, and so on. This moves the plot along and forces all of the characters to become entangled with one another.
 	
 • Read 1.1.158–170 aloud. Ask:
 	
    * "Based on the evidence I read, how can I explain in my own words the results of Egeus's attempt to control Hermia?"
 	
 • Call on a volunteer to help you add to the note-catcher, continuing to refer to the sample chart as needed.
 	
 • Once all students have finished adding the information to their note-catchers, tell them you would like them to begin thinking about Hermia. Refocus students on Hermia's name on the left-hand side of the note-catcher.
 	
 • Ask them to turn and talk:
 	
    * "How does Hermia seek control in the beginning of the scene we finished today?"	

Work Time (continued)	Meeting Students' Needs
• Listen for students to discuss how Hermia wants to control her own life. Some may say she seeks to control Egeus; this is also a valid argument. Encourage students to seek evidence in the text to support their ideas. • Tell students you heard some great conversations. For example, some said that Hermia wants to control her own life and future. Invite students to add the information they discussed with their partners to their note-catchers. Then they may begin filling out the rest of the row for Hermia in pairs. Circulate and clarify as needed.	

Closing and Assessment	Meeting Students' Needs
A. Previewing Homework (1 minute) • Distribute the ***A Midsummer Night's Dream* structured notes, 1.1.130–257**. Tell students that they will reread the same passage from today's Drama Circle for tonight's homework. Remind them to use the Play Map and Tips for Reading Shakespeare handout to help them.	
Homework	**Meeting Students' Needs**
• Reread 1.1.130–257 and complete the structured notes.	• Provide struggling learners with the supported structured notes for additional scaffolding as they read the play.

Grade 8: Module 2B: Unit 1: Lesson 10
Supporting Materials

Evidence of Control Note-catcher

Name:

Date:

Character	Whom does this character try to control?	Why does this character want to control that person?		How does this character try to control that person?		What are the results of this character's attempts to control another person?	
		Evidence from AMND	Explanation	Evidence from AMND	Explanation	Evidence from AMND	Explanation
Egeus							

Evidence of Control Note-catcher

Character	Whom does this character try to control?	Why does this character want to control that person?		How does this character try to control that person?		What are the results of this character's attempts to control another person?	
		Evidence from AMND	Explanation	Evidence from AMND	Explanation	Evidence from AMND	Explanation
Hermia							
Lysander							

Evidence of Control Note-catcher

Character	Whom does this character try to control?	Why does this character want to control that person?		How does this character try to control that person?		What are the results of this character's attempts to control another person?	
		Evidence from AMND	Explanation	Evidence from AMND	Explanation	Evidence from AMND	Explanation
Helena							
Demetrius							

Evidence of Control Note-catcher

Character	Whom does this character try to control?	Why does this character want to control that person?		How does this character try to control that person?		What are the results of this character's attempts to control another person?	
		Evidence from AMND	Explanation	Evidence from AMND	Explanation	Evidence from AMND	Explanation
Robin/Puck							
Bottom							

Evidence of Control Note-catcher

Character	Whom does this character try to control?	Why does this character want to control that person?		How does this character try to control that person?		What are the results of this character's attempts to control another person?	
		Evidence from AMND	Explanation	Evidence from AMND	Explanation	Evidence from AMND	Explanation
Bottom							
Oberon							

Evidence of Control Note-catcher

Character	Whom does this character try to control?	Why does this character want to control that person?		How does this character try to control that person?		What are the results of this character's attempts to control another person?	
		Evidence from AMND	Explanation	Evidence from AMND	Explanation	Evidence from AMND	Explanation
Titania							

Sample Evidence of Control Note-catcher, For Teacher Reference

Character	Unit/ Lesson(s) where pertinent scenes are read	Who does this character try to control?	Why does this character want to control that person?		How does this character try to control that person?		What are the results of this character's attempts to control another person?	
			Evidence from AMND	Explanation	Evidence from AMND	Explanation	Evidence from AMND	Explanation
Egeus	1L8: 1.1.21-129 1L9: 1.1.130-257	Hermia	1.1.23-38	Egeus will not accept his daughter's love for Lysander and wants her to marry Demetrius instead.	1.1.40-46	Egeus asks Theseus to allow him to kill Hermia if she refuses to marry Demetrius.	1.1.158-170	Hermia makes a plan with Lysander to run away from Athens in order to be with him.

Sample Evidence of Control Note-catcher, For Teacher Reference

Character	Unit/Lesson(s) where pertinent scenes are read	Who does this character try to control?	Why does this character want to control that person?		How does this character try to control that person?		What are the results of this character's attempts to control another person?	
			Evidence from AMND	Explanation	Evidence from AMND	Explanation	Evidence from AMND	Explanation
Hermia	1L8, 1L9	Herself	1.1.81-84	Hermia wants to marry for love and control her own future instead of marrying for her father's approval.	1.1.81-84	Hermia refuses to marry Demetrius.	1.1.85-92	Theseus gives Hermia a day to change her mind. In the meantime, she plans to run away with Lysander.

Sample Evidence of Control Note-catcher, For Teacher Reference

Character	Unit/ Lesson(s) where pertinent scenes are read	Who does this character try to control?	Why does this character want to control that person?		How does this character try to control that person?		What are the results of this character's attempts to control another person?	
			Evidence from AMND	Explanation	Evidence from AMND	Explanation	Evidence from AMND	Explanation
Lysander	1L13 (covered in 14)	Helena	2.2.111	While under Oberon's spell, Lysander desperately wants Helena to believe that he loves her.	2.2.121, 118-120	Lysander uses poetic language and insults Hermia to convince Helena he loves her.	2.2.130-141	Lysander is not successful in his attempt to control Helena because Helena does not believe him. She is still in love with Demetrius and she believes Lysander is mocking her.

Sample Evidence of Control Note-catcher, For Teacher Reference

Character	Unit/ Lesson(s) where pertinent scenes are read	Who does this character try to control?	Why does this character want to control that person?		How does this character try to control that person?		What are the results of this character's attempts to control another person?	
			Evidence from AMND	Explanation	Evidence from AMND	Explanation	Evidence from AMND	Explanation
Helena	1L9: 1.1.130-257 1L12: 2.1.195-276 (covered in lesson 12)	Demetrius	1.1.202	Helena wants to control Demetrius because she wants him to love her.	1.1.252-256	Helena tells Demetrius Hermia and Lysander's secret plan. She thinks this will make him care more about her, even though she knows he will go after Hermia.	2.1.208, 2.1.195	Helena does not change Demetrius' feelings toward her. He still does not love her and he wants her gone.

Sample Evidence of Control Note-catcher, For Teacher Reference

Character	Unit/Lesson(s) where pertinent scenes are read	Who does this character try to control?	Why does this character want to control that person?		How does this character try to control that person?		What are the results of this character's attempts to control another person?	
			Evidence from AMND	Explanation	Evidence from AMND	Explanation	Evidence from AMND	Explanation
Demetrius	1L12 (covered in lesson 13)	Helena	2.1.195	Demetrius is tired of her following him around. He used the information she gave him to go to the forest and find Hermia and now he wants nothing to do with her.	2.1.221-226	Demetrius tries to control Helena by threatening her. Then, he tries to scare her by telling her he will leave her alone at the mercy of the "wild beasts."	2.2.250	Demetrius' harsh words only make Helena more determined to follow him. His words make her sad, but he does not succeed in controlling her because she continues to follow him.

Sample Evidence of Control Note-catcher, For Teacher Reference

Character	Unit/Lesson(s) where pertinent scenes are read	Who does this character try to control?	Why does this character want to control that person?		How does this character try to control that person?		What are the results of this character's attempts to control another person?	
			Evidence from AMND	Explanation	Evidence from AMND	Explanation	Evidence from AMND	Explanation
Robin/Puck	2L2: 3.2.366-493 2L3: 4.1.133-193	Demetrius and Lysander	3.2.418-421	Puck wants to control Demetrius and Lysander because he has been ordered to do so by Oberon in order to make Lysander love Hermia again. He also finds it entertaining to trick them.	3.2.424, 432 3.2.481	Puck uses Demetrius' voice to trick Lysander and uses Lysander's' voice to trick Demetrius in the woods. Then, he puts the flower nectar on Lysander's eyes once again.	4.1.176-177	Demetrius awakens and loves Helena and Lysander awakes and loves Hermia. All is well.

Sample Evidence of Control Note-catcher, For Teacher Reference

Character	Unit/ Lesson(s) where pertinent scenes are read	Who does this character try to control?	Why does this character want to control that person?		How does this character try to control that person?		What are the results of this character's attempts to control another person?	
			Evidence from AMND	Explanation	Evidence from AMND	Explanation	Evidence from AMND	Explanation
Bottom	1L10: 1.2.1-107	Peter Quince and the tradesmen	1.2.23-26	Bottom tries to control Quince and the tradesmen because he believes he is a great actor and wants to show off.	1.2.49-52, 68-71	Bottom tries to "steal the show" by interrupting Quince repeatedly. First, he attempts to play the part of Thisbe, the female character in the play. Then, he tries out the part of the lion. His showing off takes over, and Quince has a hard time giving out parts.	1.2.86	Bottom's attempt to control Peter Quince and the tradesmen is not successful. He still has the part of Pyramus, and the reader/audience sees how foolish he is.

Sample Evidence of Control Note-catcher, For Teacher Reference

Character	Unit/ Lesson(s) where pertinent scenes are read	Who does this character try to control?	Why does this character want to control that person?		How does this character try to control that person?		What are the results of this character's attempts to control another person?	
			Evidence from AMND	Explanation	Evidence from AMND	Explanation	Evidence from AMND	Explanation
Oberon	1L12 L14 (consequences)	Titania	2.2.20-28	Oberon wants to control Titania because he wants the Indian boy from her.	2.1.183	Oberon plans to use the love-in-idleness flower to make Titania fall in love with the first thing she sees. Then, he will steal the Indian boy.	4.1.60-61	Oberon's plans to control Titania works. She gives him the Indian boy easily.
	1L12: 2.1.195-276 2.2.33-89	Demetrius	2.1.273-274	Oberon wants Demetrius to love Helena as much as she loves him. He feels badly for Helena.	2.1.269-272	Oberon tells Puck to use the flower nectar on Demetrius so he will fall in love with Helena. He instructs Puck to identify Demetrius by his Athenian clothes.	2.2.85 (stage direction)	Puck anoints Lysander's eyes instead of Demetrius' because identifies him by his clothes, which are similar to Demetrius'. Lysander wakes up and falls in love with Helena, forgetting all about Hermia.

Sample Evidence of Control Note-catcher, For Teacher Reference

Character	Unit/Lesson(s) where pertinent scenes are read	Who does this character try to control?	Why does this character want to control that person?		How does this character try to control that person?		What are the results of this character's attempts to control another person?	
			Evidence from AMND	Explanation	Evidence from AMND	Explanation	Evidence from AMND	Explanation
Titania	1L15: 3.1.76-208	Bottom	3.1.139-140	While under Oberon's spell, Titania falls immediately in love with Bottom and wants him to stay in the forest with her.	3.1.141-143, 150, 155, 159	Titania tries to control Bottom by complimenting him, telling him about her powers, and offering her fairies as servants	3.1.185	Titania is successful in controlling Bottom. He stays in the forest with her almost without question.

Act 1, Scene 1 Teacher's Guide, Part 2

Use this guide during the second reading in the Drama Circle. As students read the scene aloud, pause to ask questions and discuss the scene. Encourage them to support their answers with evidence from the text whenever possible.

Line(s)	Quotation	Notes, questions, and discussion prompts
1.1.130–151	"How now, my love? … come to confusion."	What are Hermia's and Lysander's moods during this conversation? *Hermia is sad, because she says she wants to cry ("the tempest of my eyes"). Both she and Lysander are upset and frustrated that they can't be together. They complain that love is never easy ("the course of true love never did run smooth") and list several reasons why (mismatched ages, class status, disapproval by others, or misfortune— "War, death, or sickness").*
1.1.131	"How chance the roses there do fade so fast?"	Lysander uses another rose metaphor to describe Hermia here. What is he referring to when he says, "the roses there"? *He means the pink color in her cheeks has faded; she is pale because of sadness and worry.*
1.1.133	"the tempest of my eyes"	How does Hermia say the "roses" in her cheeks will bloom again? *She says that they need to be watered, which will happen when she cries. (Explain that a "tempest" is a storm.)*
1.1.145–151	"Making it moment any … come to confusion."	Lysander is describing love in these lines. What is his argument about love? *Lysander argues that love is fleeting ("swift as a shadow, short as any dream," "the jaws of darkness do devour it up").*

Act 1, Scene 1 Teacher's Guide, Part 2

Use this guide during the second reading in the Drama Circle. As students read the scene aloud, pause to ask questions and discuss the scene. Encourage them to support their answers with evidence from the text whenever possible.

Line(s)	Quotation	Notes, questions, and discussion prompts
1.1.154	"Then let us teach our trial patience."	Based on this line, what does Hermia think she and Lysander should do? *Hermia thinks she and Lysander should be patient and wait it out. She says that love always has to deal with trouble ("it is a customary cross").* How does this conversation help move the action of the play forward? *This shows that Hermia and Lysander are not afraid of Egeus and Theseus. They intend to stay together, no matter what. This pushes the play forward, because now Egeus, Theseus, and Demetrius will have to respond.*
1.1.158–170	"Therefore, hear me, Hermia ... There will I stay for thee."	What is Lysander's plan? *He wants to elope with Hermia (sneak away and marry her secretly). Since they will not be in Athens, he says, Theseus won't be able to punish her. He says he will wait for her in the forest tomorrow night.*
1.1.171–181	"My good Lysander ... truly will I meet with thee."	What does Hermia think of Lysander's plan? *She likes it. She agrees to meet him in the woods tomorrow night: "Tomorrow truly will I meet with thee."*

Act 1, Scene 1 Teacher's Guide, Part 2

Use this guide during the second reading in the Drama Circle. As students read the scene aloud, pause to ask questions and discuss the scene. Encourage them to support their answers with evidence from the text whenever possible.

Line(s)	Quotation	Notes, questions, and discussion prompts
1.1.184–206	"Call you me 'fair'? … Would that fault were mine!"	What is Helena's mood? *She is sad and jealous because Demetrius loves Hermia instead of her: "O, teach me how you look and with what art / You sway the motion of Demetrius's heart!"* How does Hermia respond to Helena's complaints? *She says that she tries to ignore Demetrius, but he won't leave her alone: "I frown upon him, yet he loves me still."* Point out the way that Shakespeare plays with words in this exchange: When Hermia says it isn't her "fault" that Demetrius loves her, Helena says that she wishes she had Hermia's "fault"—that is, her beauty.
1.1.207–231	"Take comfort … Demetrius dote on you!"	What do Hermia and Lysander reveal to Helena? *They tell her their plan to run away into the woods and elope the following night: "He no more shall see my face. / Lysander and myself will fly this place," "Through Athens' gate we have devised to steal," "There my Lysander and myself shall meet."*
1.1.228–229	"We must starve our sight / From lovers' food till morrow deep midnight."	What is "lovers' food"? What does Hermia mean when she says she and Lysander must "starve [their] sight from lovers' food"? *"Lovers' food" means looking at (and spending time with) the person you love. Hermia means that she and Lysander should "starve" themselves by not having "lovers' food," or not seeing each other until the next night, when they meet in the woods.*

Act 1, Scene 1 Teacher's Guide, Part 2

Use this guide during the second reading in the Drama Circle. As students read the scene aloud, pause to ask questions and discuss the scene. Encourage them to support their answers with evidence from the text whenever possible.

Line(s)	Quotation	Notes, questions, and discussion prompts
1.1.233–235	"Through Athens I am thought as fair as she. / But what of that? Demetrius thinks not so. / He will not know what all but he do know."	Helena thinks that Demetrius is blind to something everyone else in Athens can see. What is he blind to? *Helena says that everyone else in Athens knows she is just as beautiful as Hermia ("as fair as she"), but Demetrius doesn't see it ("Demetrius thinks not so").*
1.1.238–247	"Things base and vile ... perjured everywhere."	Helena personifies love in this monologue. What qualities does "Love" have, according to her? *Love is "blind," has poor judgment, is easily tricked ("so oft beguiled"), and a liar ("So the boy Love is perjured everywhere").*
1.1.248–251	"For, ere Demetrius looked on Hermia's eyne, / He hailed down oaths that he was only mine; / And when this hail some heat from Hermia felt, / So he dissolved, and show'rs of oaths did melt."	Helena confirms a rumor brought up by Lysander in the passage we read yesterday. What is the rumor? *Lysander told Theseus that Demetrius had dated Helena in the past. Helena just confirmed that by saying, "He hailed down oaths that he was only mine." She also confirms that Demetrius broke her heart by dumping her for Hermia: "And when this hail some heat from Hermia felt, / So he dissolved, and show'rs of oaths did melt."*

Use this guide during the second reading in the Drama Circle. As students read the scene aloud, pause to ask questions and discuss the scene. Encourage them to support their answers with evidence from the text whenever possible.

Line(s)	Quotation	Notes, questions, and discussion prompts
1.1.252–257	"I will go tell him … thither and back again."	What does Helena decide to do? *Helena decides to go tell Demetrius about Lysander and Hermia's plan to elope: "I will go tell him of fair Hermia's flight."* What does Helena hope to get out of telling Demetrius about Hermia's plan? *She hopes that telling Demetrius about Hermia's plan to elope will make him thank her, and that it will give her an opportunity to see him again when she tells him the news.*

Ask these follow-up discussion questions after students have read all the way to Line 257. Encourage them to support their ideas with evidence from the text whenever possible:

What new conflicts have emerged in this section of the play?
• Hermia and Lysander decide to run away and elope, rather than face the consequences set out by Egeus and Theseus.

• Helena is sad and jealous that Demetrius loves Hermia instead of her.

• Helena decides to ruin Hermia and Lysander's secret plan by telling Demetrius about it.

•

Why do you think Hermia and Lysander tell Helena their plan to elope?

What do you predict will happen next? Why?

A Midsummer Night's Dream Structured Notes, 1.1.130–257

Name:

Date:

What is the gist of 1.1.130–257?

Focus Question: What specific dialogue or incidents in this section provoke Helena to make the decision to reveal Hermia and Lysander's plans to Demetrius? Be sure to cite specific evidence from the text to support your answer.

A Midsummer Night's Dream Structured Notes, 1.1.130–257

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
devour (1.1.150)		
sway (1.1.197)		
visage (1.1.215)		
dote (1.1.231)		
oaths (1.1.249)		

Reading Shakespeare:
A Midsummer Night's Dream Supported Structured Notes, 1.1.130–257

Name:

Date:

Summary: *Left alone after Theseus, Egeus, and Demetrius leave to prepare for Theseus and Hippolyta's wedding, Lysander and Hermia discuss their fate. The two plan to meet the next night in secret and escape to Lysander's aunt's house, far away from Athens. Helena, who is in love with Demetrius, arrives, and the two tell her of their plan. Helena is upset that Demetrius loves Hermia even though Hermia does not love him back. She plans to tell him about Hermia and Lysander's planned escape in order to win his favor.*

Focus Question: What specific dialogue or incidents in this section provoke Helena to make the decision to reveal Hermia and Lysander's plans to Demetrius? Be sure to cite specific evidence from the text to support your answer.

Reading Shakespeare:
A Midsummer Night's Dream Supported Structured Notes, 1.1.130–257

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
devour (1.1.150)	to swallow up or eat hungrily	
sway (1.1.197)	to move or swing back and forth	
visage (1.1.215)	face	
dote (1.1.231)	to express love or affection	
oaths (1.1.249)	promises	

A Midsummer Night's Dream **Structured Notes**
Teacher's Guide, 1.1.130–257

Summary: *Left alone after Theseus, Egeus, and Demetrius leave to prepare for Theseus and Hippolyta's wedding, Lysander and Hermia discuss their fate. The two plan to meet the next night in secret and escape to Lysander's aunt's house, far away from Athens. Helena, who is in love with Demetrius, arrives and the two tell her of their plan. Helena is upset that Demetrius loves Hermia even though Hermia does not love him back. She plans to tell him about Hermia and Lysander's planned escape in order to win his favor.*

Focus Question: What specific dialogue or incidents in this section provoke Helena to make the decision to reveal Hermia and Lysander's plans to Demetrius? Be sure to cite specific evidence from the text to support your answer.

One of the incidents in this section that makes Helena decide to tell Demetrius about Hermia and Lysander's plans is the timing. She arrives right when the two are talking about their plans, so the two make the decision to let her in on their secret. Helena's jealousy, which shows in the dialogue between her and Hermia, is another factor that drives her to make this decision. She feels terrible that she cannot get Demetrius to love her, and the timing of the scene helps her connect her jealousy with a way to win over Demetrius: telling him Hermia and Lysander's secret plan.

A Midsummer Night's Dream **Structured Notes**
Teacher's Guide, 1.1.130–257

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
devour (1.1.150)	to swallow up or eat hungrily	
sway (1.1.197)	to move or swing back and forth	
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oaths (1.1.249)	promises	

Grade 8: Module 2B: Unit 1: Lesson 11
Text to Film Comparison: Bottom the Fool

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
I can analyze the extent to which a filmed or live production follows the text or script of the same literary text. (RL.8.7) I can evaluate the choices made by the director or actors in presenting an interpretation of a script. (RL.8.7)

Supporting Learning Targets	Ongoing Assessment
• I can compare the similarities and differences between a key scene in the play and how that scene is portrayed in the film. • I can evaluate the choices the director or actors made in the film.	• *A Midsummer Night's Dream* structured notes, 1.1.130–257 (from homework) • Text to Film Comparison note-catcher

Agenda	Teaching Notes

1. Opening
 	
   A. Engaging the Reader: Oxymoron (6 minutes)
 	
   B. Reviewing Learning Targets (2 minutes)
 	
2. Work Time
 	
   A. Drama Circle (12 minutes)
 	
   B. Text to Film Comparison (22 minutes)
 	
3. Closing and Assessment
 	
   A. Whole Group Check-in (3 minutes)
 	
4. Homework
 	
   A. Reread 1.2.1–107 and complete the structured notes.
	• In this lesson, students reread Act 1, Scene 2, in which Shakespeare introduces Bottom the weaver and Peter Quince gives out roles for the tradesmen's production of *Pyramus and Thisbe*. Students first read this scene aloud in Lesson 8, focusing mostly on the act of reading Shakespeare, not delving into the language or content of the scene. Thus, the comedy of the scene may have been lost on students, and it will be important to study it in this lesson. The central message or theme of this scene, as it relates to power and control, is that sometimes those who seek the most control are actually in the least control of the situation. The theme becomes clear through the workmen, as Shakespeare's "fools" struggle with putting on a worthwhile play, all the while thinking they are wise enough to undertake it. Bottom in particular brings to light the theme as he attempts to steal the show, earnestly acting out each part of *Pyramus and Thisbe*, gaining only the ridicule of his audience and the pity of his fellow cast members.
	
	• In the Drama Circle, students read the selected lines twice: first as a pure read-aloud without interruptions, and again with guided teacher questions.
	
	• In the Engaging the Reader portion of the lesson, students are introduced to oxymoron and begin a Shakespeare's Craft anchor chart. This not only gives them a "way in" to discuss how Shakespeare uses the tradesmen as a primary comedic element of the play, but it also allows them to dissect Shakespeare's language, considering the meaning of the oxymoron "lamentable comedy." There are multiple layers of meaning to this particular example of oxymoron, and students may need support in capturing each layer. This is not the only example of oxymoron in the play, so students will need a solid foundation in this concept to advance their understanding of the play.
	
	• The focus during the Work Time becomes the text to film comparison. Students view a short segment of the film version of *A Midsummer Night's Dream*. This serves two purposes. First, it helps struggling readers make sense of this complex text. The interplay of reading, rereading, and viewing is an engaging way to present this material. (Note: Do not play the entire film for students. Strategically designed lessons incorporate film at critical junctures in student learning.) For this first purpose, the film is a supplement; working with the text is the goal. The second purpose for using the film clips is to directly address RL.8.9, which requires students to compare a text to its film version. As such, students begin to use the new Text to Film Comparison note-catcher. Note that Work Time B includes time to ensure that students understand two phrases that are crucial academic vocabulary related to RL.8.9: "stays faithful to" and "departs from." Continue to reinforce these phrases across the unit. Note also that RL.8.9 requires students not only to notice similarities and differences, but specifically to evaluate the

effectiveness of the changes made by the director and actor in order to get across the intent of the text.

Agenda	Teaching Notes (continued)
	• In the case of *A Midsummer Night's Dream*, the text is a play, which was intended to be a script for a performance. Students will not notice differences in the lines delivered by each character in the film; rather, direct students' attention to what is not written—for example, how each actor chose to deliver the lines. What are the gestures, facial expressions, and movements that the actor used to successfully deliver and get across the point of the lines? Similarly, students will examine how the director interpreted the play and the decisions that were made about staying faithful to or departing from what was written. This lesson builds toward the End of Unit 1 Assessment, in which students will track how the film "stays faithful to" and "departs from" Shakespeare's play. The Text to Film Comparison note-catcher used in this lesson is identical to the one that will appear on the assessment. Students will also use this note-catcher in Lesson 16, ensuring that they will be prepared for the assessment. • Consider previewing the film clip to better guide students in completing the text to film comparison. Note that there are some departures from the play, including an introductory scene in which one first sees Bottom hanging around town, flirting with women. His wife arrives, angrily looking for him, and he hides from her. This departure made by the director helps set up Bottom's character before he joins the tradesmen in the town square. The public nature of the scene and Bottom's "hamming it up" for the townspeople serve to further illuminate his character. Then, at the conclusion of his "performance," two young boys dump bottles of wine over his head. This particular departure made by the director solidifies Bottom's role as a "fool." Further, he returns home, soaked in wine, to a wife who is clearly frustrated with him and views him as pathetic, though no words are exchanged. Be prepared to discuss the value of these departures made by the director with students, as well as whether they detract or add to Shakespeare's overall intended message. • In advance: Prepare the Shakespeare's Craft anchor chart (see Opening A, and example in supporting materials); cue up the film clip. • Post: Learning targets.

Lesson Vocabulary	Materials
oxymoron; lamentable comedy (1.2.11–12), tyrant (1.2.21), gallant (1.2.22), monstrous little (1.2.50), entreat (1.2.96)	• Shakespeare's Craft anchor chart (new; teacher-created; see supporting materials) • *A Midsummer Night's Dream* (book; one per student) • Act 1, Scene 2 Teacher's Guide (for teacher reference) • Text to Film Comparison note-catcher (one per student) • Document camera • Film, *A Midsummer Night's Dream (1999)* (beginning at 15:05 until 22:31) • Text to Film Comparison note-catcher (for teacher reference) • *A Midsummer Night's Dream* structured notes, 1.2.1–107 (one per student) • *A Midsummer Night's Dream* supported structured notes, 1.2.1–107 (optional, for students needing additional support) • *A Midsummer Night's Dream* Structured Notes Teacher's Guide, 1.2.1–107 (for teacher reference)

Opening	Meeting Students' Needs

A. Engaging the Reader: Oxymoron (6 minutes)
• Display the new **Shakespeare's Craft anchor chart**. Write the word *oxymoron* and the accompanying example on the anchor chart.. Tell students that oxymoron is a method authors use to convey conflicting ideas. Shakespeare used it often in his plays and poetry, and it appears more than a few times in *A Midsummer Night's Dream*. Invite a student to read the definition of the term aloud.
• Mention to students a real-life example of an oxymoron, such as "jumbo shrimp." Shrimp by nature are small, so placing the word "jumbo" in front if it creates the oxymoron.
• Invite students to share more examples of oxymorons that come to mind. Some examples may include: "pretty ugly," "kill with kindness," "awfully good," "random order," etc.
• Introduce the example "lamentable comedy" to students by explaining that Quince says this phrase when he is introducing the play *Pyramus and Thisbe* to the tradesmen. Read aloud:
   * "Marry, our play is 'the most lamentable comedy and most cruel death of Pyramus and Thisbe" (1.2.11–13).
• Ask:
   * "What do you know about the meaning of the word *comedy*?"
• Call on one or two volunteers to discuss the word. Students will most likely respond that comedy means something that is funny. Tell them that their understanding of the word comedy as "funny" applies to plays sometimes, but not always. A comedy can be any play in which every character (or mostly every character) is happy at the end. *A Midsummer Night's Dream*, however, includes the kind of comedy they identified as well. The jokes, word play, and physical comedy in the play are entertaining and engaging.
• Refocus students on the synonyms of the word *lamentable*. Ask:
   * "Do you recognize another word you may have heard before in the word *lamentable*?"
• Students may recognize the root word, *lament*. If not, share this with them and tell them that "to lament" means to express deep sorrow or grief.
• Point out that the word *lamentable* has two possible meanings. One is "very sad," and the other is "very unsatisfactory." For example, a person's sad life story could be called "lamentable," and the conditions at a cruel prison could be called "lamentable."	

Opening (continued)	Meeting Students' Needs

• Ask:
 	
   * "Why would Shakespeare use these two words in a row, 'lamentable comedy,' to describe the play?"
 	
• Call on one or two volunteers. Students may discuss how the play could be both sad and funny at the same time.
 	
• Add to the anchor chart under *Shakespeare uses oxymoron to*: "show opposite or conflicting feelings/ideas."
 	
• Tell students that an oxymoron like "lamentable comedy" can be used to show two conflicting feelings at the same time, but in this case, Shakespeare may also be using it to say something about the character, Peter Quince, as well as the play he will direct. Invite students to turn and talk:
 	
   * "What might Shakespeare be suggesting about Peter Quince by having him use an oxymoron to describe the tradesmen's play?"
 	
• Listen for them to discuss how Shakespeare could be "making fun of" Quince or "trying to make him look stupid." Guide and clarify as needed.
 	
• Tell students you heard some interesting conversations about why Shakespeare uses oxymoron in Quince's lines, and you will add one key idea to the anchor chart. Add to the anchor chart under *Shakespeare uses oxymoron to:* "show the foolishness of characters (Peter Quince, Bottom)."
 	
• Explain that tradesmen in Shakespeare's times were generally not educated the same way as the wealthy or academic people of the times. In *A Midsummer Night's Dream*, as well as many of his other plays, Shakespeare uses the tradesmen as a source of comedy, pointing out their lack of education to make the audience laugh. Peter Quince's use of the oxymoron is not clever; it shows he does not know that a comedy cannot really be lamentable. It also shows that the play will be unsatisfactory by pointing out the comedy of the tradesmen's first rehearsal.
 	
• Tell students to watch for additional oxymorons as they read on in the play. Ask them to share any oxymorons they find with the class.	

Opening (continued)	Meeting Students' Needs

B. Reviewing Learning Targets (2 minutes)
 	
• Read the learning targets aloud with students:
 	
   * "I can compare the similarities and differences between a key scene in the play and how that scene is portrayed in the film."
 	
   * "I can evaluate the choices the director or actors made in the film."
 	
• Tell students that today, they will reread a scene from the play and then compare it with the film version of the same scene. Tell students that just like authors make choices about how they present a story to create mood or tone, develop characters, establish a setting, etc., directors make choices when presenting a story in a film. They interpret a script and make choices.
 	
• Remind students that *A Midsummer Night's Dream* is a play and served as a script from which actors and directors performed the play. Explain that they may not notice differences in the words or lines that the actors say, but they may notice how those lines are interpreted in their delivery. For example, students should look for an actor's facial expressions, gestures, and movements, and listen for their tone of voice. These are all things that are not written in the script but that an actor needs to interpret to successfully deliver the lines. Similarly, a director may choose to add to a scene or delete from a scene in the script. Students should notice how the director's choices to stay faithful to (or keep the same) and depart from (or change) the script affect the meaning of the play.	

Work Time	Meeting Students' Needs
A. Drama Circle (12 minutes) • Invite students to gather in the Drama Circle. Be sure they have their text, ***A Midsummer Night's Dream***. Ask them to turn to Act 1, Scene 2 of the play (lines 1–107), when Peter Quince gives out roles to the workmen for their production of *Pyramus and Thisbe*, which they will perform on Theseus and Hippolyta's wedding day. • Remind students that they've read this particular scene; rereading will help them understand the dense text. • Invite students to turn and talk about what they remember about this scene. Listen for them to discuss that Peter Quince gives out roles to the workmen, demonstrating his desire to control the production of their play, *Pyramus and Thisbe*. Encourage students to figure out who gets what roles in the scene and listen for them to discuss the names of the characters. For example, Bottom gets the part of Pyramus, and Francis Flute gets the part of Thisbe. • Remind students that they discussed how Bottom thought of himself in this scene., and invite a volunteer to share what they remember of this discussion • Launch the scene by prompting students to review the scene summary and the stage directions in italics. Ask them to turn and talk: * "What do the characters in this scene have in common?" • Listen for them to discuss the characters' occupations. "Tailor" and "carpenter" may be more familiar to most students, while "joiner" (defined underneath the summary), "bellows-mender," and "tinker" may be less so. Encourage students to make inferences about these unknown occupations. If they need prompting, remind them of what you mentioned earlier: that this group of men, in Shakespeare's times, would have been considered less educated because of their jobs. Explain that a *bellows-mender* fixes chimneys, a *tinker* fixes household objects like pots and pans, and a *joiner* is another title for a carpenter or cabinetmaker. • Call on one or two volunteers to share what they discussed about what the characters have in common. Students may discuss how all of the characters work with their hands or are tradesmen. They may also mention that the characters are most likely all men. Clarify and guide students as needed. • Invite students to volunteer for roles (Quince, Bottom, Snug, Flute, Snout, and Starveling). Choose roles and remind students to read loudly and clearly, with appropriate expression. Begin the read-aloud. • After this first read, have students read the scene again. Consider switching roles for this second read. Explain that this time you will have them pause to answer questions about what they read. (Refer to the **Act 1, Scene 2 Teacher's Guide**, detailed notes on guiding students through this scene.) Some of the included questions could be directed to the whole group,	• This read-aloud builds comprehension of this particular scene. Consider having stronger readers complete the read-aloud while others listen and follow along. • Consider splitting up the roles by page (Hermia 1, Hermia 2, etc.) so more students can participate. This lets you differentiate, as some pages have fewer lines than others. • Consider creating a nametag for each character to wear during the Drama Circle. • As students are beginning to build confidence reading Shakespeare aloud, consider playing one of the main roles yourself. This will allow students to hear longer chunks of the text read aloud fluently. • Consider appointing several students to act as "interpreters." When the Drama Circle read-aloud hits a particularly challenging bit of language, the interpreters are charged with referring to the left-hand page for explanatory notes, then reading or paraphrasing those notes for the class.

and others could be directed to discussion partners and then shared whole group.	

Work Time (continued)	**Meeting Students' Needs**

B. Text to Film Comparison (22 minutes)
• Invite students to turn and talk:
    * "Should a director have the freedom to change a book or play when making a movie out of it? Why or why not?"
• Cold call a few students to share what they discussed with their partners.
• Explain that students will now view the film version of the same scene they have just read. The film will not only advance their understanding of the scene, but it will give them insight into how a director and actors interpret writing to create a visual representation of a story. Tell students they will use a note-catcher to track and evaluate the similarities and differences between the film and the play.
• Distribute the **Text to Film Comparison note-catcher** and display a copy using the **document camera**. Remind students that the first learning target was about comparing and contrasting the text with the film.
• Tell students that before they watch the film segment or work with this new note-catcher, you will orient them to the columns of the note-catcher. Focus the class on the second column and cold call a student to read the questions in that column aloud:
    * "What is the same? How does the film version stay faithful to the novel?"
• Ask students to think and then talk with a partner:
    * "What do you think 'stay faithful' means?"
• Cold call a student to respond. Students may connect staying faithful to their religious faith or remaining faithful to a friend. Clarify as needed: Be sure they understand that in this context, to stay faithful means to stay the same, to stick to the original.
• Focus students on the third column and call on a volunteer to read the questions in that column aloud:
    * "What is different? How does the film version depart from the novel?"
• Ask:
    * "What do you think 'depart' means?"
• Call on a student volunteer to explain that to depart means to change or go away from.
	• During this Work Time, you may want to pull a small group of students to support in the concepts involved in the graphic organizer.
	
	• Consider showing the clip for a third time to students if they struggle with recording the similarities and differences while watching.
	
	• When reviewing graphic organizers or recording forms, consider using a document camera to display the document for students who struggle with auditory processing.
	
	• Providing models of expected work supports all learners, but especially challenged learners.

Work Time (continued)	Meeting Students' Needs
• Read the question in the last column: 　*　"Evaluation: Do the choices of the director or actors effectively convey the central message of the text? Why or why not?" • Clarify that the central message of the text is the same as the theme. In this case, the concept of control is part of the central message of the scene. Remind students that Peter Quince's and Bottom's attempts to control the scene, as well as the production of *Pyramus and Thisbe*, is the central message of this scene. • Remind students that when we read, we often get an idea in our minds of what characters look like or how they are supposed to act. We imagine scenes and settings. Directors, actors, and even the screenwriter make decisions about how a play or story is going to be portrayed onscreen, including changing things dramatically on occasion. The director also uses music, lighting and camera angles to tell the story. After identifying what is the same and different, students will have to determine if the film stays true to the central message of the scene and evaluate the choices of the director or actors in conveying the scene. • Invite students to be seated with their Syracuse Discussion Appointment partners before viewing the film. • Show the **film, *A Midsummer Night's Dream*** (beginning at 15:05 until 22:31). Note that the dialogue from Act 1, Scene 2, lines 1–107, begins at 15:54. Before then, the film provides a brief introduction to Bottom before he meets with the other workmen. • Refer to the **Text to Film Comparison note-catcher (for teacher reference)** as needed to see possible student responses and to help guide them through the organizer. • Have students jot down their answers in the first two columns of the note-catcher. Invite them to turn and talk with their Discussion Appointment partner as they work. Then cold call students to share details. On the displayed note-catcher, model adding these notes on the "same" column. Details include: characters, almost all lines, and the comedy/characterization of Bottom as the "fool." • Call on students for details to add to the "different" column on the teacher model. Details include: the introduction scene in which Bottom flirts with the women and hides from his wife; lines eliminated from the end of the scene, around line 85; and the final scene at Bottom's house. • Tell students that before they finish the note-catcher, they will watch the film clip again, focusing on music, lighting, and the actors' choices. Explain the actor's choices can include how he delivers the lines, his tone, his gestures, and his facial expressions. Reinforce that the choices of the actor can make or break whether or not the film stays faithful to the original play. Students will evaluate the choices made by the director or actors and the impact those choices have on the scene.	

Work Time (continued)	Meeting Students' Needs

• Tell students that in this scene, the director has chosen to play an Italian operatic song called a "Brindisi," a type of song that encourages listeners to drink wine and be joyful. Ask:
 	
  * "Why might a director want to use this type of song for this particular part of the movie?"
 	
• Cold call students to answer and listen for them to say that it shows how the workmen provide the comedy in the play, especially in this scene. Some may also say that the song signifies a lighter or happier mood, since the previous scene was more serious.
 	
• Ask students to pay special attention to the music as they watch the scene again, especially toward the end of the scene, when Bottom returns home.
 	
• Invite them to consider the lighting and shadows of the scene as well, which also change when Bottom returns home. Ask:
 	
  * "What are some words we could use to describe the lighting in a particular scene?"
 	
• Cold call one or two students to answer the question. Words could be: "bright," "soft," "dark," "shadowed," etc.
 	
• Show the same film clip again. Invite students to respond to the final question on their note-catcher. Then have them share with their partner.
 	
• Ask:
 	
  * "Do the choices the director made effectively convey the central message of the text? Why or why not?"
 	
• Remind students that as they fill out this section of the note-catcher, they should think about whether the director's portrayal of Bottom and his desire to control the scene are faithful to Shakespeare's original text.
 	
• Circulate around the room and probe with individuals or pairs to be sure they are actually evaluating. Probing questions might include:
 	
  * "What does the audience get out of the additional scenes the director chooses to add?"
 	
  * "Does the scene depart so much from the play that it changes the message?"
 	
  * "Why do you think the director decided to cut those particular lines?"
 	
  * "How does the scene in the film help you better understand Bottom?"
 	
  * "How would you describe the music/lighting at the end of the scene, when Bottom is at home?"
 	
  * "I noticed Bottom and his wife don't talk to each other during the final scene at their home. What do you think that means?"	

Closing and Assessment	Meeting Students' Needs
A. Whole Group Check-in (3 minutes) • Refocus students whole group. Tell them you heard some great conversation between Discussion Appointment partners during the Work Time. Tell students you would like to give them a chance to hear what others were talking about. Ask: ∗ "Do you think the decisions made by Michael Hoffman, the director, changed the central message of Shakespeare's scene? Why or why not?" • Call on a few students to share what they discussed with their partner and or wrote down on their note-catchers. Listen for students to discuss how the director's decision to include the boys who throw wine on Bottom helps to reveal how foolish he is. They may also discuss how the scene with Bottom's wife, at the end of the film clip, makes him seem like more than just a clown; this scene reveals his humiliation in front of his wife and is a major departure from Shakespeare's original text. Overall, the scene remains mostly faithful to Shakespeare's main theme, but these departures could create engaging discussion among students about whether they change Shakespeare's message. For example, this makes Bottom seem like more of a complex character than he really was meant to be. He's a little less funny and lighthearted in the film with these departures from the script. • Thank students for their astute observations of the film and the text. Remind them that they will continue to use this note-catcher and practice using the concept of how a director can "stay faithful to" and "depart from" a text when making a film. They will use this same note-catcher on the End of Unit 1 Assessment. • Distribute the ***A Midsummer Night's Dream* structured notes, 1.2.1–107**. Tell students that they will reread the same passage from today's Drama Circle for tonight's homework. Remind them to use the Play Map and Tips for Reading Shakespeare handout to help them.	• Consider collecting the Text to Film note-catchers to assess students' grasp of the concept of how directors can "stay faithful to" and "depart from" a text.
Homework	Meeting Students' Needs
• Reread 1.2.1–107 and complete the structured notes.	• Provide struggling learners with the supported structured notes for additional scaffolding as they read the play.

EXPEDITIONARY
LEARNING

Grade 8: Module 2B: Unit 1: Lesson 11
Supporting Materials

Shakespeare's Craft

Oxymoron: a statement or phrase that includes conflicting opposites
Example: lamentable comedy
lamentable = very sad OR very unsatisfactory
comedy = funny

Shakespeare uses oxymoron to:

- Show opposite or conflicting feelings/ideas

- Show the foolishness of characters (Peter Quince, Bottom) who don't

  - know the meanings of words

Act 1, Scene 2 Teacher's Guide

Use this guide during the second reading in the Drama Circle. As students read the scene aloud, pause to ask questions and discuss the scene. Encourage them to support their answers with evidence from the text whenever possible.

Line(s)	Quotation	Notes, questions, and discussion prompts
1.2.21–22	"What is Pyramus—a lover or a tyrant"	When Bottom asks if Pyramus, whose part he will play, is a good guy or a bad guy, what does Quince's response mean? *Quince responds that Pyramus is a good guy who kills himself bravely for love.* What kind of play is *Pyramus and Thisbe* and what significance does this have? *The play is a tragedy. This is significant because the men are "fools," and the comedy will come from their trying to act seriously. In other words, if* Pyramus and Thisbe *were a comedy, it would not be as funny to see the men try to act it out.*
1.2.23–39	"That will ask some tears in the true performing of it."	What is Bottom saying in his speech here? How do you imagine him acting? *Bottom is saying he would make the audience cry as a tragic lover, but then he changes his mind, acting out the part of Herculese, the tyrant. He would be showing off, overacting, and attempting to take control of the stage.*
1.2.50	"monstrous little voice"	How does this line demonstrate Shakespeare's use of oxymoron? Monstrous *means big, and* little *means small. Bottom uses this oxymoron to describe the voice he would use while playing the part of Thisbe, a woman. While he shows off, he also reveals his stupidity by using the oxymoron.*

EXPEDITIONARY LEARNING

Use this guide during the second reading in the Drama Circle. As students read the scene aloud, pause to ask questions and discuss the scene. Encourage them to support their answers with evidence from the text whenever possible.

Line(s)	Quotation	Notes, questions, and discussion prompts
1.2.53–55	"No, no, you must play Pyramus."	How do these lines reflect the struggle for power in this scene? *Quince tells Bottom he must stop trying to take every else's parts and regains control for a moment when Bottom says, "Well proceed." The struggle for power between Quince and Bottom continues throughout the scene, as Bottom "steals the show" by acting out everyone else's parts.*
1.2.64–67	"… for I am slow of study." "You may do it extempore, for it is nothing but roaring."	What does this short exchange between Snug and Quince mean? *Snug asks if Quince has written out the part of the lion because he wishes to begin studying now. He admits he is "slow of study," meaning he is slow to learn. Quince responds that he may do the part without a script because it only involves roaring.* How does this short conversation serve to further the comedy in the scene? *This conversation furthers the comedy because it shows how foolish Snug is.*

Use this guide during the second reading in the Drama Circle. As students read the scene aloud, pause to ask questions and discuss the scene. Encourage them to support their answers with evidence from the text whenever possible.

Line(s)	Quotation	Notes, questions, and discussion prompts
1.2.71–75	"An you should do it terribly …"	How does Quince attempt to regain control when Bottom proclaims that he will also play the part of the lion? *Quince tries to convince Bottom that his portrayal of the lion will be too scary for the ladies in the audience to handle. Quince may be trying to manipulate Bottom by making him feel good about himself so he will agree and stop trying to steal everyone's parts.* **Manipulation is an important form of control to introduce here, as it will continue throughout the story.
1.2.86	"Well, I will undertake it."	What does this line say about the struggle for power in the scene? *This means Bottom finally agrees to take the part of Pyramus and has given up acting out the other parts. This says that Quince has finally regained control of the situation, at least for now.*
1.2.95–102	"I am to entreat you, request you … I pray you fail me not."	What is Quince's plan for the tradesmen's next rehearsal? *Quince wants the tradesmen to learn their parts and meet in the woods a mile outside of town the following night so that the townspeople cannot eavesdrop on their rehearsal.*

Act 1, Scene 2 Teacher's Guide

Use this guide during the second reading in the Drama Circle. As students read the scene aloud, pause to ask questions and discuss the scene. Encourage them to support their answers with evidence from the text whenever possible.

Line(s)	Quotation	Notes, questions, and discussion prompts
1.2.104	"… most obscenely and courageously"	What does this line mean? Obscenely *means "disgustingly" or "offensively." Bottom misuses this word, signifying once again his stupidity and showing that the tradesmen's play will be horrible.*
1.2.107	"Hold, or cut bowstrings."	What does this phrase mean? Hold *means to stick to your word, and "cut bowstrings" means "cut ties" or "don't show your face again." Quince is telling the men that their promise to rehearse is serious, and that they'd better follow through.*

Use this guide during the second reading in the Drama Circle. As students read the scene aloud, pause to ask questions and discuss the scene. Encourage them to support their answers with evidence from the text whenever possible.

Additional Questions to Consider

What is the central message of this scene?
The central message of this scene is how foolish these characters are, and by extension, how foolish all this "love stuff" is that is going on in the whole play. Shakespeare is trying to show the audience how these characters are as they deal with a "lamentable comedy." He uses this scene to set up the tradesmen as the "fools" of the play, especially Bottom. From this point on, these characters will provide comedy.

Some students may relate the scene to the theme of control. For example, those who seek the most control are actually in the least control of the situation. The tradesmen are unable to put on a worthwhile play, especially Bottom, who is the one seeking the most control over the situation.

Why do you think Shakespeare would include another play inside his own play?
Shakespeare uses the play within a play to parallel the big ideas of the whole play. In other words, in Pyramus and Thisbe, there is forbidden love, just like Hermia and Lysander's love.
*Note that this early in the play, the parallels between the *Pyramus and Thisbe* and *A Midsummer Night's Dream* are only just beginning. It is important to begin this conversation but not essential to delve deeply yet.

If you were directing a film version of this scene, what would you do to make sure the audience enjoys the comedy of the scene?
Some elements to focus on might be: Bottom's gestures (making them exaggerated or ridiculous), the "seriousness" of the tradesmen (to make a mockery of how foolish they are), the tone of voice of the actors (to show exaggeration and further the comedy), etc.

A Midsummer Night's Dream Structured Notes, (1.2.1–107)

What is the gist of 1.2.1–107?

Focus Question: Who controls this scene? How do you know? Be sure to cite specific evidence from the text to support your answer.

A Midsummer Night's Dream **Structured Notes, (1.2.1–107)**

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
lamentable comedy (1.2.11–12)		
tyrant (1.2.21)		
gallant (1.2.22)		
monstrous little (1.2.50)		
entreat (1.2.96)		

A Midsummer Night's Dream **Supported Structured Notes,** 1.2.1–107

Name:

Date:

Summary

1.2.1–107: *Six Athenian tradesmen decide to put on a play called* Pyramus and Thisbe *for Theseus and Hippolyta's wedding. Pyramus will be played by Bottom the weaver and Thisbe by Francis Flute the bellow-mender. The men are given their parts to study, and they agree to meet for a rehearsal in the woods outside Athens"* (34).

Focus Question: Who controls this scene? How do you know? Be sure to cite specific evidence from the text to support your answer.

A Midsummer Night's Dream **Supported Structured Notes,** 1.2.1–107

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
lamentable comedy (1.2.11–12)	lamentable: very sad OR very unsatisfactory comedy: a play that has a humorous tone and does not have a tragic end This is an oxymoron, or a phrase containing opposite meanings. It shows the stupidity of Quince and the tradesmen and provides comedy.	
tyrant (1.2.21)	a harsh and unforgiving leader	
gallant (1.2.22)	brave	
monstrous little (1.2.50)	monstrous: huge little: small This is another oxymoron, this time used by Bottom. It shows his stupidity as he tries to show off his "acting skills" by attempting to speak the part of Thisbe, a woman.	
entreat (1.2.96)	to beg	

A Midsummer Night's Dream Structured Notes
Teacher's Guide, 1.2.1–107

Summary

1.2.1–107: *Six Athenian tradesmen decide to put on a play called* Pyramus and Thisbe *for Theseus and Hippolyta's wedding. Pyramus will be played by Bottom the weaver and Thisbe by Francis Flute the bellow-mender. The men are given their parts to study, and they agree to meet for a rehearsal in the woods outside Athens"* (34).

Focus Question: Who controls this scene? How do you know? Be sure to cite specific evidence from the text to support your answer.

Bottom controls this scene. He steals the show by attempting to act out all parts of the play instead of just accepting his part as Pyramus. For example, when Quince gives the part of Thisbe to Francis Flute, Bottom starts talking about how he can speak like a woman. In addition, when Quince gives the part of the lion to Snug, Bottom declares that he can roar ferociously. When Quince says that his roar would scare the women in the audience, he claims he can also roar quietly, like a "nightingale" (1.2.80).

EXPEDITIONARY
LEARNING

A Midsummer Night's Dream Structured Notes
Teacher's Guide, 1.2.1–107

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
lamentable comedy (1.2.11–12)	lamentable: very sad OR very unsatisfactory comedy: a play that has a humorous tone and does not have a tragic end This is an oxymoron, or a phrase containing opposite meanings. It shows the stupidity of Quince and the tradesmen and provides comedy.	
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entreat (1.2.96)	to beg	

Text to Film Comparison Note-catcher

Name:

Date:

Scene	What is the same? *How does the film version stay faithful to the play?*	What is different? *How does the film version depart from the play?*	Evaluation: *Do the choices of the director or actor(s) effectively convey the central message of the text? Why or why not?*

Scene	What is the same? *How does the film version stay faithful to the play?*	What is different? *How does the film version depart from the play?*	Evaluation: *Do the choices of the director or actor(s) effectively convey the central message of the text? Why or why not?*
Act 1, Scene 2 *Lines 1–107*	*The main characters and lines are almost exactly the same in the film. Bottom's gestures and delivery of the lines remains faithful to his over-the-top persona. His character appears ridiculous, just as in the play. The other characters are silenced by his over-performance, and, like in the play, Bottom really "steals the show."*	*Some lines are omitted (1.2.86–92 and some throughout 1.2.95–102).* *The scene is set in a public town square, so Bottom has a larger audience than just the tradesmen.* *The director adds a moment in which some boys from the town pour wine all over Bottom from above.* *The director adds two additional scenes: one in which Bottom flirts with some women in the town square as his wife*	*Even though he adds some parts, the director conveys the central message of the scene, in that Bottom is made to appear a fool and the characters add comedy to the play.* *In addition, Bottom, the one who seeks to be in control of the play, is actually the biggest fool and the least in control of the group.* *The additional scenes develop Bottom's character and show a side of him we do not see in the play. He feels ashamed when wine is poured on him and*

		searches for him. The other is when Bottom returns home after showing off in front of the whole town. He sits in a darkened bedroom and his wife sees him, looks disgusted, and walks away.	*when his wife sees it. This is the major difference between the play and the film. This does change the comedy part of the play. Bottom isn't so funny after all when we see he is ashamed.*

EXPEDITIONARY LEARNING

Grade 8: Module 2B: Unit 1: Lesson 12
Author's Craft: The Poetry of the Play

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
I can analyze the development of a theme or central idea throughout the text (including its relationship to supporting ideas). (RL.8.2) I can analyze the impact of word choice on meaning and tone (analogies or allusions). (RL.8.4)

Supporting Learning Targets	Ongoing Assessment
• I can analyze the theme of control in *A Midsummer Night's Dream*. • I can analyze the poetic language or verse in *A Midsummer Night's Dream*.	• *A Midsummer Night's Dream* structured notes, 1.2.1–107 (from homework)

Agenda	Teaching Notes

Opening
    A. Engaging the Reader: Discussing the Focus Question (3 minutes)
    B. Reviewing Learning Targets (1 minute)
Work Time
    A. Feeling Shakespeare's Rhythm (25 minutes)
    B. Drama Circle: Act 2, Scene 1, Part 1 (15 minutes)
Closing and Assessment
    A. Previewing Homework (1 minute)
Homework
    A. Reread 2.1.33–60 and 2.1.153–194 and complete the structured notes.
	• In this lesson, students begin reading Act 2, Scene 1 of *A Midsummer Night's Dream*. In the first half of the lesson, students participate in a full-class read-aloud designed to help them "feel" the rhythm of Shakespeare's poetry in the play. In the second half of the lesson, students read the play using the Drama Circle routine they are familiar with from previous lessons.
	
	• This lesson's focus on poetic language aims to introduce students to the fact that Shakespeare deliberately set up rhyme, rhythm, and meter in this play. In Lesson 14, students will analyze how Shakespeare used this language to differentiate his characters and set certain tones throughout the play.
	
	• Students continue to study the play's thematic concept of control. They will track this thematic concept throughout the rest of this module, practicing argumentative writing about control in their End of Unit 2 Assessment (Argumentative Essay: Controlling Others in *A Midsummer Night's Dream*) and narrative writing in this module's final performance task (Character Confessions essay).
	
	• Parts of this lesson draw inspiration from Lesson 5 on *A Midsummer Night's Dream* in *Shakespeare Set Free*; refer to that book for more details and additional activities.
	
	• Students skip some lines in this scene, in order to focus their attention on the lines that propel the plot forward and that develop the characters and themes in the play.
	
	• In advance: Review Act 2, Scene 1 Teacher's Guide, Part 1.
	
	• Post: Learning targets.

Lesson Vocabulary	Materials
verse; rhythm, meter, stressed syllable, iambic pentameter; jest (2.1.46), lurk (2.1.49), civil (2.1.157), madly (2.1.177), pursue (2.1.189)	• Evidence of Control note-catcher (from Lesson 10; one per student) • Play Map (from Lesson 8; one per student) • Tips for Reading Shakespeare handout (from Lesson 9; one per student) • *A Midsummer Night's Dream* (book; one per student) • Act 2, Scene 1 Teacher's Guide, Part 1 (for teacher reference) • *A Midsummer Night's Dream* structured notes, 2.1.33–60, 153–194 (one per student) • *A Midsummer Night's Dream* supported structured notes, 2.1.33–60, 153–194 (optional; for students who need additional support) • *A Midsummer Night's Dream* Structured Notes Teacher's Guide, 2.1.33–60, 153–194 (for teacher reference)

Opening	Meeting Students' Needs
A. Engaging the Reader: Discussing the Focus Question (3 minutes) • Invite students to sit with their Albany discussion partners to discuss the focus question from last night's structured notes: 　∗ "Who controls this scene? How do you know?" • After 2 minutes, cold call one or two pairs to share out. Students may have different answers; some may say Bottom controls the scene, others may say Quince, and others may argue that no one is in control. Each of these answers can be supported with evidence from the text. • Invite students to add to their **Evidence of Control note-catchers**. • Tell students that they will begin reading Act 2 today, and they will be introduced to a new character, Robin Goodfellow, who causes a lot of trouble for everyone else in this play.	

Opening (continued)	Meeting Students' Needs

B. Reviewing Learning Targets (1 minute)
• Read the learning targets aloud as students follow along silently:
  * "I can analyze the theme of control in *A Midsummer Night's Dream*."
  * "I can analyze the poetic language or verse in *A Midsummer Night's Dream*."
• Tell students that in this lesson, they will look more closely at the way Shakespeare used poetry within this play.
• Have students take out their **Play Maps** (from Lesson 8) and **Tips for Reading Shakespeare handout** (from Lesson 9) to use as references.	

Work Time	Meeting Students' Needs
A. Feeling Shakespeare's Rhythm (25 minutes) • Invite students to set their chairs up for today's Drama Circle. Make sure they have their text, ***A Midsummer Night's Dream***. • Tell them that today's Drama Circle will work a little bit differently than usual. First, students will participate in a full-class read-aloud to get a feel for how Shakespeare used poetry in this play. Then, they will segue into the Drama Circle routine they are used to, with different students playing the various roles in the scene. • Tell students that they will skip the beginning of this scene in order to have more time to focus specifically on the rhythm of Shakespeare's language, which is one reasons Shakespeare's writing has such universal appeal. Be sure to set the stage by giving them a brief summary of the skipped lines: Robin Goodfellow, a mischievous fairy, meets up with another unnamed fairy in the woods. They talk about the fact that the king and queen of the fairies (Oberon and Titania) are fighting because they both want custody of a boy that Titania stole from an Indian king. • Finally, tell students that although Robin Goodfellow is never actually called "Puck" in this play, many people know him by that name, and the class will use both names interchangeably. (Consider reading the explanatory note on page 34 of *Shakespeare Set Free* in lieu of this explanation.) Tell students that the lines you are about to read sum up the kinds of trouble Puck likes to cause.	• If you have many kinesthetic learners in your class, have students walk around the room with their books during the choral read, taking a step for each syllable, stomping hard on the stressed syllables. • You may need to read lines 33–60 two or three times as a class before everyone feels the rhythm smoothly.

Work Time (continued)	Meeting Students' Needs
• Invite students to follow along silently as you read lines 33–60 aloud, starting on page 37 (2.1.33) and ending on page 39 (2.1.60).	
• Ask students what they noticed about how the words sounded. Listen for them to recognize that there is a rhyme scheme in the lines, and possibly for them to say that there is a beat to the lines.	
• Explain that the poetry in this play contains rhyme, *rhythm* (what students might think of as the "beat" of the poetry), and *meter* (the patterns in the poetry). One way to "feel" the rhythm and meter of the poetry is to read it aloud.	
• Have students reread lines 33–60 aloud, in unison, as you lead. Have them stomp one foot or slap their knees on each stressed syllable (the part of each word that is emphasized). The first four lines of stressed syllables are italicized below:	

"*Eith*-er *I* mis-*take* your *shape* and *ma*-king *quite*,
      Or *else* you *are* that *shrewd* and *kna*-vish *sprite*
      Called *Ro*-bin *Good*-fel-*low*. Are *not* you *he*
      That *frights* the *mai*-dens *of* the *vil*-la-*gery* ..."	

• Have students move their seats to form the Drama Circle.	
• Ask students what they notice about the rhythm, or beat, of these lines. Some guiding questions might be:	
* "How often is there a stressed syllable in each line?"	
* "How many syllables are in each line?"	
* "What is the meter, or pattern, of stressed syllables in these lines?"	
• Listen for students to say that every other syllable is stressed in these lines, that there are generally 10 syllables per line, and that the pattern is five repetitions of the "not stressed, stressed" beat.	
• Explain that this meter (five repetitions of the "not stressed, stressed" beat) is called *iambic pentameter* and is used by many English-speaking poets. (Some people even think that iambic pentameter is the natural meter of a human heartbeat.) Help students understand this meter by explaining that *penta* means "five," and there are five beats in the line. You might also tell students that one way to remember this meter is to say: "I *am*, I *am*, I *am*" out loud, placing the stress on the word "am."	
• Share that Shakespeare deliberately chose the words in this part of the play for the rhythm and rhyme they would create. This is poetic language or verse.	

Work Time (continued)	Meeting Students' Needs
• Explain that students will have a chance to look more closely at why Shakespeare used iambic pentameter and other meters in this play in a few days. • After students have read through the scene to line 194 for the second time, ask: * "Why does Oberon want to control Titania?" • Listen for them to say that he wants to take the Indian boy from her. • Ask students to name other characters who attempt to control others in the play. Listen for them to say that Bottom tries to control the other tradesmen during the play rehearsal or that Egeus tries to control who Hermia will marry. • Explain that the idea of controlling others comes up over and over again in *A Midsummer Night's Dream*, and students will continue to analyze that theme in the next lesson.	
B. Drama Circle: Act 2, Scene 1, Part 1 (15 minutes) • Tell students that they will skip the next section of this scene, in which Titania and Oberon argue about the Indian boy, and move straight into a conversation between Robin and Oberon. • Assign roles for this reading: Oberon and Robin. • Before beginning the Drama Circle reading, review the conflict between Oberon and Titania to be sure students understand why they are fighting. • Preview for the class that Oberon has a plan to resolve this conflict, and he explains it to Robin in this passage. Challenge students to listen for Oberon's plan during the Drama Circle. • Have students read this scene aloud, starting on page 45 (2.1.153) and ending on page 47 (2.1.194). • After this first read, have students read the scene again. Consider switching roles. Explain that this time you will have them pause to answer questions about what they read. (Refer to the **Act 2, Scene 1 Teacher's Guide, Part 1** for detailed notes on guiding students through this scene.)	• Consider splitting up the roles (Robin 1, Robin 2, etc.) so more students can participate. This also allows you to differentiate. • Consider creating a nametag for each character to wear during the Drama Circle. • Consider appointing several students to act as "interpreters." When the Drama Circle read-aloud hits a particularly challenging bit of language, the interpreters are charged with referring to the left-hand page for explanatory notes, then reading or paraphrasing those notes for the class.

Closing and Assessment	Meeting Students' Needs
A. Previewing Homework (1 minute) • Distribute the ***A Midsummer Night's Dream* structured notes, 2.1.33–60, 153–194**. Tell students that they will reread the same passages from today's Drama Circle for tonight's homework. Remind them to use the Play Map and Tips for Reading Shakespeare handout to help them.	

Homework	Meeting Students' Needs
• Reread 2.1.33–60 and 153–194 and complete the structured notes.	• Provide struggling learners with the supported structured notes for additional scaffolding as they read the play.

EXPEDITIONARY LEARNING

Grade 8: Module 2B: Unit 1: Lesson 12
Supporting Materials

EXPEDITIONARY
LEARNING

Use this guide during the second reading in the Drama Circle. As students read the scene aloud, pause to ask questions and discuss the scene. Encourage them to support their answers with evidence from the text whenever possible.

Line(s)	Quotation	Notes, questions, and discussion prompts
2.1.153–160	"Thou rememb'rest … I remember."	Explain that Oberon is setting context for Robin here; he is asking Robin if he remembers a certain day. (Liken this to two friends reminiscing. One might say, "Do you remember that time when we …?")
2.1.161–163	"That very time I saw … Cupid all armed."	Who is Cupid? *Cupid is the Roman god of love. He is often pictured with wings and a bow and arrows. When he shoots people with an arrow, they fall in love. In this case, Oberon is saying he saw Cupid "all armed," meaning he was holding his bow and arrows.*
2.1.163–172	"A certain aim he took … upon a little western flower."	Oberon remembers Cupid aiming his bow and arrow at a young woman. What happened? *He missed. His arrow hit a flower instead of the girl.*
2.1.172–174	"It fell upon a little western flower … And maidens call it 'love-in-idleness.'"	What happened to the flower after Cupid's arrow hit it? *It changed color from white to purple.* What is the name of the flower? *Love-in-idleness.*

Act 2, Scene 1 Teacher's Guide, Part 1

Use this guide during the second reading in the Drama Circle. As students read the scene aloud, pause to ask questions and discuss the scene. Encourage them to support their answers with evidence from the text whenever possible.

Line(s)	Quotation	Notes, questions, and discussion prompts
2.1.175–182	"Fetch me that flower … in forty minutes."	What does Oberon want Robin to do? *Go get him the flower ("Fetch me that flower") and be back quickly ("be thou here again / Ere the leviathan can swim a league").* What does the flower do? *If you put the juice of the flower on someone's eyelids while they are asleep, it will make them fall in love ("madly dote") with the next person they see when they wake up.* *Explain to students that* leviathan *refers to a whale. He is saying be back quickly, before a whale can swim about three nautical miles.*
2.1.183–192	"Having once this juice … I'll make her render up her page to me."	What is Oberon's plan? How is Oberon trying to exert control over Titania? *He's going to use the flower to make Titania fall in love with someone (or something). While she's under the spell, he'll make her give the Indian boy to him. Then he'll reverse the spell with another plant.*

If there is time, ask students to make a prediction: "What will happen next? Will Oberon's plan work out the way he plans?"

A Midsummer Night's Dream Structured Notes, 2.1.33–60, 153–194

Name:

Date:

What is the gist of 2.1.33–60?

Summary, 2.1.61–152: *Oberon and Titania argue about their jealousies. Titania is jealous of Oberon's love for Hippolyta, whom he followed to this land from India. Oberon is jealous of Titania's love for Theseus, whom she forced to abandon multiple girlfriends before he met Hippolyta. Titania reminds Oberon that their constant arguing has consequences for mortal humans; their fighting has made the weather terrible for growing crops and enjoying nature. Oberon suggests that Titania put an end to the fighting by offering him the Indian boy. She refuses, saying that she was very close with his mother in India before she died giving birth to him. She insists that she will raise him herself. Both angry, Oberon and Titania agree to stay out of each other's way until after the wedding, when Titania will return to India with the boy.*

What is the gist of 2.1.153-194?

A Midsummer Night's Dream Structured Notes, 2.1.33–60, 153–194

Focus Question: How do both Robin and Oberon express a desire to control others? Be sure to cite the strongest evidence from the text to support your answer.

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
jest (2.1.46)		
lurk (2.1.49)		
civil (2.1.157)		
madly (2.1.177)		
pursue (2.1.189)		

A Midsummer Night's Dream Supported Structured Notes, 2.1.33–60, 153–194

Name:

Date:

Summary, 2.1.33–60: *A fairy describes Robin's character, since he is known in the land for being a sly trickster. Robin takes pride in his reputation, retelling the many ways he plays his tricks on others.*

Summary, 2.1.61–152: *Oberon and Titania argue about their jealousies. Titania is jealous of Oberon's love for Hippolyta, whom he followed to this land from India. Oberon is jealous of Titania's love for Theseus, whom she forced to abandon multiple girlfriends before he met Hippolyta. Titania reminds Oberon that their constant arguing has consequences for mortal humans; their fighting has made the weather terrible for growing crops and enjoying nature. Oberon suggests that Titania put an end to the fighting by offering him the Indian boy. She refuses, saying that she was very close with his mother in India before she died giving birth to him. She insists that she will raise him herself. Both angry, Oberon and Titania agree to stay out of each other's way until after the wedding, when Titania will return to India with the boy.*

Summary, 2.1.153–194: *Oberon reminds Robin of a time he watched Cupid shoot an arrow, which landed on a flower now called "love-in-idleness." He instructs Robin to get him the flower, so that he can use its power to make Titania fall in love with the first creature she sees. He hopes she will become so distracted by her love that he will be able to steal away the Indian boy.*

Focus Question: How do both Robin and Oberon express a desire to control others? Be sure to cite the strongest evidence from the text to support your answer.

A Midsummer Night's Dream Supported Structured Notes, 2.1.33–60, 153–194

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
jest (2.1.46)	to joke	
lurk (2.1.49)	to remain in or around a place secretly	
civil (2.1.157)	respectful, tame	
madly (2.1.177)	desperately or extremely	
pursue (2.1.189)	to chase after	

A Midsummer Night's Dream Structured Notes
Teacher's Guide, 2.1.33–60, 153–194

Summary, 2.1.33–60: *A fairy describes Robin's character, since he is known in the land for being a sly trickster. Robin takes pride in his reputation, retelling the many ways he plays his tricks on others.*

Summary, 2.1.61–152: *Oberon and Titania argue about their jealousies. Titania is jealous of Oberon's love for Hippolyta, whom he followed to this land from India. Oberon is jealous of Titania's love for Theseus, whom she forced to abandon multiple girlfriends before he met Hippolyta. Titania reminds Oberon that their constant arguing has consequences for mortal humans; their fighting has made the weather terrible for growing crops and enjoying nature. Oberon suggests that Titania put an end to the fighting by offering him the Indian boy. She refuses, saying that she was very close with his mother in India before she died giving birth to him. She insists that she will raise him herself. Both angry, Oberon and Titania agree to stay out of each other's way until after the wedding, when Titania will return to India with the boy.*

Summary, 2.1.153–194: *Oberon reminds Robin of a time he watched Cupid shoot an arrow, which landed on a flower now called "love-in-idleness." He instructs Robin to get him the flower, so that he can use its power to make Titania fall in love with the first creature she sees. He hopes she will become so distracted by her love that he will be able to steal away the Indian boy.*

Focus Question: How do both Robin and Oberon express a desire to control others? Be sure to cite the strongest evidence from the text to support your answer.
Robin tries to control others through joking and tricks. He takes pride in manipulating people and gets satisfaction out of the jokes he plays. Oberon shows a desire to control people through planning and manipulation. His idea of using the love-in-idleness flower shows that he will use a clever plan to try to control Titania and get the boy from her.

EXPEDITIONARY
LEARNING

A Midsummer Night's Dream Structured Notes
Teacher's Guide, 2.1.33–60, 153–194

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
jest (2.1.46)	to joke	
lurk (2.1.49)	to remain in or around a place secretly	
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Grade 8: Module 2B: Unit 1: Lesson 13
Analyzing Character and Theme: Tracking Control in *A Midsummer Night's Dream*

EXPEDITIONARY LEARNING

GRADE 8: MODULE 2B: UNIT 1: LESSON 13
Analyzing Character and Theme:
Tracking Control in *A Midsummer Night's Dream*

Long-Term Target Addressed (Based on NYSP12 ELA CCLS)	
I can analyze how specific dialogue or incidents in a plot propel the action, reveal aspects of a character, or provoke a decision. (RL.8.3)	
Supporting Learning Targets	**Ongoing Assessment**
• I can analyze the themes of control in *A Midsummer Night's Dream*. • I can analyze the poetic language or verse in *A Midsummer Night's Dream*. • I can analyze how characters' words and actions reveal aspects of their character.	• *A Midsummer Night's Dream* structured notes, 2.1.33–60, 153–194 (from homework) • Three Threes in a Row note-catcher • Evidence of Control note-catcher

Agenda	Teaching Notes

1. Opening
 	
   A. Engaging the Reader: Partners Share Focus Question from Homework and Review Learning Targets (3 minutes)
 	
2. Work Time
 	
   A. Drama Circle: 2.1.195−276 and 2.2.33−89 (10 minutes)
 	
   B. Close Reading: Three Threes in a Row (18 minutes)
 	
   C. Filling Out the Evidence of Control Note-catcher (13 minutes)
 	
3. Closing and Assessment
 	
   A. Previewing Homework (1 minute)
 	
4. Homework
 	
   A. Reread 2.1.195−276; 2.2.33−89 and complete the structured notes.
	• Students have experienced Shakespeare in the Drama Circle many times. You have facilitated discussions of the play, and students have considered text-dependent questions in Discussion Appointment pairs or whole group. This has provided the necessary scaffolds for students to try answering text-dependent questions without as much guidance. Thus, in this lesson, after the Drama Circle, students move around and discuss text-dependent questions in a Three Threes in a Row activity. This provides a change of pace and helps them build confidence to read Shakespeare more independently.
	
	• In this Drama Circle, students read the selected lines twice: first as a pure read-aloud without interruptions, and second with guided teacher questions.
	
	• Three Threes in a Row was introduced in Module 1, Unit 1, Lesson 10. This activity allows students to work in groups to answer a row of questions to become the "experts" on those questions for their classmates during the circulation time. This is not a pass-the-paper activity.
	
	• Students use their discussions from the Three Threes in a Row activity to inform their writing on the Evidence of Control note-catcher. The scene in this lesson deals mostly with Oberon's attempts to control Titania and Lysander. This instance of control is important, as it sets in motion the tangled web among Lysander, Hermia, Helena, and Demetrius. Due to space constraints of the note-catcher, students likely will capture just one example of Oberon's attempts to control others. Be sure to circulate during discussions and probe for other examples, ensuring that students understand the extent of Oberon's desire for control. Students will not know the full results of Oberon's plans to make Demetrius fall in love with Helena until Lesson 14 at which point they should add to the final column of their charts.
	
	• If students wish to use Titania as the victim of Oberon's attempts at control, guide them toward evidence: "Why does the character want to control that person?" Students skipped the scene in which Titania and Oberon argue about the Indian boy; point them toward 2.1.20−28 for evidence.
	
	• In Advance: Review Three Three's in a Row protocol (see Appendix).
	
	• Post: Learning targets; instructions for Three Threes in a Row.

Lesson Vocabulary	Materials
fawn (2.1.211), valor (2.1.241), woo (2.1.249), vile (2.2.40), virtuous (2.2.65)	• *A Midsummer Night's Dream* (book; one per student) • Three Threes in a Row note-catcher (one per student) • Document camera • Three Threes in a Row Directions (one for display) • Three Threes in a Row note-catcher (for teacher reference; one to display) • Evidence of Control note-catcher (from Lesson 9; one per student) • *A Midsummer Night's Dream* structured notes, 2.1.195–276; 2.2.33–89 (one per student) • *A Midsummer Night's Dream* supported structured notes, 2.1.195–276; 2.2.33–89 (optional; for students who need additional support) • *A Midsummer Night's Dream* Structured Notes Teacher's Guide, 2.1.195–276; 2.2.33–89 (for teacher reference)

Opening	Meeting Students' Needs
A. Engaging the Reader: Partners Share Focus Question from Homework and Review Learning Targets (3 minutes) • Ask students to take out the Lesson 12 structured notes they completed for homework. Invite students to pair-share their responses to the focus question. • After students have discussed their responses, cold call one or two to share what they discussed with their partner. Tell students that their thinking about Oberon and Puck's desire to control others will come in handy during this lesson, when they will read on to discover more examples of control in the play. • Invite students to read the first learning target aloud with you: * "I can analyze the themes of control in *A Midsummer Night's Dream*." • Remind them that they have been working with this target for two lessons now. This will be their third time working with the Evidence of Control note-catcher, which will help them prepare for an essay in which they analyze how a character attempts to control others in *A Midsummer Night's Dream*. • Ask students to show a Fist to Five on their confidence with this learning target. Clarify as needed and remind them that there is still time to work on the target before Unit 2, when they will begin writing about the theme of control.	

Work Time	Meeting Students' Needs

A. Drama Circle (10 minutes)
• Invite students to gather in the Drama Circle. Be sure they have their text, ***A Midsummer Night's Dream***. Ask students to turn to Act 2, Scene 1, lines 195–276.
• Remind students that they've already read the beginning of this scene both in class (Lesson 12) and for homework. In the scene, Robin (Puck) is introduced and Oberon begins plotting to distract Titania so that he can steal away the Indian boy. They may use the structured notes from their homework to help them answer some questions you will ask them.
• Invite students to turn and talk to refresh their memories:
  * "How does Shakespeare characterize Puck?"
• Listen for students to describe Puck as mischievous, clever, a trickster, etc.
• Invite them to turn and talk:
  * "What does Oberon plan to do to get the Indian boy from Titania?"
• Listen for students to describe Oberon's plan to use the love-in-waiting flower to make Titania fall in love with the first person or beast she sees in the forest. While she is distracted, Oberon will steal the Indian boy from her.
• Remind students that they've begun to think about the idea of control in the play. Tell them you would like them to think about how the characters try to control one another as they read along or act out the remainder of Act 2, Scene 1.
• Launch by prompting students to reflect on the relationship between Demetrius and Helena (from Act 1, Scene 1). Say:
  * "Talk with a partner: How would you describe Helena and Demetrius's relationship?"
• Listen for them to say that Helena loves Demetrius, but he loves Hermia instead. Some students may discuss Helena's jealousy toward Hermia. Helena's feelings also prompted her to tell Demetrius about Hermia and Lysander's plan to run away together.
• Reinforce the idea that Helena's love for Demetrius is not mutual; he doesn't feel the same way she does. Remind students that Helena tried to win Demetrius's favor by letting him in on Hermia and Lysander's secret plan to run away.
• Invite students to volunteer for roles. Choose roles (Demetrius, Helena, Oberon, Robin) and remind students to read loudly and clearly, with appropriate expression. Begin the read-aloud of 2.1.195–276.
• After this first read, have students read the scene again. Consider switching roles for this second read. Pause to clarify or discuss as necessary, keeping in mind the discussion activity to follow will also aid students' comprehension of the reading.
	• This read-aloud builds comprehension of this scene. Consider having stronger readers complete the read-aloud while others listen and follow along
	
	• Note that there is no discussion guide for this lesson since students will discuss and answer key questions on their own during Part B. Gauge your students' understanding of the text as you read aloud and consider pausing to discuss important elements, especially vocabulary and language. This will bolster their comprehension so that they can dig deeper during the discussion activity in Part B.

Work Time (continued)	Meeting Students' Needs
• Before continuing to read 2.2.33–89, explain that in the skipped portion of the text, forest fairies sing Titania to sleep, vowing to protect her from magic and evil. Ask: * "What do you predict will happen in this scene as Titania sleeps?" • Call on one or two volunteers. Students should predict that Oberon will anoint Titania with the magical flower nectar but will likely not predict Puck's blunder when he uses the nectar on Lysander instead of Demetrius. Begin reading 2.2.33–89, pausing as needed to clarify and discuss.	
B. Close Reading: Three Threes in a Row (18 minutes) • Distribute the **Three Threes in a Row note-catcher** and make sure students have their copies of *A Midsummer Night's Dream*. Assign each group one row (three questions) of the note-catcher. (Depending on class size, more than one group may have the same set of three questions.) • Note: This is *not* a pass-the-paper activity. Students each write on their own note-catcher. They must listen, process, and summarize. • Using a **document camera**, display the **Three Threes in a Row Directions** and read them aloud: Part 1: 1. Your group answers just the three questions on your row. 2. Take 10 minutes as a group to read your <u>three</u> questions, reread the text, and jot your answers. Part 2: 1. Then you will walk around the room to talk with students from other groups. Bring your notes and text with you. 2. Ask each person to explain one and only one answer. 3. Listen to the explanation and then summarize that answer in your own box. 4. Record the name of the student who shared the information on the line in the question box. 5. Repeat, moving on to another student for an answer to another question. (Ask a different person for each answer so you interact with six other students total.)	• Consider grouping students heterogeneously for the initial three questions. This will help those who struggle to gain expertise on the initial questions in order to accurately share information with others. • Providing models of expected work supports all learners, but especially challenged learners. • During this Work Time, you may want to pull a small group of students to support in more basic comprehension of the scene of the play.

Work Time (continued)	Meeting Students' Needs
• Have students begin Part 1 in their small groups. Circulate to listen in and support as needed. Probe, pushing students to dig back into the text to find answers to each question. • After 10 minutes, focus students whole group. Begin Part 2 and give them about 7 minutes to circulate. • Then ask students to return to their seats and refocus whole group. • Display the **Three Threes in a Row note-catcher (for teacher reference)** so that students may check their answers. Students will be able to use the Three Threes in a Row note-catcher as they fill out the Evidence of Control note-catcher in Work Time C.	•

C. Filling Out the Evidence of Control Note-catcher (13 minutes)
 	
• Ask students to take out their **Evidence of Control note-catchers**. Tell them that they will now use the note-catcher to record key information about Oberon's attempt to control others in the play. Reinforce that the discussions they had during the Three Threes in a Row activity helped clarify the ways Oberon sought control in this part of the play. Remind them that this note-catcher will help prepare them for the essay they will write in Unit 2.
 	
• Orient students to the relevant section of the note-catcher by calling their attention to Oberon's name on the left-hand side of page 3.
 	
• Tell students that they should consider both Titania and Demetrius and decide which character they would like to choose as the focus of Oberon's attempts to control others.
 	
• Ask students if they have any questions about how to fill out the organizer. As needed, invite them to read the questions on the top row of the organizer aloud with you:
 	
   * "Why does this character want to control that person?"
 	
Explain that this question asks students to consider the motivation behind Oberon's desire to control others.
 	
   * "How does the character try to control that person?"
 	
Clarify that this question asks students to consider the methods Oberon uses to control others.
 	
   * "What are the results of this character's attempts to control that person?"
 	
• Reinforce that this question asks students to consider the consequences of Oberon's attempts to control others. Tell them they may leave this box blank until next lesson, when they will read about the results of Oberon's actions.
	• When reviewing graphic organizers or recording forms, consider using a document camera to display the document for students who struggle with auditory processing.

Work Time (continued)	Meeting Students' Needs
• Invite students to begin recording information on their note-catchers. Remind them that they must look back into the text to find the evidence that most strongly supports their answers. Their explanations of the evidence should be clear and succinct. Refer to the sample Evidence of Control note-catcher as needed. • If students finish the Oberon section of the note-catcher within the time allotted, encourage them to add to the Helena section as well. Remind students of how Helena attempts to control Demetrius in the first act, which is what made Demetrius arrive in the woods.	

Closing and Assessment	Meeting Students' Needs
A. Previewing Homework (1 minute) • Refocus students whole group. Distribute ***A Midsummer Night's Dream* structured notes, 2.1.195–276; 2.2.33–89**. Read the focus question aloud: * "What motivates Oberon to try to control Demetrius? What motivates him to try to control Titania? Be sure to cite the strongest evidence from the text to support your answer." • Tell students you know they have just considered this question while filling out the Evidence of Control note-catcher, but remind them that they have recorded evidence for only one of the characters Oberon tries to control. Ask them to consider the character they did not write about today as they write their answer. As for the character they did write about on the Evidence of Control note-catcher, advise students to translate what they have already written onto the structured notes.	

Homework	Meeting Students' Needs
• Reread 2.1.195–276 and 2.2.33–89 and complete the structured notes.	• Consider providing the supported version of the structured notes to students who need help summarizing Shakespeare's dense text and defining key vocabulary words.

Grade 8: Module 2B: Unit 1: Lesson 13
Supporting Materials

Part 1:

1. Your group answers just the three questions on your row.

2. Take 10 minutes as a group to read your <u>three</u> questions, reread the text, and jot your answers.

Part 2:

3. Then you will walk around the room to talk with students from other groups. Bring your notes and text with you.

4. Ask each person to explain one and only one answer.

5. Listen to the explanation and then summarize that answer in your own box.

6. Record the name of the student who shared the information on the line in the question box.

7. Repeat, moving on to another student for an answer to another question. (Ask a different person for each answer so you interact with six other students total.)

Three Threes in a Row Note-catcher

Why has Demetrius come to the forest?	In 2.1.221–226 and 234–235, how does Demetrius attempt to control Helena?	In 2.1.210–217, Helena compares herself to a "spaniel," or a kind of dog. Reread those lines. What does this comparison say about her relationship with Demetrius?
When Puck arrives, what is Oberon's first question? Why is he so eager?	In 2.1.268–275, Oberon tells of a plan to control another character. Who will he attempt to control? Why does he wish to control this person?	In 2.1.268–269, Oberon refers to an "Athenian lady" who is in love with a "disdainful youth." Explain what this means, with special attention to the phrase "disdainful youth."

Three Threes in a Row Note-catcher

What will happen to Titania when she awakens after Oberon anoints her with the flower nectar?	In 2.2.47–50, Hermia and Lysander have a slight disagreement. Explain what they disagree on, and how the disagreement propels the action of the play. (Why is it important?)	In 2.2.83, Puck describes Lysander as a "lack-love." What does he mean? What consequences or results will his misunderstanding create?

Three Threes in a Row Note-catcher (for Teacher Reference)

Why has Demetrius come to the forest? *He has come to the forest to find Hermia and convince her to marry him. He knew to come to the forest because Helena told him of Hermia and Lysander's plan to run away together.*	In 2.1.221–226 and 234–235, how does Demetrius attempt to control Helena? *He tries to scare her by suggesting that he will harm her or that "wild beasts" might attack her. He does this to get her to leave him alone.*	In 2.1.210–217, Helena compares herself to a "spaniel," or a kind of dog. Reread those lines. What does this comparison say about her relationship with Demetrius? *By comparing herself to a "spaniel," Helena is saying she is loyal and committed to Demetrius. She says that the more he "beats" (rejects) her, the more she will "fawn" (adore) him. This shows she loves him no matter what, like a dog loves his owner.*
When Puck arrives, what is Oberon's first question? Why is he so eager? *Oberon wants to know if Puck has the flower as soon as he arrives. He is eager because he wants to control Titania with it so he can get the Indian boy from her.*	In 2.1.268–275, Oberon tells of a plan to control another character. Who will he attempt to control? Why does he wish to control this person? *Oberon says he wants to use the flower on Demetrius as well. He wants to make him fall in love with Helena because he feels badly for her.*	In 2.1.268–269, Oberon refers to an "Athenian lady" who is in love with a "disdainful youth." Explain what this means, with special attention to the phrase "disdainful youth." *The "Athenian lady" is Helena. Oberon says she is in love with a "disdainful youth," to show his disgust toward Demetrius for the way he treats Helena. The phrase "disdainful youth" could also suggest the hatred Demetrius has for Helena.*

Three Threes in a Row Note-catcher (for Teacher Reference)

What will happen to Titania when she awakens after Oberon anoints her with the flower nectar? *Titania will fall in love with the first person or beast she sees.*	In 2.2.47–50, Hermia and Lysander have a slight disagreement. Explain what they disagree on, and how the disagreement propels the action of the play. (Why is it important?) *Hermia and Lysander disagree on where to sleep. Lysander wants them to sleep side by side, but Hermia does not. Hermia ends up winning the argument. This propels the action because it separates the two, making them vulnerable to mischief.*	In 2.2.83, Puck describes Lysander as a "lack-love." What does he mean? What consequences or results will his misunderstanding create? *Puck believes that Lysander has no love, when in fact he loves Hermia very much. He believes that Lysander is Demetrius, whom Oberon wanted to control. This means that Puck will place the flower nectar on the wrong person.*

EXPEDITIONARY
LEARNING

A Midsummer Night's Dream Structured Notes, 2.1.195–267; 2.2.33–89

Name:
Date:

What is the gist of 2.1.195–267?

What is the gist of 2.2.33–89?

Focus Question: What motivates Oberon to try to control Demetrius? What motivates him to try to control Titania? Be sure to cite the strongest evidence from the text to support your answer.

A Midsummer Night's Dream Structured Notes, 2.1.195–267; 2.2.33–89

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
fawn (2.1.211)		
valor (2.1.241)		
woo (2.1.249)		
vile (2.2.40)		
virtuous (2.2.65)		

EXPEDITIONARY
LEARNING

A Midsummer Night's Dream Supported Structured Notes, 2.1.195–267; 2.2.33–89

Name:

Date:

Summary

2.1.195–267: *Helena follows Demetrius through the woods, telling him repeatedly how much she loves him. Oberon witnesses Demetrius reject Helena numerous times. Robin arrives with the flower Oberon requested. Feeling sympathetic toward Helena, Oberon instructs Robin to use part of the flower on Demetrius to make him love her. Oberon tells Robin he will be able to identify Demetrius in the woods by his Athenian clothes.*

Summary of skipped section

2.2.1–32: *The fairies sing Titania to sleep with a lullaby about protecting her from evil and magic. As Titania drifts to sleep, the fairies leave to do their work in the forest.*

Summary

2.2.33–89: *Oberon goes into the woods and places the flower nectar on Titania's eyes. Meanwhile, Hermia insists that she and Lysander sleep separately in the woods, to make sure they remain innocent. Robin finds Lysander sleeping alone and assumes he is Demetrius. He places the flower nectar on his eyes, believing he is following Oberon's orders.*

Focus Question: What motivates Oberon to try to control Demetrius? What motivates him to try to control Titania? Be sure to cite the strongest evidence from the text to support your answer.

A Midsummer Night's Dream Supported Structured Notes, 2.1.195–267; 2.2.33–89

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
fawn (2.1.211)	to show affection or try to please	
valor (2.1.241)	courage in the face of danger	
woo (2.1.249)	to seek the affection or love of someone, especially with the goal of marrying him or her	
vile (2.2.40)	evil or repulsive	
virtuous (2.2.65)	morally excellent; virginal	

A Midsummer Night's Dream Structured Notes Teacher's Guide, 2.1.195–267; 2.2.33–89

Summary

2.1.195–267: *Helena follows Demetrius through the woods, telling him repeatedly how much she loves him. Oberon witnesses Demetrius reject Helena numerous times. Robin arrives with the flower Oberon requested. Feeling sympathetic toward Helena, Oberon instructs Robin to use part of the flower on Demetrius to make him love her. Oberon tells Robin he will be able to identify Demetrius in the woods by his Athenian clothes.*

Summary of skipped section

2.2.1–32: *The fairies sing Titania to sleep with a lullaby about protecting her from evil and magic. As Titania drifts to sleep, the fairies leave to do their work in the forest.*

Summary

2.2.33–89: *Oberon goes into the woods and places the flower nectar on Titania's eyes. Meanwhile, Hermia insists that she and Lysander sleep separately in the woods, to make sure they remain innocent. Robin finds Lysander sleeping alone and assumes he is Demetrius. He places the flower nectar on his eyes, believing he is following Oberon's orders.*

Focus Question: What motivates Oberon to try to control Demetrius? What motivates him to try to control Titania? Be sure to cite the strongest evidence from the text to support your answer.

Oberon wants to control Demetrius because he feels sympathy toward Helena, who loves Demetrius so much even though he constantly rejects her. He wants to make Demetrius fall in love with her so that she can be happy. Oberon wants to control Titania because he wants something she has: the boy. He believes the boy should become his servant, but Titania will not give him up. Oberon might even be jealous of the relationship she has with the boy.

A Midsummer Night's Dream Structured Notes Teacher's Guide, 2.1.195–267; 2.2.33–89

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
fawn (2.1.211)	to show affection or try to please	
valor (2.1.241)	courage in the face of danger	
woo (2.1.249)	to seek the affection or love of someone, especially with the goal of marrying him or her	
vile (2.2.40)	evil or repulsive	
virtuous (2.2.65)	morally excellent; virginal	

Grade 8: Module 2B: Unit 1: Lesson 14
Analyzing Language, Character, and Theme:
World Café Discussion

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
I can determine a theme or the central ideas of a literary text. (RL.8.2)
I can analyze how specific dialogue or incidents in a plot propel the action, reveal aspects of a character, or provoke a decision. (RL.8.3)
I can analyze the impact of word choice on meaning and tone (analogies or allusions). (RL.8.4)

Supporting Learning Targets	Ongoing Assessment
• I can analyze the poetic language or verse in *A Midsummer Night's Dream*.	• *A Midsummer Night's Dream* structured notes, 2.1.195–276; 2.2.33–89 (from homework)
• I can analyze how characters' words and actions reveal aspects of their character.	• Midsummer Night's Dream 2.2.90–163 note-catcher
• I can analyze the theme of control in *A Midsummer Night's Dream*.	• Evidence of Control note-catcher

Agenda	Teaching Notes

1. Opening
 	
   A. Adding to the Evidence of Control Note-catcher and Reviewing Learning Targets (10 minutes)
 	
2. Work Time
 	
   A. Drama Circle: 2.2.90–163 (10 minutes)
 	
   B. World Café (20 minutes)
 	
3. Closing and Assessment
 	
   A. Adding to the Evidence of Control Note-catcher (5 minutes)
 	
4. Homework
 	
   A. Reread 2.2.90–163 and complete the structured notes.
	• In this lesson, students begin with the Drama Circle, as usual. Then discuss the scene that is read aloud independently. This time, they follow the World Café protocol in which they move from group to group to discuss key questions about the read-aloud.
	
	• In this Drama Circle, students read the selected lines twice: the first as a pure read-aloud without interruptions, and the second with guided teacher questions.
	
	• Time in the Drama Circle is shorter than in most lessons; students will discuss the material during the World Café protocol instead of during and after the read-aloud. The bulk of the time in the lessons is devoted to this protocol to ensure students' comprehension of the text. Students still read the scene twice to bolster comprehension.
	
	• World Café protocol promotes discussion and leadership in students. The first round and the first transition need very clear direction. After that, students tend to pick up the protocol quickly.
	
	• Students use their discussions from the World Café activity to inform their writing on the Evidence of Control note-catcher during the Closing and Assessment. The scene read in this lesson deals mostly with the results of Oberon's attempts to control Titania and Lysander. After the read-aloud, students will know the results of Oberon's attempt to control Demetrius, but will still wait for the results of his attempt to control Titania. Consider circulating to clarify this for students.
	
	• Note that students add to the Evidence of Control note-catcher both during the Opening and the Work Time. This is because examples of control occur simultaneously during this part of the play. It's important that students capture these examples, as they happen in order to reinforce their understanding of the play and their sense of chronology and consequences.
	
	• In advance: Review the World Café protocol (see Appendix 1).
	
	• Post: Learning targets; instructions for World Café.

Lesson Vocabulary	Materials
perish (2.2.113), tedious (2.2.119), mockery (2.2.130), scorn (2.2.131), disdainful (2.2.137)	• Evidence of Control note-catcher (from Lesson 10) • *A Midsummer Night's Dream* (book; one per student) • Midsummer Night's Dream 2.2.90–163 note-catcher (one per student) • Midsummer Night's Dream 2.2.90–163 note-catcher (sample, for teacher reference) • *A Midsummer Night's Dream* structured notes, 2.2.90–163 (one per student) • *A Midsummer Night's Dream* supported structured notes, 2.2.90–163 (optional; for students who need additional support) • *A Midsummer Night's Dream* Structured Notes Teacher's Guide, 2.2.90–163 (for teacher reference)

Opening	Meeting Students' Needs
A. Adding to the Evidence of Control Note-catcher and Reviewing Learning Targets (10 minutes)	

- Ask students to take out the **Evidence of Control note-catcher**. Invite students to join their New York City discussion partner to share their responses to the focus question. Remind students that they launched the section of the play they read in class yesterday by discussing Demetrius and Helena's relationship. Tell students to discuss how Helena and Demetrius try to control one another and add the information to their note-catchers.

- Remind students that in Act 1, Helena shared Hermia and Lysander's secret plan to run away together to win Demetrius's attention. Demetrius goes to the forest, with Helena following him. Tell students to turn and talk:

  * "Why does Demetrius want to control Helena once they get to the forest?"

- Cold call a student to share what he or she discussed with a partner. Emphasize that in this case, Demetrius wants to control Helena because he wants to search for Hermia and wants Helena to leave him alone as he does so. Invite students to fill out their Evidence of Control note-catchers accordingly, continuing to discuss the remaining questions with their partners.

- After students have discussed their responses, cold call one or two students to share what they discussed with their partners.

- Invite students to read the first learning target aloud with you:

  * "I can analyze to the theme of control in *A Midsummer Night's Dream*."

- Remind students that they have been working with this particular target for two lessons now. They will continue to add to the Evidence of Control note-catcher later in the lesson today, which will prepare them for an essay in which they analyze how a character attempts to control others in *A Midsummer Night's Dream*.

- Ask students to show Fist to Five depending on their confidence with this learning target. Clarify as needed and remind them there is still time to work on the target before Unit 2, when they will begin writing about control.

- Read the remaining targets aloud to students or invite a volunteer to do so:

  * "I can analyze the poetic language or verse in *A Midsummer Night's Dream*."

  * "I can analyze how characters' words and actions reveal aspects of their character."

- Remind students that they have also been practicing these targets, and they will combine these skills as they continue to discuss control today.

Work Time	Meeting Students' Needs

A. Drama Circle: 2.2.90–163 (10 minutes)
• Invite students to gather in the Drama Circle. Be sure students have their text, ***A Midsummer Night's Dream***. Ask students to turn to Act 2, Scene 2, lines 90–163.
 	
• Remind students that they've already read the preceding part of this scene both in class during the previous lesson and for homework. In the preceding part, Oberon goes into the woods and places the flower nectar on Titania's eyes. Meanwhile, Hermia insists that she and Lysander sleep separately in the woods, to make sure they remain innocent. Robin finds Lysander, sleeping alone, and assumes he is Demetrius. He places the flower nectar on his eyes, believing he is following Oberon's orders.
 	
• Invite students to turn and talk to refresh their memories:
 	
    * "Why did Puck make the mistake of placing the nectar on Lysander's eyes?"
 	
• Listen for students to describe how Oberon's orders were too vague. Since Oberon didn't know there was more than one Athenian man in the forest, he told Puck to identify him by his clothing. Since Lysander was probably wearing a similar outfit; Puck thought he had the right man, when in fact it was the wrong one. Circulate and probe/clarify as needed.
 	
• Remind students that they have been thinking about the idea of control in the play. Tell students you would like them to think about the results of the characters' attempts to control each other in this scene. More specifically, students should look for the consequences of Oberon's attempt to control Demetrius.
 	
• Launch the scene by prompting students to make predictions. Say:
 	
    * "Turn and talk about you predictions about what you think will happen in the remainder of this scene."
 	
• Call on one or two volunteers. Students should be prepared for Oberon to anoint Titania with the magical flower nectar, but will likely not predict Puck's blunder when he uses the nectar on Lysander instead of Demetrius.
 	
• Invite students to volunteer for roles (Helena, Demetrius, Lysander, Hermia). Remind students to read loudly and clearly, with appropriate expression. Begin the read-aloud of 2.2.90–163.
 	
• After this first read, have students read the scene again. Consider switching roles for this second read. Pause to clarify or discuss as necessary, keeping in mind the discussion activity to follow will also aid students' comprehension of the reading.
	• This read-aloud builds comprehension of this particular scene. Consider having stronger readers complete the read-aloud while others listen and follow along.
	
	• Note that there is no discussion guide for this lesson since students will discuss and answer key questions on their own during Work Time Part B. Gauge your students' understanding of the text as you read aloud and consider pausing to discuss important elements, especially vocabulary and language. This will bolster students' comprehension so they can dig deeper during the World Café activity in Work Time Part B.

Work Time (continued)	Meeting Students' Needs

B. World Café (20 minutes)
• Remind students that in the past few lessons they learned to do the following:
   – Analyze how characters' words and actions reveal aspects of their character
   – Analyze the poetic language or verse in *A Midsummer Night's Dream*
   – Analyze the themes of control in *A Midsummer Night's Dream*
• Tell students that to analyze the lines from Act 2, Scene 2, they will focus on the same skills—this time in a World Café protocol. Explain that in the World Café, they will work in small groups to think about and discuss different questions. There will be three rounds; after each round, the groups switch according to the protocol.
• Share the protocol with the class:
   1. Work in groups of four.
   2. Each group selects a leader. The leader's job is to facilitate the discussion and keep the group focused.
   3. The teacher says the focus question for this round.
   4. The group discusses the question for Round 1 and adds to their notes for 3 or 4 minutes.
   5. The leader stays put; the rest of the group rotates to the next table.
   6. The leader shares the major points of his or her group's discussion with the new group members.
   7. Each table selects a new leader.
   8. Repeat the process until everyone has had the chance to discuss each question.
• Arrange students in groups of four. Distribute the **Midsummer Night's Dream 2.2.90–163 note-catcher**. Tell students to ignore the bottom right-hand box for now; they will come back to this later.
• Ask students to point to Round 1 on the note-catcher. Read the question aloud:
   * "Round 1: What does Helena mean in lines 94–95?"
• Invite students to get started by taking 2 minutes to reread the lines and take notes on the question for Round 1.
• From here, facilitate according to the protocol. Be sure to read each question aloud before students begin a new round.
	• Consider grouping students heterogeneously. This will help students who struggle to gain expertise on the initial questions in order to accurately share information with others.
	
	• Providing models of expected work supports all learners but especially supports challenged learners.

Work Time (continued)	Meeting Students' Needs

• Circulate and check for understanding as groups meet and discuss each question. Provide support to all groups as necessary. See **Midsummer Night's Dream 2.2.90–163 note-catcher (for teacher reference)** for sample notes.
 	
• After all three rounds, refocus students whole group. Debrief the World Café protocol by referring to the lesson's learning targets. During the debrief, continue to refer to the student responses to each learning target on the Midsummer Night's Dream 2.2.90–163 note-catcher.
 	
• Reread the first posted learning target:
 	
  * "I can analyze the poetic language or verse in *A Midsummer Night's Dream*"
 	
• Cold call on one or two students to share what they think Helena means in lines 94 and 95.
 	
• Repeat with the second learning target:
 	
  * "I can analyze how characters' words and actions reveal aspects of their character."
 	
• Cold call one or two students to share their interpretation of Helena's words in lines 130–131 and what they say about her as a character.
 	
• Read the third learning target:
 	
  * "I can analyze the themes of control in *A Midsummer Night's Dream.*"
 	
• Cold call one or two students to share what they wrote about the results of Oberon's attempt to control Demetrius.
 	
When the World Café protocol is over, refocus whole class. Recognize positive behaviors that you noticed during the World Café (showing leadership, referring often to their texts, asking each other questions to clarify ideas, etc.). Cold call students to share their responses from their note-catchers. Invite the class to continue revising or adding to the note-catchers as appropriate during this time.	

Closing and Assessment	Meeting Students' Needs
A. Adding to the Evidence of Control Note-catcher (5 minutes) • Ask students to take out their Evidence of Control note-catcher. Call their attention to Oberon's name on the left-hand side of page 3. • Invite students to read the final questions on the top row of the organizer aloud with you: * "What are the results of this character's attempts to control that person?" • Reinforce that this question asks students to consider the consequences of Oberon's attempts to control others. Remind students they left this box blank because they had not yet discovered the consequences of Oberon's attempts to control others. Now, they know the results of his attempt to control Demetrius, and may add it to their note-catchers. • Invite students to record this new information on their note-catchers. Remind students that they must look back into the text to find the evidence that most strongly supports their answers. Their explanations of the evidence should be clear and succinct. • If students choose to track Oberon's attempt to control Titania, tell them they may preview their homework during this time instead of adding to the note-catcher. Encourage them to read the focus question and begin rereading. • Distribute *A Midsummer Night's Dream* **structured notes, 2.2.90–163** and preview homework as needed.	
Homework	**Meeting Students' Needs**
• Reread 2.2.90–163 and complete structured notes.	• Consider providing the supported version of the structured notes to students who need help summarizing Shakespeare's dense text and defining key vocabulary words.

Grade 8: Module 2B: Unit 1: Lesson 14
Supporting Materials

Round 1: Analyze the poetic language or verse in *A Midsummer Night's Dream*.	**Round 2: Analyze how characters' words and actions reveal aspects of their character.**
What does Helena mean in lines 94–95 when she talks about being "out of breath" in her "chase"?	When Lysander tells Helena he loves her, she says, "Wherefore was I to this keen mockery born?/When at your hands did I deserve this scorn?" (130–131) What does she mean, and what does this say about her as a character?
What does Lysander mean in line 121 when he tries to convince Helena of his love for her?	
Round 3: Analyze the themes of control in *A Midsummer Night's Dream*.	**Reflection and synthesis:**
What are the results of Oberon's attempt to control Demetrius? Cite the best evidence to support your answer.	Describe how the characters' attempts to control one another so far in the play have either succeeded or failed. Hint: Think about Egeus', Demetrius', Helena's, and Oberon's attempts to control others.

Round 1: Analyze the poetic language or verse in *A Midsummer Night's Dream.*	Round 2: Analyze how characters' words and actions reveal aspects of their character.
What does Helena mean in lines 94–95 when she talks about being "out of breath" in her "chase." ***In line 94, she means she is tired of chasing Demetrius and trying to win his love. In line 95, she says that the more she prays for Demetrius's affection, the less he likes her.*** What does Lysander mean in line 121 when he tries to convince Helena of his love for her? ***Lysander compares Hermia to a raven, an ordinary black bird and Helena to a dove, a beautiful white bird. He asks who would trade Helena for Hermia.***	When Lysander tells Helena he loves her, she responds, "Wherefore was I to this keen mockery born?/When at your hands did I deserve this scorn?" (130–131) What does she mean, and what does this say about her as a character? ***Helena wants to know why Lysander is mocking her and why she deserves such hateful behavior. This shows that Helena is not confident, probably because she has been rejected so many times by Demetrius. It also suggests she is too smart to be tricked by the spell Lysander is under.***

Midsummer Night's Dream 2.2.90–163 Note-catcher
(for Teacher Reference)

Round 3: Analyze the themes of control in *A Midsummer Night's Dream*.	**Reflection and synthesis:**
What are the results of Oberon's attempt to control Demetrius? Cite the best evidence to support your answer.	Describe how the characters' attempts to control one another so far in the play have either succeeded or failed. Hint: Think about Egeus', Demetrius', Helena's, and Oberon's attempts to control others.
The results are that Puck ends up placing the nectar on Lysander instead of on Demetrius. Because of this, Lysander falls in love with Helena and out of love with Hermia. In line 120, he says, "Not Hermia, but Helena I love."	*So far, Egeus has failed to control his daughter Hermia because she decided to run away with Lysander instead of marrying Demetrius. Demetrius has also failed to control Hermia because she has run away from him. Helena has failed to control Demetrius because he still does not love her, and finally, Oberon has failed to control Demetrius because Puck accidentally placed the flower nectar on Lysander instead.*

A Midsummer Night's Dream Structured Notes, 2.2.90–163

Name:

Date:

What is the gist of 2.2.90–163?

Focus Question: What are the consequences of Oberon's attempts to control others using the "love-in-idleness" flower? Be sure to cite the strongest evidence from the text to support your answer.

A Midsummer Night's Dream Structured Notes, 2.2.90–163

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
perish (2.2.113)		
tedious (2.2.119)		
mockery (2.2.130)		
scorn (2.2.131)		
disdainful (2.2.137)		

A Midsummer Night's Dream Supported Structured Notes, 2.2.90-163

Name:

Date:

Summary

2.2.90–163—Helena, abandoned by Demetrius in the woods, stumbles upon sleeping Lysander. He wakes up, and the powerful flower immediately works; he is instantly in love with Helena. Lysander tells her he loves her, but Helena believes he is mocking her and leaves to find Demetrius. Wishing to escape Hermia, who suddenly makes him sick, and find Helena, Lysander leaves the area. Hermia wakes up to find Lysander missing.

Focus Question: What are the consequences of Oberon's attempts to control others using the "love-in-idleness" flower? Be sure to cite the strongest evidence from the text to support your answer.

A Midsummer Night's Dream Structured Notes, 2.2.90–163

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
perish (2.2.113)	To die	
tedious (2.2.119)	Long and boring	
mockery (2.2.130)	A mean imitation	
scorn (2.2.131)	Hatred	
disdainful (2.2.137)	Hateful, scornful	

A Midsummer Night's Dream Structured Notes Teacher's Guide, 2.2.90–163

Summary

2.2.90–163—Helena, abandoned by Demetrius in the woods, stumbles upon sleeping Lysander. He wakes up, and the powerful flower immediately works; he is instantly in love with Helena. Lysander tells her he loves her, but Helena believes he is mocking her and leaves to find Demetrius. Wishing to escape Hermia, who suddenly makes him sick, and find Helena, Lysander leaves the area. Hermia wakes up to find Lysander missing.

Focus Question: What are the consequences of Oberon's attempts to control others using the "love-in-idleness" flower? Be sure to cite the strongest evidence from the text to support your answer.

The consequence of Oberon's desire to control Titania is that Robin places the flower nectar on her eyes so that she will fall in love with the first being she sees. The consequence of Oberon's attempt to control Demetrius is that Robin confuses Lysander for Demetrius, and places the nectar on him instead. Then, he falls in love with Helena. This means that Hermia's heart will be broken.

A Midsummer Night's Dream Structured Notes Teacher's Guide, 2.2.90–163

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
perish (2.2.113)	To die	
tedious (2.2.119)	Long and boring	
mockery (2.2.130)	A mean imitation	
scorn (2.2.131)	Hatred	
disdainful (2.2.137)	Hateful, scornful	

Grade 8: Module 2B: Unit 1: Lesson 15
Author's Craft: Poetry and Prose

EXPEDITIONARY
LEARNING

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
I can objectively summarize literary text. (RL.8.2) I can analyze the development of a theme or central idea throughout the text (including its relationship to the characters, setting, and plot). (RL.8.2) I can analyze the impact of word choice on meaning and tone (analogies or allusions). (RL.8.4)

Supporting Learning Targets	Ongoing Assessment
• I can analyze the theme of control in *A Midsummer Night's Dream*. • I can analyze the poetry and the prose language in *A Midsummer Night's Dream* and how each contributes to meaning and tone.	• *A Midsummer Night's Dream* structured notes, 2.2.90–163 (from homework)

Agenda	Teaching Notes

Opening
 	
    A. Engaging the Reader: Discussing the Focus Question (10 minutes)
 	
    B. Reviewing Learning Targets (1 minute)
 	
Work Time
 	
    A. Drama Circle: Act 3, Scene 1, Part 1 (20 minutes)
 	
    B. Author's Craft: Poetry and Prose (13 minutes)
 	
Closing and Assessment
 	
    A. Preview Homework (1 minute)
 	
Homework
 	
    A. Reread 3.1.1–75 and complete the structured notes.
	• In this lesson, students begin reading Act 3, Scene 1 of *A Midsummer Night's Dream* using the Drama Circle routine used in previous lessons.
	
	• This lesson's focuses on Shakespeare's craft and builds on Lesson 12 (in which students learned to recognize the rhyme, rhythm, and meter of Shakespeare's poetry). Today, students analyze how Shakespeare used differing language (poetry and prose) to differentiate his characters and set certain tones throughout the play.
	
	• Parts of this lesson draw inspiration from Lesson 5 on *A Midsummer Night's Dream* in *Shakespeare Set Free*; refer to that book for more details and additional activities.
	
	• In advance: Review Act 3, Scene 1 Teacher's Guide, Part 1.
	
	• Post: Learning targets.

Lesson Vocabulary	Materials
prose; abide (3.1.12), prologue (3.1.17), assurance (3.1.20), chink (3.1.63), cranny (3.1.69)	• Evidence of Control note-catcher (from Lesson 10) • Play Map (from Lesson 8) • Tips for Reading Shakespeare handout (from Lesson 9) • Act 3, Scene 1 Teacher's Guide, Part 1 (for teacher reference) • Author's Craft: Poetry and Prose in *A Midsummer Night's Dream* handout (one per student) • *A Midsummer Night's Dream* structured notes, 3.1.1–75 (one per student) • *A Midsummer Night's Dream* supported structured notes, 3.1.1–75 (optional; for students who need additional support) • *A Midsummer Night's Dream* Structured Notes Teacher's Guide, 3.1.1–75 (for teacher reference)

Opening	Meeting Students' Needs
A. Engaging the Reader: Discussing the Focus Question (10 minutes) • Invite students to sit with their Buffalo discussion partners to discuss the focus question from last night's structured notes: "What are the consequences of Oberon's attempts to control others using the 'love-in-idleness' flower?" • After 2 minutes, cold call several pairs to share out. Listen for students to say that Titania is going to fall in love with someone as a result of being anointed with the flower (but we don't know who yet), that Lysander falls in love with Helena because Robin makes a mistake, and that Hermia's heart will be broken as a result. • Invite students to add these consequences to their **Evidence of Control note-catcher** in Oberon's row. • Then, encourage students to think about how Lysander controls others in the scene they reread for homework. Ask: * "Who does Lysander try to control while he is under Oberon's spell?" • Cold call a student to respond. Invite students to continue discussing Lysander's attempt to control Helen as they fill out the corresponding row in their Evidence of Control note-catchers. • Tell students they will begin reading Act 3 today, which features Bottom and the other tradesmen rehearsing for their play.	

Opening (continued)	Meeting Students' Needs

B. Reviewing Learning Targets (1 minute)
 • Read the learning targets aloud as students follow along silently:
   * "I can analyze the theme of control in *A Midsummer Night's Dream*."
   * "I can analyze the poetry and the prose language in *A Midsummer Night's Dream* and how each contributes to meaning and tone."
 • Explain that students will look more closely at the way that Shakespeare used poetry and *prose* or regular, non-rhyming language within this play today.
 • Have students take out their **Play Map** and **Tips for Reading Shakespeare handout** to use as references.	

Work Time	Meeting Students' Needs
A. Drama Circle: Act 3, Scene 1, Part 1 (20 minutes) • Invite students to set their chairs up for today's Drama Circle. • Assign roles for this reading: Bottom, Quince, Snout, and Starveling. • Before beginning the Drama Circle reading, review what students know about the "play within a play" in *A Midsummer Night's Dream*. Listen for them to say that the group of tradesmen, directed by Peter Quince, have decided to perform a play for Theseus and Hippolyta's wedding. They have been meeting in the woods to prepare for the play. Although Quince is the director, Bottom has emerged as the vocal leader of the group. • Have students read this scene aloud, starting on page 69 (3.1.1) and ending on page 73 (3.1.75). • After this first read, have students read the scene again. Consider switching roles for this second read. Explain that this time you will pause to answer questions about what they read. (Refer to the **Act 3, Scene 1 Teacher's Guide, Part 1** for detailed notes on guiding students through this scene.)	• Consider splitting up the roles (Bottom 1, Bottom 2, etc.) so more students can participate. This also allows you to differentiate. • Consider creating a nametag for each character to wear during the Drama Circle. • Consider appointing several students to act as "interpreters." When the Drama Circle read-aloud hits a particularly challenging bit of language, the interpreters are charged with referring to the left-hand page for explanatory notes, then reading or paraphrasing.

Work Time (continued)	Meeting Students' Needs
B. Author's Craft: Poetry and Prose (13 minutes) • Invite students to turn and talk to their neighbor about the language of this part of the play: How does it differ from the language of Act 2? • After a minute, cold call several pairs to share their answers. Listen for students to say that this section of the play is not written as poetry, while all of Act 2 was. (Students might also point out that this part of the play does not rhyme or that it does not have a clear rhythm, both of which also point to its being written as prose.) • Ask students what these two kinds of written language styles are called. Listen for them to say that Act 2 was written as poetic language or verse, while Act 3 is written as prose. • Distribute the **Author's Craft: Poetry and Prose in *A Midsummer Night's Dream* handout**. Explain that some characters in this play speak entirely in verse, while others speak entirely in prose. • Tell students to work in pairs to fill in the top row of the table on the handout: "Characters who speak in verse" and "Characters who speak in prose." Circulate while students work to check for accuracy. • After a few minutes, when most students have successfully categorized the characters, cold call several pairs to share answers. Listen for students to recognize that Bottom and the other tradesmen speak in prose, while all of the other characters speak in verse. • Read the next part aloud as students follow along silently: * "In this play, verse and prose have different effects. Place a 'V' on the line below to represent verse, and a 'P' to represent prose." Guide students through the four spectrums on the handout, coming to a general consensus about where the "P" and "V" should fall in each case. Listen for students to recognize that, in this play, prose sounds less rhythmic, formal, musical, and educated than verse. • Explain that Shakespeare made these choices about language intentionally because he wanted the language of his play to convey certain messages about the characters and the content. Tell students to work with their partners to answer the last question on the page: "What message(s) did Shakespeare want to convey about his characters by writing some of their lines as verse and others as prose?" Circulate while students work.	

Work Time (continued)	Meeting Students' Needs
• After a few minutes, refocus whole group and review their ideas about why Shakespeare wrote the dialogue this way. Listen for students to say that Shakespeare wanted Bottom and the other tradesmen to sound less educated and less well-mannered than everyone else in the play as a type of comic relief. These characters exist to be laughed at, and their manner of speaking is a big part of the joke.	

Closing and Assessment	Meeting Students' Needs
A. Preview Homework (1 minute) • Distribute the ***A Midsummer Night's Dream*** **structured notes, 3.1.1–75**. Tell students that they will reread the same passages from today's Drama Circle for tonight's homework. Remind them to use the Play Map and Tips for Reading Shakespeare handout to help them.	

Homework	Meeting Students' Needs
• Reread 3.1.1–75 and complete the structured notes.	• Consider providing the supported version of the structured notes to students who need help summarizing Shakespeare's dense text and defining key vocabulary words.

EXPEDITIONARY LEARNING

Grade 8: Module 2B: Unit 1: Lesson 15
Supporting Materials

EXPEDITIONARY
LEARNING

Act 3, Scene 1 Teacher's Guide, Part 1

Use this guide during the second reading in the Drama Circle. As students read the scene aloud, pause to ask questions and discuss the scene. Encourage students to support their answers with evidence from the text whenever possible.

Line(s)	Quotation	Notes, questions, and discussion prompts
3.1.9–11	"There are things in this comedy … which the ladies cannot abide."	What is Bottom worried about? *He thinks that women in the audience will not be able to handle seeing Pyramus kill himself during the play.*
3.1.16–22	"Not a whit! … This will put them out of fear."	What is Bottom's solution for this problem? *He says they should write a prologue explaining that the death is not real, and that Bottom is just an actor.* What makes this part of the scene funny? *The men are taking this job very seriously, and they believe that their play will be so realistic that people in the audience will react as though it is real. The reader, however, suspects that the men are not going to do a very good job, and that the audience will be completely aware that what is happening on stage is not real. The prologue, therefore, will be completely unnecessary and will make the men look foolish.*

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Act 3, Scene 1 Teacher's Guide, Part 1

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Line(s)	Quotation	Notes, questions, and discussion prompts
3.1.23–26	"... and it shall be written in eight and six. No, make it two more. Let it be written in eight and eight."	What are the men talking about when they say "eight and six" or "eight and eight"? *They are referring to the meter of the poetry their script will be written in. (Remind students that they learned about these aspects of poetry in Lesson 11.) "Eight and six" refers to the number of syllables in every other line. (Ask students what the tradesmen might call iambic pentameter, and listen for them to say "ten and ten," because it has ten syllables per line.)* How does this exchange add to the comedy of the scene? *Again, it shows that the men are taking themselves and this job very seriously, which is funny when contrasted with how badly they are bumbling through it.*
3.1.27–45	"Will not the ladies be afeared of the lion? ... he is Snug the joiner."	What potential problem does Snout raise, and how do the men decide to address it? *Snout says that women in the audience will be afraid of the lion in the play. The men decide to write another prologue explaining that the lion isn't real.* Why is it funny that Bottom uses the word "defect"? *He means to say "effect," but he mixes his words up. This is another way for Shakespeare to show the audience that the men are not supposed to be taken seriously. The word choice is also funny because a "defect" is a mistake or problem, and it is becoming clear that the men's play might include some defects....*

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LEARNING

Act 3, Scene 1 Teacher's Guide, Part 1

Use this guide during the second reading in the Drama Circle. As students read the scene aloud, pause to ask questions and discuss the scene. Encourage students to support their answers with evidence from the text whenever possible.

Line(s)	Quotation	Notes, questions, and discussion prompts
3.1.46–60	"But there is two hard things ... present the person of Moonshine."	What problem does Quince bring up next, and how do the men decide to address it? *The play calls for a scene to occur by moonlight. The men decide that they can either leave a window open to let the moonlight in, or they can have a man dress up as "the man in the moon" and call himself by the name Moonshine.* Why is it funny that Quince uses the word "disfigure"? *It is another mix-up. He means to say "figure," meaning "represent," but instead he says "disfigure," which means to mutilate or scar something so it is no longer recognizable. Again, Shakespeare is hinting to the audience that the version of the play these men perform might be a "disfigured" form of the original script.*
3.1.60–70	"Then there is another thing ... through that cranny shall Pyramus and Thisbe whisper."	What is the next problem Quince brings up, and how do the men decide to address it? *The play calls for Pyramus and Thisbe to talk to each other through a hole in a wall, but the men cannot bring a wall onto the stage. They decide to have a man dress up as a wall, covered in plaster, and hold his fingers up to represent the hole in the wall.*

Author's Craft: Poetry and Prose in *A Midsummer Night's Dream*

Name:

Date:

Characters who speak in prose:	Characters who speak in verse:

In this play, verse and prose have different effects. Place a "V" on the line below to represent verse, and a "P" to represent prose:

←————————————————————————————————→
less rhythmic   more rhythmic

←————————————————————————————————→
less formal   more formal

←————————————————————————————————→
less musical   more musical

←————————————————————————————————→
sounds less educated   sounds more educated

What message(s) did Shakespeare want to convey about his characters by writing some of their lines as verse and others as prose?

A Midsummer Night's Dream Structured Notes, 3.1.1–75

Name:

Date:

What is the gist of 3.1.1–75?

Focus Question: How does Shakespeare show the audience that the men's play will be funny? Be sure to cite the strongest evidence from the text to support your answer.

A Midsummer Night's Dream Structured Notes, 3.1.1–75

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
abide (3.1.12)		
prologue (3.1.17)		
assurance (3.1.20)		
chink (3.1.63)		
cranny (3.1.69)		

A Midsummer Night's Dream Supported Structured Notes, 3.1.1–75

Name:

Date:

> **Summary: 3.1.1–75—**The tradesmen meet to rehearse their play in the woods. Bottom worries that the play will be too scary for the women in the audience (because it contains a death and a lion). The men decide to write prologues telling the audience that the things they see on stage are not real, so the women won't be afraid. Bottom also suggests that a person should play the part of "the man in the moon" in order to show moonlight. He even says that a person should play the part of a wall since they cannot bring a wall onto the stage.

> **Focus Question: How does Shakespeare show the audience that the men's play will be funny? Be sure to cite the strongest evidence from the text to support your answer.**

A Midsummer Night's Dream **Supported Structured Notes, 3.1.1–75**

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
abide (3.1.12)	Definition	
prologue (3.1.17)	Put up with	
assurance (3.1.20)	An introductory speech or text	
chink (3.1.63)	Guarantee	
cranny (3.1.69)	Crack	

E
EXPEDITIONARY
LEARNING

A Midsummer Night's Dream Structured Notes Teacher's Guide, 3.1.1–75

What is the gist of 3.1.1–75? *The tradesmen meet to rehearse their play in the woods. Bottom worries that the play will be too scary for the women in the audience (because it contains a death and a lion). The men decide to write prologues telling the audience that the things they see on stage are not real, so the women won't be afraid. Bottom also suggests that a person should play the part of "the man in the moon" in order to show moonlight. He even says that a person should play the part of a wall since they cannot bring a wall onto the stage.*

Focus Question: How does Shakespeare show the audience that the men's play will be funny? Be sure to cite the strongest evidence from the text to support your answer. *Shakespeare shows that the play will be funny by having Bottom and the other men come up with more and more ridiculous "solutions" to the problems they anticipate their play may have. For example, when the men decide to write prologues explaining that "I am a man as other men are" (not a lion), the reader knows these prologues will make them look ridiculous on stage, since it will be obvious to the audience that the actors are not actually the characters they play. Another reason the play will be funny is because the men decide to have actors play the roles of inanimate objects, like the moon or a wall.*

A Midsummer Night's Dream Structured Notes Teacher's Guide, 3.1.1–75

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
abide (3.1.12)	Definition	
prologue (3.1.17)	Put up with	
assurance (3.1.20)	An introductory speech or text	
chink (3.1.63)	Guarantee	
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EXPEDITIONARY LEARNING

Grade 8: Module 2B: Unit 1: Lesson 16
Text to Film Comparison: Bottom's Transformation

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
I can analyze how differences in points of view between characters and audience create effects in writing. (RL.8.6) I can analyze the extent to which a filmed or live production follows the text or script of the same literary text. (RL.8.7) I can evaluate the choices made by the director or actors in presenting an interpretation of a script. (RL.8.7)

Supporting Learning Targets	Ongoing Assessment
• I can analyze how the reader's perspective is different from Bottom's in a key scene in *A Midsummer Night's Dream* and how this affects the reader. • I can compare the similarities and differences between a key scene in the play and how that scene is portrayed in the film. • I can evaluate the choices the director or actors made in the film.	• Text to Film Comparison note-catcher

Agenda	Teaching Notes

1. Opening
    A. Engaging the Reader (5 minutes)
    B. Reviewing Learning Targets (1 minute)
 2. Work Time
    A. Drama Circle: Read 3.1.76–208 (10 minutes)
    B. Text to Film Comparison (22 minutes)
 3. Closing and Assessment
    A. Adding to the Evidence of Control Note-catcher (7 minutes)
 4. Homework
    A. Reread 3.1.76–208 and complete the structured notes.
	• In this lesson, students read lines 76–208 of Act 3, Scene 1, in which Puck comes upon the tradesmen rehearsing their version of *Pyramus and Thisbe* in the woods. The scene marks the first time the tradesmen's world interacts with that of Oberon, Titania, and the forest fairies. The focus of the scene is Bottom's transformation (Puck turns his head into a donkey's) and Titania's sudden love for Bottom the fool when she awakens under the influence of Oberon's flower. The playful language, particularly Shakespeare's repetition of the word "ass," will engage students in the comedy of the scene.
	
	 • In this Drama Circle, students will read the selected lines twice: the first as a pure read-aloud without interruptions, and the second with guided teacher questions.
	
	 • In Opening Part A, students are introduced to Shakespeare's use of multiple meanings. Recording the information on the Shakespeare's Craft anchor chart will help students remember to look for repetition and double meanings as they continue to read the play.
	
	 • In Work Time B, students view a short segment of the film version of *A Midsummer Night's Dream*. Viewing the film clip serves two purposes. First, it helps struggling readers make sense of this complex text. The interplay of reading, rereading, and viewing is an engaging way to present this material. (Note: Do not play the entire film for students. Strategically designed lessons incorporate film at critical junctures in student learning.) For this first purpose, the film is a supplement; working with the text is the goal. The second purpose for using the film clips is to directly address RL.8.7, which requires students to compare at text to its film version. As such, students begin to use the Text to Film Comparison note-catcher. Note that Work Time B includes time to ensure that students understand two phrases that are crucial academic vocabulary related to RL.8.7: "stays faithful to" and "departs from." Continue to reinforce these phrases across the unit. Note also that RL.8.7 requires students not only to notice similarities and differences, but specifically to evaluate the effectiveness of the changes made by the director and actors.

Agenda	Teaching Notes (continued)
	• RL.8.7 is a challenging standard. In the case of *A Midsummer Night's Dream*, the text is a play, which was intended to be a script for a performance. Students will not notice differences in the lines delivered by each character in the film; direct students' attention to what is not written. For example, how each actor chose to deliver the lines. What are the gestures, facial expressions, and movement that the actor used to successfully deliver the lines. Similarly, students examine how the director interpreted the script or play, and the decisions that were made about staying faithful to or departing from what was written. • This lesson marks the last time students will practice filling out the Text to Film Comparison note-catcher, which will appear on the end of unit assessment (in Lesson 18). Consider previewing the film clip in order to better guide students in completing the text to film comparison. Note there are some departures from the play, including the way in which Puck transforms Bottom using a top hat and magic "dust," tricking him by creating a mirror in which he sees his normal reflection. Departures also include the omission of some of Bottom's comedic lines when he addresses the fairies at the end of the scene, as well as the addition of some funny donkey sounds interspersed throughout Bottom's lines. • In advance: Prepare the double meaning portion of the How to Read Shakespeare anchor chart (write only the definition; save the example for Work Time A, when students will have read the relevant part of the scene. • Post: Learning targets.

Lesson Vocabulary	Materials
odious (3.1.81), knavery (3.1.114), enamored (3.1.140), attend (3.1.159), lamenting (3.1.207), multiple meanings	• Shakespeare's Craft anchor chart • A Midsummer Night's Dream (book; one per student) • Act 3, Scene 1 Teacher's Guide (for teacher reference) • Text to Film Comparison note-catcher (one per student) • Text-to-Film Comparison note-catcher (answers, for teacher reference) • Film, *A Midsummer Night's Dream* (53:10 to 1:00:49) • *A Midsummer Night's Dream* structured notes, 3.1.76–208 (one per student) • *A Midsummer Night's Dream* supported structured notes, 3.1.76–208 (optional; for students who need additional support) • *A Midsummer Night's Dream* Structured Notes Teacher's Guide, 3.1.76–208 (for teacher reference)

Opening	Meeting Students' Needs
A. Engaging the Reader (5 minutes) • Direct students' attention to the term "multiple meanings" on the **Shakespeare's Craft anchor chart**. Invite students to read the definitions aloud with you. – "Multiple meanings—when an author intentionally uses a word or phrase that has more than one meaning." • Tells students that Shakespeare's repetition and multiple meanings in *A Midsummer Night's Dream,* and particularly in the scene they will read and view today, add to the comedy of the play. • Share with students that a *homonym* is a word that is spelled the same but has different meanings. For example, the word *light* could mean that something does not weigh a lot or it could also refer to the brightness or shade of something. If students need other examples, consider the words *trip* or *fair*. • Ask them to look for multiple meanings while reading today, especially in reference to the word "ass," which will appear multiple times within the scene. Emphasize that there is more than one meaning to the word. • Tell students to watch for multiple meanings as they read on. They will share these examples with their discussion partners and the whole class later in the lesson.	

Opening (continued)	Meeting Students' Needs
B. Reviewing Learning Targets (1 minute)	
• Tell students they will read part of a scene from the play and then compare the scene with the film version Remind students they have done this work before; they will be using the same Text to Film Comparison note-catcher to track their comparison. Tell students their work will help prepare them for the end of unit assessment, in which they will do the same thing without guiding questions from you or the help of a partner.	
• Read the first learning target aloud with students:	
* "I can analyze how the reader's perspective is different from Bottom's in a key scene in *A Midsummer Night's Dream* and how this affects the reader."	
• Tell students they are going to read and view a funny scene where the reader is aware of something that Bottom is not.	
• Read the second and third learning targets, which should be familiar to students from Lesson 11 when they viewed another segment of the film.	
* "I can compare the similarities and differences between a key scene in the play and how that scene is portrayed in the film."	
* "I can evaluate the choices the director or actors made in the film."	
• Remind students that just like authors make choices about how they present a story to create mood or tone, develop characters, establish a setting, etc., directors make choices when presenting a story in a film. Ask:	
* "What are some choices or interpretations the director made in the last scene we watched in the film?"	
• Call on one or two students to share responses. Remind students that the director made choices to stay faithful to or depart from the play. The director also made decisions about how to present the scenes, both auditory and visually. Tell students that today, you will continue to focus on music and sounds, as well as lighting in the film. First, however, they will need to dive into the scene by reading and discussing it.	

Work Time	Meeting Students' Needs
A. Drama Circle (10 minutes) • Invite students to gather in the Drama Circle. Be sure students have their text, ***A Midsummer Night's Dream***. Ask students to turn to Act 3, Scene 1 of the play (lines 76–208), when the tradesmen are rehearsing in the woods and Robin appears, ready to cause mischief. Remind students that they have already read the beginning of this scene (in class during the previous lesson and again for homework), when the men gather in the woods to rehearse *Pyramus and Thisbe*. • Invite students to turn and talk about what they remember about this scene. Listen for students to discuss how in the scene, the tradesmen discuss possible alternatives to the violence in the play, including the roaring lion and the moment when Pyramus kills himself with a sword. They also discuss having a person play a wall, using his hand and fingers to signify a crack through which the characters can speak. Students may also discuss the comedy in the scene, which arises from these ridiculous discussions. Remind students this scene continues to reinforce Shakespeare's use of the tradesmen to entertain his audience • Launch the reading by prompting students to predict what will happen in the remaining part of Act 3, Scene 1. Encourage them to think about how Robin might add especially funny elements to the scene. Call on one or two volunteers to share what they discussed with their partners. • Invite students to volunteer for roles. Choose roles and remind students to read loudly and clearly, with appropriate expression. Begin the read aloud of Act 3, Scene 1, lines 76–208. • After this first read, have students read the scene again. Consider switching roles for this second read. Explain that you will have them pause to answer questions about what they read. (Refer to the **Act 3, Scene 1 Teacher's Guide** for detailed notes on guiding students through this scene. Some of the included questions could be directed to the whole group, while others could be directed to discussion partners and then shared whole group. When discussing Question 3, focus students on the How to Read Shakespeare anchor chart.) • Add the example of the word "ass" to the chart (see the sample Shakespeare's Craft anchor chart entry in supporting materials).	• This read-aloud builds comprehension of this particular scene. Consider having stronger readers complete the read-aloud while others listen and follow along.

Work Time (continued)	Meeting Students' Needs

B. Text to Film Comparison (22 minutes)
 	
• Distribute and display the Text to Film Comparison note-catcher.
 	
• Remind students that the third learning target was about comparing and contrasting the text with the film. Cold call a student to read the question in the second column:
 	
  ∗ "What is the same? How does the film version stay faithful to the play?"
 	
• Remind students that in Lesson 11, the class defined *faithful*. It means "to stay the same; to stick to the original."
 	
• Cold call a student to read the questions in the third column:
 	
  ∗ "What is different? How does the film version depart from the play?"
 	
• Remind students that in Lesson 11, the class defined *depart*. It means "to change or go away from."
 	
• Read the question in the last column:
 	
  ∗ "Evaluation: Do the choices of the director or actors effectively convey the central message of the text? Why or why not? Provide evidence from the film to support your answer."
 	
• Remind students that when we read, we often get an idea in our minds of what characters look like or how they are supposed to act. We imagine scenes and settings. Directors, actors, and even the screenwriter make decisions about how a novel or even a play with a script will be portrayed on screen, including changing things dramatically on occasion. After identifying what is the same and different, they will evaluate the choices made by the director or actors and the impact those choices have on the viewer or the scene. Remind them that to *evaluate* means to judge.
 	
• Invite students to sit with their Syracuse Discussion Appointment partner before viewing the film.
 	
• Show the **film, *A Midsummer Night's Dream*** (from 53:10 to 1:00:49). Tell students you will show the scene from where they read, when Puck enters and begins watching the tradesmen's play.
 	
• After watching, have students jot down their answers in the first two columns. Invite them to turn and talk with their Discussion Appointment partner as they work. Then cold call students to share details. On the displayed note-catcher, model adding these notes on the "same" column. Details include: characters, almost all lines, and the comedy/characterization of Bottom and the tradesmen as the "fools."
	• During Work Time B, you may want to pull a small group of students to support in the concepts involved in the graphic organizer.
	
	• Consider showing the clip for a third time to students if they struggle with recording the similarities and differences while watching.
	
	• When reviewing the graphic organizers or recording forms, consider using a document camera to visually display the document for students who struggle with auditory processing.
	
	• Providing models of expected work supports all students, but especially challenged learners.

Work Time (continued)	Meeting Students' Needs
• Call on students for details to add to the "different" column on the teacher model. Details include: how Bottom continuously forgets the name "Thisbe," the specific way in which Robin turns Bottom into a donkey (using the cane, the top hat, the magic "dust," and the mirror in the tree stump), the added donkey sounds Bottom makes while delivering his lines, the use of female instead of male fairies, the elimination of some lines when Bottom is talking to the fairies, Titania's use of the vines to capture Bottom and keep him, the addition of music to the scene when Bottom sits with Titania, etc.	
• Tell students that before they finish the note-catcher, they'll watch the film clip again, focusing on music and sounds, lighting, and the actors' choices. Students will evaluate the choices made by the director or actors and the impact those choices have on the viewer or the scene.	
• Explain that, in this scene, the director has chosen to play another Italian opera song called "Casta Diva," which means "Pure Goddess." The song is an ode to a beautiful and powerful goddess. Ask:	
* "Why might a director want to use this type of song for this particular moment in the film?"	
• Cold call students to share their answers. Some possible responses might be: to parallel the beauty of Titania, to provide a contrast, as Titania is actually powerless since she is under a spell, etc.	
• Tell students that the music is not the only auditory element of the scene to look out for. Ask students to pay special attention to all sounds during the next viewing. Hint that Bottom's sounds in particular will be important to listen for.	
• Invite students to consider the lighting and shadows of the scene as well, particularly the contrast before and after Titania wakes up. Remind students they can use words like *bright*, *soft*, *dark*, and *shadow* to describe light in the scene. They can also pay attention to the source of light, or where it is coming from.	
• Show the same film clip again. Invite students to respond to the final question on their note-catcher. Then have students share with their partner.	
• Remind students that in the previous film clip they examined the theme of control by looking at those characters who seek the most control and are actually in the least control of the situation.	
• Ask:	
* "Do the choices the director made effectively convey the central message of the text? Why or why not?"	

Work Time (continued)	Meeting Students' Needs

• Circulate around the room and probe with individuals or pairs to be sure they are actually evaluating. Probing questions might include:
 	
   * "What do you think about the way Robin transforms Bottom's head?"
 	
   * "How do the sounds Bottom makes further the comedy in the scene?"
 	
   * "Does the scene depart so much from the play that it changes the message?"
 	
   * "Why do you think the director decided to cut those particular lines?"
 	
   * "How does the scene in the film help you better understand the character(s)?"
 	
   * "How would you describe the lighting when Titania wakes up compared with the rest of the scene?"	

Closing and Assessment	Meeting Students' Needs
A. Adding to the Evidence of Control Note-catcher (7 minutes) • Refocus students whole group. Tell them you heard some great conversation between Discussion Appointment partners and you would like to give them a chance to record some information on the Evidence of Control note-catchers. Ask students to take out their note-catchers and prepare to discuss how Titania attempts to control another character in this scene. • Remind students to refer back to the text often as they work. • Thank students for their astute observations of the film and the text. Remind them that the very same note-catcher they used today will appear on the end of unit assessment, which they will take during the lesson after next. • Distribute *A Midsummer Night's Dream* **structured notes, 3.1.76–208** and preview homework as needed.	• Consider collecting the Text to Film Note-catchers to assess students' grasp of the concept of how directors can "stay faithful to" and "depart from" a text before the assessment in Lesson 18.

Homework	Meeting Students' Needs
• Reread 3.1.76–208 and complete the structured notes.	• Consider providing the supported version of the structured notes to students who need help summarizing Shakespeare's dense text and defining key vocabulary words.

EXPEDITIONARY LEARNING

Grade 8: Module 2B: Unit 1: Lesson 16
Supporting Materials

Shakespeare's Craft

Language

Multiple meanings—when an author intentionally uses a word or phrase that has more than one meaning

Example: "This is to make an ass out of me …" (3.1.121–122)

Ass = donkey

idiot

butt (Bottom!)

Shakespeare uses multiple meanings to:

- Entertain!

- Show layers of meaning or contradiction

EXPEDITIONARY
LEARNING

Act 3, Scene 1 Teacher's Guide

Use this guide during the second reading in the Drama Circle. As students read the scene aloud, pause to ask questions and discuss the scene. Encourage students to support their answers with evidence from the text whenever possible.

Line(s)	Quotation	Notes, questions, and discussion prompts
3.1.76–79	"What hempen homespuns have we swagg'ring here …"	What are Puck's intentions when he stumbles upon the tradesmen in the woods? *Puck intends to watch the play and "act" in it (cause mischief) if he feels like it.* How does this reflect Puck's personality? *This shows how Puck loves to cause mischief and play jokes on others.*
3.1.81–82	"Thisbe, the flowers of odious savors sweet …"	What is the difference between the words "odious" and "odors"? *"Odious" means a bad smell, while "odors" has a more neutral or positive connotation.* How does Shakespeare's word play add to the comedy in this scene? *The word play makes Bottom look ridiculous, adding to the comedy.*
3.1.91–100	"Most radiant Pyramus" to "your cue is past."	What mistakes do the tradesmen make here and what makes them funny? *Flute says, "Ninny's tomb" instead of "Ninus' tomb." Ninny means fool, which is how Shakespeare portrays the tradesmen. Also, Bottom misses his cue, which is funny because he claims to be such a great actor.*

Use this guide during the second reading in the Drama Circle. As students read the scene aloud, pause to ask questions and discuss the scene. Encourage students to support their answers with evidence from the text whenever possible.

Line(s)	Quotation	Notes, questions, and discussion prompts
3.1.between 103 and 104 (stage direction)	*"Enter Robin, and Bottom as Pyramus with the ass-head"*	What is the significance of Bottom's head turning into a donkey rather than any other animal? *The donkey, or ass, is a symbol for stupidity. The fact that Bottom turns into a donkey is sure to get laughs from the audience, as the animal has universal meaning.* If creating a film version of this scene, how would you imagine Puck transforming Bottom's head into that of a donkey?
3.1.107–114	"I'll follow you. I'll lead you about around."	What does this short speech by Puck mean? *Puck means he will follow Bottom through the forest. He will take many different shapes and will cause "fire" (trouble) at every turn.*

EXPEDITIONARY
LEARNING

Act 3, Scene 1 Teacher's Guide

Use this guide during the second reading in the Drama Circle. As students read the scene aloud, pause to ask questions and discuss the scene. Encourage students to support their answers with evidence from the text whenever possible.

Line(s)	Quotation	Notes, questions, and discussion prompts
3.1.118, 121	"You see an ass-head of your own, do you ..." "This is to make an ass of me ..."	How does Shakespeare use multiple meanings and repetition to advance the comedy in the scene? *The word "ass" appears multiple times after Bottom's head is transformed. (Consider rereading Bottom's lines 118–119 and 121–122 aloud with students to emphasize the repetition and multiple meanings; the phrase "make an ass of me" is both literal and figurative, as Bottom's head has actually turned into a donkey's and, he acts like an idiot, or an ass.) He is made to be the fool of the play, and Shakespeare drives the point home in this scene. In addition, a second meaning of the word "ass" is one's rear end, or one's bottom (hence the name, Bottom!) The interplay between the word "ass" meaning an idiot, a donkey, or a person's bottom provides significant comedy in this scene.*

Text to Film Comparison Note-catcher

Name:

Date:

Scene	**What is the same?** *How does the film version stay faithful to the play?*	**What is different?** *How does the film version depart from the play?*	**Evaluation**: Do the choices of the director or actor(s) effectively convey the central message of the text? Why or why not?

EXPEDITIONARY LEARNING

Text to Film Comparison Note-catcher
(Answers, for Teacher Reference)

Scene	What is the same? *How does the film version stay faithful to the play?*	What is different? *How does the film version depart from the play?*	Evaluation: Do the choices of the director or actor(s) effectively convey the central message of the text? Why or why not?
Act 3, Scene 1 76–208	**The main characters are the same, and lines largely the same. The director stays faithful to the play in presenting the tradesmen as simple-minded. Their gestures and lines suggest over-performance. Their conversations, as well as their rehearsal, comes off ridiculous, just as it does in the play. Bottom's transformation provides the climax of the scene. Bottom's interaction with Titania remains faithful as well. One can easily see that Titania is under a spell since she speaks in a slow and dreamy way**	**The magic Puck performs is clearer in the film. He tricks Bottom using a top hat and cane, then transforms him using some kind of magic dust. Bottom sees his reflection magically in a tree stump and, thinking he looks normal, proceeds to deliver his lines.** **Bottom plays music for Titania, which seems to make her and the fairies love him even more.** **The director interprets Puck's magic as if he were a magician. He gives Bottom's head the look of a donkey by adding hair to his face and ears which come through his hat (not an actual donkey's head).**	**The director interpreted Puck's magic in this scene, but I believe it does not depart from Shakespeare's central message to do this. Since the message is about comedy and somewhat about control, this interpretation had no effect on it.** **The director's decision to add bright and sparkling lights to the scene when Titania awakens makes the moment seem "magical." I think this stays within Shakespeare's message since Titania is under the influence of the powerful flower, and yet she has not idea that she is being controlled by this magic.**

Text to Film Comparison Note-catcher
(Answers, for Teacher Reference)

Scene	What is the same? *How does the film version stay faithful to the play?*	What is different? *How does the film version depart from the play?*	Evaluation: Do the choices of the director or actor(s) effectively convey the central message of the text? Why or why not?
Act 3, Scene 1 76–208		***Some lines are omitted toward the end of the scene, when Bottom talks with Mustardseed, the fairy. This is a departure because it reduces the comedy of the scene.***	***One departure that strays a bit from Shakespeare's message is when Bottom places the record on the record player, enchanting Titania and her fairies with the music. This makes Bottom seem more in control than he is in the play. In addition, the director cuts a lot of Bottom's funny and foolish conversation with the fairies, making him look less ridiculous than he does in the play.*** ***Also, the actor who portrays Bottom made the decision to make donkey sounds while delivering his lines. This choice adds to the central message in that Bottom is not in control of even his own speech, and yet he has no idea of his lack of control.***

A Midsummer Night's Dream Structured Notes, 3.1.76–208

Name:

Date:

What is the gist of 3.1.76–208?

Focus Question: In what ways does Shakespeare advance the comedy of this scene through his language and the characters' actions? Be sure to cite the strongest evidence from the text to support your answer.

A Midsummer Night's Dream Structured Notes, 3.1.76–208

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
odious (3.1.81)		
knavery (3.1.114)		
enamored (3.1.140)		
attend (3.1.159)		
lamenting (3.1.207)		

A Midsummer Night's Dream Supported Structured Notes, 3.1.76–208

Name:

Date:

Summary

3.1.76–208—*The tradesmen are in the middle of their rehearsal when Robin arrives, noticing that the men are very close to where Titania sleeps. He decides to watch their silly play, and intervenes by transforming Bottom's head into that of a donkey. Afraid, the other men run away, leaving Bottom alone. Titania soon wakes up and sees Bottom and falls in love with him immediately as a result of the flower nectar Robin had placed on her eyes. She calls four fairies, Peaseblossom, Cobweb, Mote, and Mustardseed, to serve Bottom and take care of his every desire.*

Focus Question: In what ways does Shakespeare advance the comedy of this scene through his language and the characters' actions? Be sure to cite the strongest evidence from the text to support your answer.

A Midsummer Night's Dream Structured Notes, 3.1.76–208

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
odious (3.1.81)	repulsive and horrible	
knavery (3.1.114)	Long and boring	
enamored (3.1.140)	A mean imitation	
attend (3.1.159)	Hatred	
lamenting (3.1.207)	Hateful, scornful	

A Midsummer Night's Dream Structured Notes Teacher's Guide, 3.1.76–208

Summary

3.1.76–208—*The tradesmen are in the middle of their rehearsal when Robin arrives, noticing that the men are very close to where Titania sleeps. He decides to watch their silly play, and intervenes by transforming Bottom's head into that of a donkey. Afraid, the other men run away, leaving Bottom alone. Titania soon wakes up and sees Bottom and falls in love with him immediately as a result of the flower nectar Robin had placed on her eyes. She calls four fairies, Peaseblossom, Cobweb, Mote, and Mustardseed, to serve Bottom and take care of his every desire.*

Focus Question: In what ways does Shakespeare advance the comedy of this scene through his language and the characters' actions? Be sure to cite the strongest evidence from the text to support your answer.

Shakespeare advances the comedy of this scene through his repeated use of the word "ass" once Bottom's head becomes that of an ass. He consistently plays with words throughout the scene. For example, when the other tradesmen run away because Bottom's transformation, he says, "You see an ass-head of your own, don't you?" and "this is to make an ass of me" (3.1.118, 121). Bottom's name also becomes relevant in this scene, since "bottom" is another word for "butt," which is another word for "ass."

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A Midsummer Night's Dream Structured Notes Teacher's Guide, 3.1.76–208

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
odious (3.1.81)	repulsive and horrible	
knavery (3.1.114)	Long and boring	
enamored (3.1.140)	A mean imitation	
attend (3.1.159)	Hatred	
lamenting (3.1.207)	Hateful, scornful	

EXPEDITIONARY LEARNING

Grade 8: Module 2B: Unit 1: Lesson 17

Characters' Decisions: The Flow of Consequences in *Midsummer*

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
I can determine a theme or the central ideas of a literary text. (RL.8.2)
I can analyze how specific dialogue or incidents in a plot propel the action, reveal aspects of a character, or provoke a decision. (RL.8.3)
I can analyze the impact of word choice on meaning and tone (analogies or allusions). (RL.8.4)

Supporting Learning Targets	Ongoing Assessment
• I can analyze the themes of control in *A Midsummer Night's Dream.* • I can analyze the poetic language or verse in *A Midsummer Night's Dream.* • I can analyze how characters' words and actions reveal aspects of their character.	• *A Midsummer Night's Dream* structured notes, 3.1.76–208 (from homework) • Evidence of Control note-catcher

Agenda	Teaching Notes

1. Opening
 	
   A. Engaging the Reader: Focus Question from Homework and Reviewing Learning Targets (5 minutes)
 	
2. Work Time
 	
   A. Drama Circle (10 minutes)
 	
   B. Completing a Consequences Flow Chart (25 minutes)
 	
3. Closing and Assessment
 	
   A. Adding to the Evidence of Control Note-catcher (5 minutes)
 	
4. Homework
 	
   A. Reread 3.2.90–123 and complete the structured notes.
	• As students reach the end of the first unit of this module, they will need to review the most important events in the story. After learning about Shakespeare's craft and structure, participating in the Drama Circle, and engaging in various discussions, students will have a general understanding of the arc of the first three acts of the play. This lesson is designed to provide cohesion to the important decisions and actions performed by the characters and reveal the consequences of these decisions and actions. Students learn how the plot is propelled by these important decisions and actions, and how characters are connected across groups.
	
	• After reading the scene aloud twice (first as a pure read-aloud without interruptions and the second with guided teacher questions) in the Drama Circle, students begin to consider how some key characters made decisions in the beginning of the play that led to their predicament in Act 3. Students are prompted to think about Egeus, Peter Quince, and Oberon as key components in setting up the flow of consequences in the play.
	
	• The Teacher's Guide reappears in this lesson, since additional guidance is needed to be sure that students achieve a high level of understanding in order to complete the Consequences flow chart. Students need to not only reflect on the scene read in class, but past scenes as well. The Teacher's Guide will help you ensure students have a firm understanding of what is read in class.
	
	• Post: Learning targets.

Lesson Vocabulary	Materials
consequences, ensue (3.2.92), swifter (3.2.96), remedy (3.2.111), mortals (3.2.117), preposterously (3.2.123), dramatic irony	• *A Midsummer Night's Dream* (book; one per student) • Shakespeare's Craft anchor chart (begun in Lesson 11) • Act 3, Scene 2 Teacher's Guide (for teacher reference) • Consequences flow chart (model, for teacher reference) • Consequences flow chart (one per student) • *A Midsummer Night's Dream* structured notes, 3.2.90–123 (one per student) • *A Midsummer Night's Dream* supported structured notes, 3.2.90–123 (optional; for students who need additional support) • *A Midsummer Night's Dream* Structured Notes Teacher's Guide, 3.2.90–123 (for teacher reference)

Opening	Meeting Students' Needs

A. Engaging the Reader: Focus Question from Homework and Reviewing Learning Targets (5 minutes)
• Ask students to take out their structured notes from homework. Invite students to join their Rochester discussion partner to share their responses to the focus question.
• After students have discussed their responses, cold call on one or two students to share what they discussed with their partners. Listen for them to discuss the ways in which Shakespeare's repetition of the word "ass" creates comedy in the scene while Bottom wears the head of an ass. Tell students you will discuss another way Shakespeare advances the comedy in the play before reading the next section aloud in the Drama Circle.
• Read the learning targets aloud:
   * "I can analyze the themes of control in *A Midsummer Night's Dream*."
   * "I can analyze the poetic language or verse in *A Midsummer Night's Dream*."
   * "I can analyze how characters' words and actions reveal aspects of their character."
• Share with students that these should be familiar to them since they have been working with these targets for several lessons.	

Work Time	Meeting Students' Needs

A. Drama Circle (10 minutes)
• Invite students to gather in the Drama Circle. Be sure students have their text, ***A Midsummer Night's Dream***. Ask them to turn to Act 3, Scene 2 (lines 90–123).
 	
• Remind students that they skipped the section that preceded the one they are about to read. Tell them that in the skipped section, Robin meets with Oberon, and Hermia asks Demetrius where Lysander is. Demetrius becomes depressed because Hermia still seeks Lysander and does not want anything to do with him, so he goes to sleep.
 	
• Invite students to turn and talk to refresh their memories:
 	
  * "Why did Lysander not return to Hermia after he woke up in the forest?"
 	
• Listen for students to describe how Puck mistakenly placed the flower nectar on Lysander's eyes instead of Demetrius'. Then Helena woke him up and he immediately fell in love with her, forgetting about his love for Hermia. Clarify as necessary, since students will not have read about Lysander and Hermia since Lesson 13.
 	
• Remind students that they have known about Puck's mistake since Act 2, Scene 2, but Oberon, Puck, Hermia, Helena, Lysander, and Demetrius have no idea about it. Ask students to turn and talk:
 	
  * "Why do you think Shakespeare would allow the audience to know something the characters do not know?"
 	
• Cold call on a few students to share what they discussed with their partners. Listen for them to discuss how Shakespeare may use this method to create comedy, allowing the audience or reader to laugh at the expense of the characters, who do not know what is going on. The characters think things will turn out one way, but the audience knows it will turn out differently.
 	
• Tell students this method is called *dramatic irony*. Add *dramatic irony* and its definition to the **Shakespeare's Craft anchor chart**.
 	
• Launch the scene by prompting students to make predictions. Say:
 	
  * "Turn and talk about your predictions of what will happen next in this scene."
 	
• Invite students to volunteer for roles. Choose roles (Robin, Oberon) and remind students to read loudly and clearly, with appropriate expression. Begin the read-aloud of 3.2.90–123.
 	
• After this first read, have students read the scene again. Consider switching roles for this second read. Explain that this time you will have them pause to answer questions about what they read. (Refer to the **Act 3, Scene 2 Teacher's Guide** for detailed notes on guiding students through this scene.)
	• This read-aloud builds comprehension of this scene. Consider having stronger readers complete the read-aloud while others listen and follow along.

Work Time (continued)	Meeting Students' Needs

B. Completing a Consequences Flow Chart (25 minutes)
 	
• Explain to students that with the end of unit assessment coming up in the next lesson, you would like to take some time to review what has happened so far in the play in order to solidify their understanding of the text. Tell students you would like them to consider how each character's decisions propel the action of the play. Clarify that "propel" means to move forward. In other words, each character's actions create consequences for them and those around them, leading to other actions, and so on.
 	
• Invite students to turn and talk:
 	
  * "Which character's desire to control another allowed Lysander, Helena, Hermia, and Demetrius to end up in their current mess?"
 	
• Listen for a student or students to discuss the role of Egeus in the very beginning of the play and his desire to control his daughter, Hermia. Listen for students to say something like: Egeus's conflict with Hermia in the beginning of the play set into motion a chain of events for Lysander, Hermia, Helena, and Demetrius.
 	
• Clarify that if it weren't for Egeus's desire to control Hermia, they would likely not be in their current predicament in the forest because they would not have run away. Egeus's actions created consequences for those around him. Remind students that *consequences* are outcomes or the effects of a decision or action.
 	
• Ask students to turn and talk:
 	
  * "What about Oberon, Titania, and Puck? What are the decisions and actions made by those characters that have created consequences for them and those around them?"
 	
• Listen for a student to bring up Oberon's desire to control others. Remind students that Oberon's desire to control Titania and Demetrius created consequences. Having just read the scene in which Oberon realizes Puck has made a mistake, probe students to discuss how Oberon's actions affected those around him. Listen for students to mention Titania falling in love with Bottom. Ask:
 	
  * "What about any decisions or actions made by Peter Quince, Bottom, and the tradesmen? What has gotten them into their current situations?"
	• During this Work Time, you may want to pull a small group of students to support in finding evidence from the play. Some students will need more guided practice before they are ready for independent work.
	
	• When reviewing the graphic organizers or recording forms, consider using a document camera to display the document for students who struggle with auditory processing.

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Work Time (continued)	Meeting Students' Needs
• Listen for students to mention Peter Quince and his decision to make the men meet in the woods to rehearse their play. This particular decision may not come to the surface as readily since it seems minor, but it is important to point out. Explain that while it seems that Peter Quince, Bottom, and the rest of the tradesmen were simply in the wrong place at the wrong time, Peter Quince made the decision to meet in the woods. Without this important action, Puck never would have stumbled upon them in the woods, turned Bottom's head into a donkey's, etc.	
• Distribute and focus students' attention on the **Consequences flow chart**. Tell students that they will work in pairs to create a visual representation of important decisions and actions and their consequences in the play. This way, they will capture the movement of the plot and how the characters and events are connected. Point out how the chart is organized into the three rows for the three groups of characters: The Nobles (Egeus, Theseus, Hermia, Helena, Lysander, and Demetrius), The Tradesmen, and The Forest Beings (Oberon, Titania, Puck, and the fairies). Point out the gray boxes on the left-hand side of the chart. Explain that these boxes represent the beginning of each chain of consequences. These boxes are filled in with the information students have just brought up about each of these groups. Read aloud the text in the gray boxes to students:	
* "**Egeus** asks Theseus's permission to kill Hermia for her refusal to marry Demetrius."	
* "**Peter Quince** tells the men to meet in the forest to rehearse *Pyramus and Thisbe.*"	
* "**Oberon** casts a spell on Titania so he can steal the Indian boy from her to be his servant."	
• Explain that these decisions made by each character create consequences, which create more consequences, and so on. This all propels the action forward. Tell students that their job is to determine these consequences using boxes and arrows to connect characters' decisions and actions.	
• Model a single box for each of the character groups using the **Consequences flow chart (model, for teacher reference)** as a guide if needed. Instruct students to write the information into the blank boxes on their charts as you model. Think aloud for students as you write to bolster their understanding of the activity.	
• After modeling, tell students it is now up to them to draw additional boxes, write in them, and connect them with arrows. Tell students you have left the space blank to allow them to represent the flow of consequences in a way that makes sense to them.	

Work Time (continued)	Meeting Students' Needs
• Explain that if decisions or actions within one character group begin to create consequences for another group of characters, students should draw a line that connects the two boxes across groups. Demonstrate this by showing students the connection between the second box in Group 2 and the second box in Group 3 (again, refer to the teacher reference version of the Consequences flow chart). Invite pairs to begin working to create a visual representation of actions and decisions and their consequences in the play. • Explain that you do not necessarily expect students to find exact line numbers for each of the boxes, but that they should list the act and scene where the event takes place. Instruct students to refer to the text frequently as they work with their partner.	

Closing and Assessment	Meeting Students' Needs
A. Whole Group Check-in (5 minutes) • Refocus students whole group. Tell them you heard some great conversation between partners. Ask: * "According to the work you've done with your partner, what are some of the decisions or actions that caused the biggest consequences?" • Call on a few students to share what they discussed with their partner and/or wrote down on their charts. Listen for students to discuss the importance of Oberon's decision to use the love-in-waiting flower on Demetrius. This important decision marked a connection between the forest beings and the nobles and propelled the plot. • Thank students for their astute observations and unique visual representations of the flow of consequences in the play. Remind students that their work today will serve them well during the next unit, and that they have worked hard to strengthen their understanding of the play.	

Homework	Meeting Students' Needs
• Reread 3.2.90–123 and complete the structured notes.	• Consider providing the supported version of the structured notes to students who need help summarizing Shakespeare's dense text and defining key vocabulary words.

EXPEDITIONARY LEARNING

Grade 8: Module 2B: Unit 1: Lesson 17
Supporting Materials

Shakespeare's Craft

Dramatic irony: the effect created when the audience knows key information the main characters do not know; the characters have a very different expectation of how things will turn out than the audience does

Shakespeare uses dramatic irony to:

- Engage his audience

- Advance the comedy

- Divide characters

Act 3, Scene 2 Teacher's Guide, Lesson 17

Use this guide during the second reading in the Drama Circle. As students read the scene aloud, pause to ask questions and discuss the scene. Encourage students to support their answers with evidence from the text whenever possible.

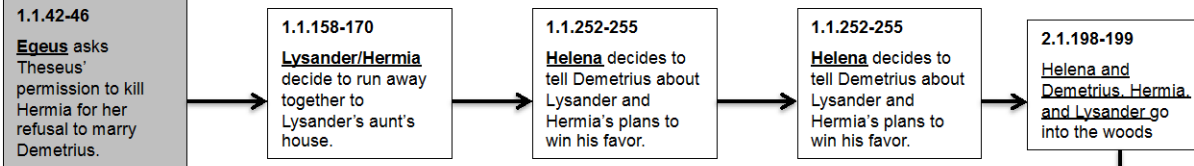| Line(s)	Quotation	Notes, questions, and discussion prompts
3.2.90–93	"What hast thou done?… Some true-love turned, and not false turned true."	Note: "Misprison" means mistake. What does Oberon say about the results of Puck's mistake? *Oberon says that because of Puck's mistake, a true love has been destroyed (between Lysander and Hermia) instead of a false love being turned true (between Demetrius and Helena).* What do you think about Oberon blaming the situation on Puck? *Some students may say it is unfair for Oberon to blame Puck when the idea was completely his own.*
3.2.94–95	"Then fait o'errules, that, one man holding troth …"	Note: "Holding troth" means staying committed. What does Puck say about "fate" in these lines? *Puck says that for every man who stays true or committed to his love, a million fail and go after another woman.*

Act 3, Scene 2 Teacher's Guide, Lesson 17

Use this guide during the second reading in the Drama Circle. As students read the scene aloud, pause to ask questions and discuss the scene. Encourage students to support their answers with evidence from the text whenever possible.

Line(s)	Quotation	Notes, questions, and discussion prompts
3.2.96–101	"About the wood go swifter than the wind…. I'll charm his eyes against she do appear."	What does Oberon plan to do to correct the mistake? *Oberon plans to have Puck retrieve Helena from the woods so that he can charm Demetrius with the flower and he will awaken to fall in love with her.* How does Shakespeare continue to use dramatic irony as Oberon continues to attempt to control the situation? Hint: What does Oberon still not know about Lysander? *Oberon does not know that Lysander woke up and fell in love with Helena as well. This will mean that both men will be in love with her, leaving Hermia all alone.*
3.2.124–123	"Flower of this purple dye…. That befall prepost'rously"	How does the structure of this section contribute to its meaning? In other words, why do you think Shakespeare decided to use this type of poetry at this point in the play? *Shakespeare uses this kind of verse each time magic is used in the play. For more examples, see:* "Through the forest have I gone" (2.2.66), "Be as thou wast wont to be" (3.2.70), "Fairy king attend and mark" (4.1.92), and the last 68 lines of the play. Elements to discuss: the number of syllables (seven), rhyme (Oberon: abab, Puck: aabb)

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Act 3, Scene 2 Teacher's Guide, Lesson 17

Use this guide during the second reading in the Drama Circle. As students read the scene aloud, pause to ask questions and discuss the scene. Encourage students to support their answers with evidence from the text whenever possible.

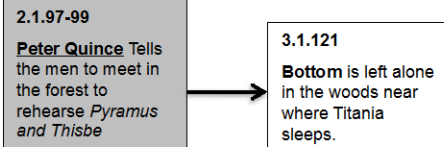| Line(s)	Quotation	Notes, questions, and discussion prompts
3.2.116–117	"Shall we their fond pageant see?/Lord, what fools these mortals be!"	What does Puck mean by this? *Puck is asking Oberon if he wants to watch Demetrius and Lysander fight for Helena's affection while Hermia begs for Lysander's love. He thinks the humans are fools and wants to watch them for his and Oberon's entertainment.*
	"Stand aside …"	How else does Shakespeare use dramatic irony, specifically in the staging of this scene? *The audience can see Oberon and Robin, but the other characters cannot.*

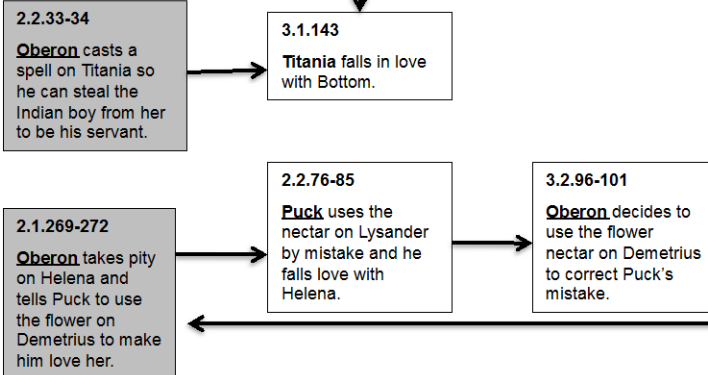**Causes and Consequences Flow Chart – Sample, FOR TEACHER REFERENCE**
A Midsummer Night's Dream

Group 1: The Nobles

1.1.42-46 __Egeus__ asks Theseus' permission to kill Hermia for her refusal to marry Demetrius.	**1.1.158-170** __Lysander/Hermia__ decide to run away together to Lysander's aunt's house.	**1.1.252-255** __Helena__ decides to tell Demetrius about Lysander and Hermia's plans to win his favor.	**1.1.252-255** __Helena__ decides to tell Demetrius about Lysander and Hermia's plans to win his favor.	**2.1.198-199** Helena and Demetrius, Hermia, and Lysander go into the woods

Group 2: The Tradesmen

2.1.97-99 __Peter Quince__ Tells the men to meet in the forest to rehearse *Pyramus and Thisbe*	**3.1.121** **Bottom** is left alone in the woods near where Titania sleeps.

Group 3: The Forest Beings

2.2.33-34 __Oberon__ casts a spell on Titania so he can steal the Indian boy from her to be his servant.	**3.1.143** **Titania** falls in love with Bottom.

2.1.269-272 __Oberon__ takes pity on Helena and tells Puck to use the flower on Demetrius to make him love her.	**2.2.76-85** __Puck__ uses the nectar on Lysander by mistake and he falls love with Helena.	**3.2.96-101** __Oberon__ decides to use the flower nectar on Demetrius to correct Puck's mistake.

Causes and Consequences Flow Chart
A Midsummer Night's Dream

Group 1: The Nobles

1.1.42-46
Egeus asks Theseus' permission to kill Hermia for her refusal to marry Demetrius.

→

Group 2: The Tradesmen

2.1.97-99
Peter Quince Tells the men to meet in the forest to rehearse *Pyramus and Thisbe*

→

Group 3: The Forest Beings

2.2.33-34
Oberon casts a spell on Titania so he can steal the Indian boy from her to be his servant.

→

2.1.269-272
Oberon takes pity on Helena and tells Puck to use the flower on Demetrius to make him love her.

→

A Midsummer Night's Dream Structured Notes, 3.2.90–123

Name:

Date:

What is the gist of 3.2.90–123?

Focus Question: How does Oberon's desire to control others propel the action of the play?

A Midsummer Night's Dream Structured Notes, 3.2.90–123

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
ensue (3.2.92)		
swifter (3.2.96)		
remedy (3.2.111)		
mortals (3.2.117)		
preposterously (3.2.123)		

A Midsummer Night's Dream Supported Structured Notes, 3.2.90–123

Name:

Date:

Summary

3.2.90–123—*Oberon realizes that Puck has made a terrible mistake and placed the flower nectar on Lysander instead of Demetrius. Now Lysander has abandoned Hermia for Helena, and Demetrius still hates Helena and loves Hermia. He places the nectar on Demtrius's eyes as well, and tells Puck to find Helena immediately. He returns with her just as Hermia and Lysander are about to enter ...*

Focus Question: How does Oberon's desire to control others propel the action of the play?

A Midsummer Night's Dream Supported Structured Notes, 3.2.90–123

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
ensue (3.2.92)	result	
swifter (3.2.96)	faster	
remedy (3.2.111)	solution	
mortals (3.2.117)	humans	
preposterously (3.2.123)	ridiculously	

A Midsummer Night's Dream Structured Notes Teacher's Guide, 3.2.90–123

Summary
3.2.90–123—*Oberon realizes that Puck has made a terrible mistake and placed the flower nectar on Lysander instead of Demetrius. Now Lysander has abandoned Hermia for Helena, and Demetrius still hates Helena and loves Hermia. He places the nectar on Demtrius's eyes as well, and tells Puck to find Helena immediately. He returns with her just as Hermia and Lysander are about to enter …*

Focus Question: How does Oberon's desire to control others propel the action of the play?

Oberon's desire to control Titania and Puck propels the action of the play forward since this desire sets into motion Puck's actions of misplacing the magic potion on the eyes of Lysander. This, in turn, disrupts the four young lovers' relationships.

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
ensue (3.2.92)	result	
swifter (3.2.96)	faster	
remedy (3.2.111)	solution	
mortals (3.2.117)	humans	
preposterously (3.2.123)	ridiculously	

Grade 8: Module 2B: Unit 1: Lesson 18
End of Unit Assessment: Text to Film Comparison

EXPEDITIONARY
LEARNING

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
I can analyze how differences in points of view between characters and audience create effects in writing. (RL.8.6)   I can analyze the extent to which a filmed or live production follows the text or script of the same literary text. (RL.8.7)   I can evaluate the choices made by the director or actors in presenting an interpretation of a script. (RL.8.7)

Supporting Learning Targets	Ongoing Assessment
• I can analyze how the reader's perspective is different from Titania's in a key scene of *A Midsummer Night's Dream* and how this affects the reader. • I can compare the similarities and differences between a key scene in the play and how that scene is portrayed in the film. • I can evaluate the choices the director or actors made in the film.	• End of Unit 1 Assessment: Text to Film Comparison

Agenda	Teaching Notes

1. Opening
    A. Previewing Learning Targets (3 minutes)
 2. Work Time
    A. End of Unit 1 Assessment (40 minutes)
 3. Closing and Assessment
    A. Reviewing Learning Targets (2 minutes)
 4. Homework
    A. None
	• This assessment provides an opportunity for students to independently complete a text to film comparison. Consider giving students 15 minutes for Parts A and B of the assessment. Then begin Part C (text to film) of the assessment as a whole group. Watch the scene twice. Students may return to Parts A and B after completing Part C, if necessary. Since this assessment addresses students' ability to analyze the play, students may have access to the play during the assessment.
	
	 • This is a reading assessment. Students do extended writing about the play at the end of Unit 2.
	
	 • For this assessment, show only the following portion of the film: 00:28:14–00:33:04.
	
	 • Consider having other independent activities students can work on if they finish the assessment early.
	
	 • In Unit 2, students continue to read the play. Consider giving them a pep talk after the assessment, noticing and naming ways in which their skill and stamina have increased across Unit 1.

Lesson Vocabulary	Materials
Do not preview vocabulary in this lesson.	• *A Midsummer Night's Dream* (book; one per student) • *A Midsummer Night's Dream* film (00:28:14–00:33:04) • End of Unit 1 Assessment: Text to Film Comparison (one per student) • End of Unit 1 Assessment: Text to Film Comparison (for teacher reference)

Opening	Meeting Students' Needs
A. Previewing Learning Targets (3 minutes) • Read aloud the first learning target and tell students that in today's assessment they will also be able to show what they know about perspective. • Finally, read aloud the last two learning targets and tell students that this assessment will have them view another portion of the film and complete a comparison. They will have 15 minutes to begin the assessment, then you will ask them to view the scene together to complete that portion of the assessment. Tell them they may then return to any unanswered questions from the first portion of the assessment.	

Work Time	Meeting Students' Needs
A. End of Unit 1 Assessment (40 minutes) • Arrange student seating to allow for an assessment-conducive arrangement in which students independently think, read, and write. • Remind students that they have been comparing scenes from the play with how these scenes are depicted in the film. Remind them that they should also pay attention to choices the director or actors make and how they affect the scene or the viewer. The impact can be positive, negative, or neutral. They have also studied the reader's point of view versus the characters and the effect that has on the reader. Share with students that this assessment will give them an opportunity to apply these skills independently and show what they know. • Distribute the **End of Unit 1 Assessment: Text to Film Comparison**. Read the directions aloud. Address any clarifying questions. • Invite students to begin. Circulate to observe but not support; this is students' opportunity to independently apply the skills they have been learning. • Collect the assessment. • If students finish early, encourage them to complete independent activities you have set up beforehand.	• For some students, this assessment may require more than the 40 minutes allotted. Consider providing students time over multiple days if necessary.

Closing and Assessment	Meeting Students' Needs
A. Reviewing Learning Targets (2 minutes) • Cold call on a different student to read aloud each of the three learning targets. After each target, have students respond with a fist to five as a self-assessment.	
Homework	**Meeting Students' Needs**
None *Note: Be prepared to return the End of Unit 1 Assessments in Unit 2, Lesson 3.*	

EXPEDITIONARY LEARNING

Grade 8: Module 2B: Unit 1: Lesson 18
Supporting Materials

End of Unit 1 Assessment:
Text to Film Comparison

Name:

Date:

Learning Targets Assessed

I can analyze how differences in points of view between characters and audience create effects in writing. (RL.8.6)

I can analyze the extent to which a filmed or live production follows the text or script of the same literary text. (RL.8.7)

I can evaluate the choices made by the director or actors in presenting an interpretation of a script. (RL.8.7)

Part A—Directions: Reread 2.1.62–194 and write the gist in the space below.

1. In the space below, what's the gist of this reading?

Part B—Based on your reading of the text, answer the questions below.

1. Reread lines 151–152 from this scene:

Well, go thy way. Thou shalt not from this grove
Till I torment thee for this injury.

In these lines, Oberon is:
       a. Ordering Puck to fetch the flower

       b. Plotting to get back at Titania for not doing what he wants

       c. Planning his escape from the forest

       d. Pleading with Titania to give him the Indian boy

2. Read Oberon's statements below. Select the one that best captures his intention for using "love-in-idleness," the magic flower:
       a. "My gentle Puck, come hither"

       b. "Fetch me that flower, the herb I showed thee once"

       c. "I'll watch Titania when she is asleep"

       d. "I'll make her render up her page to me"

3. How does Titania react to Oberon's request for the boy? Support your answer with details from the text.

_____

_____

_____

4. What does her reaction tell the reader about her personality?

_____

_____

_____

5. In this scene, what is one thing that the reader or audience knows that Titania does not know?

_____

_____

_____

6a. What is the effect of letting the audience know something that Titania does not know?

    a. It makes this scene more suspenseful.

    b. It makes this scene funnier.

    c. It makes Oberon seem cruel.

    d. It makes Shakespeare seem more in control of the scene.

6b. Explain your answer:

_____

_____

_____

Part C. Text to Film Comparison

1. After viewing the scene when Oberon confronts Titania about the boy, then tells Puck to fetch the flower, analyze the extent to which the film stays faithful to the text:

2.1.62–194	What's the same? How does the film version stay faithful to the play?	What's different? How does the film version depart from the play?	Evaluation: Do the choices of the director or actors(s) effectively convey the central message of control in the text? Why or why not?
Enter Oberon the King of Fairies at one door, with his train, and Titania the Queen at another, with hers.... Titania and her fairies exit. (stage directions just before 2.1.62 and 2.1.151)			
OBERON: Yet marked I where the bolt of Cupid fell. / It fell upon a little western flower, / Before, milk-white, now purple with love's wound, / And maidens call it "love-in-idleness." (2.1.171–174)			

2.1.62–194	What's the same? How does the film version stay faithful to the play?	What's different? How does the film version depart from the play?	Evaluation: Do the choices of the director or actors(s) effectively convey the central message of control in the text? Why or why not?
OBERON: Fetch me this herb, and be thou here again / Ere the leviathan can swim a league. ROBIN: I'll put a girdle round about the earth / In forty minutes. *He exits.* (2.1.179–182)			

2. Pick one choice of the director or actors in this scene. Does it effectively convey the central message of the text? Why or why not?

_____

_____

_____

3. Describe how the director's choice of music or lighting during this scene helped convey the central message of the text:

_____

_____

_____

End of Unit 1 Assessment:
Text to Film Comparison

4. Describe how the actors' tone of voice during this scene helped you to understand the following characters better:

_____

_____

_____

Oberon:

_____

_____

_____

Titania:

_____

_____

_____

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End of Unit Assessment: Text to Film Comparison
(Answers, for Teacher Reference)

Part A—Directions: Reread 2.1.62–194 and write the gist in the space below.

1. In the space below, what's the gist of this reading?
In this excerpt of Act 2 Scene 1, Oberon confronts Titania about possession of the Indian boy. We learn how Titania came to care for the boy after his mother's death. Since the boy's mother was one of Titania's followers, and they were quite close, Titania is committed to caring for the boy and is not willing to give him up. Titania and Oberon argue. Oberon is angry with Titania because she is holding true to her promise and not giving him what he wants. Then Oberon makes a final attempt at a deal and says he will go with her and her fairies if she gives him the boy. Titania refuses and leaves. Oberon vows revenge and tells Puck to go find the magic flower. In this conversation, he describes the power of this flower and his plan to trick Titania into doing what he wants. The scene resolves with Puck running off to find the flower.

Part B—Based on your reading of the text, answer the questions below.

1. Reread lines 151–152 from this scene:

Well, go thy way. Thou shalt not from this grove
Till I torment thee for this injury.

In these lines, Oberon is:

      a. Ordering Puck to fetch the flower

      b. Plotting to get back at Titania for not doing what he wants

      c. Planning his escape from the forest

      d. Pleading with Titania to give him the Indian boy

End of Unit Assessment:Text to Film Comparison
(Answers, for Teacher Reference)

2. Read Oberon's statements below. Select the one that best captures his intention for using "love-in-idleness," the magic flower:

   a. "My gentle Puck, come hither"

   b. "Fetch me that flower, the herb I showed thee once"

   c. "I'll watch Titania when she is asleep"

   d. "I'll make her render up her page to me"

3. How does Titania react to Oberon's request for the boy? Support your answer with details from the text.

Titania refuses to give in to Oberon's request and ends up leaving the scene to avoid more fighting.

4. What does her reaction tell the reader about her personality?

This reaction shows she is strong-willed and stubborn. Although Oberon is trying to control what she does with the boy, she does not give in to him. She's willing to stand up against him; but when she sees that they're not coming to any agreement, she leaves.

5. In this scene, what is one thing that the reader or audience knows that Titania does not know?

Titania does not know that Oberon has plans to use a magic flower to make her fall in love with the first thing she lays eyes on.

6a. What is the effect of letting the audience know something that Titania does not know?
   a. It makes this scene more suspenseful.

   b. It makes this scene funnier.

   c. It makes Oberon seem cruel.

   d. It makes Shakespeare seem more in control of the scene.

End of Unit Assessment:Text to Film Comparison
(Answers, for Teacher Reference)

6b. Explain your answer:

Because the audience knows that Oberon plans to use a magic flower to make Titania fall in love, it makes the scene funnier because Titania is a strong-willed and stubborn character who is about to have her will taken away from her. Titania likes to be in control, and she is about to lose control.

EXPEDITIONARY
LEARNING

End of Unit Assessment: Text to Film Comparison
(Answers, for Teacher Reference)

Part C. Text to Film Comparison

1. After viewing the scene when Oberon confronts Titania about the boy, then tells Puck to fetch the flower, analyze the extent to which the film stays faithful to the text:

2.1.62–194	What's the same? How does the film version stay faithful to the play?	What's different? How does the film version depart from the play?	Evaluation: Do the choices of the director or actors(s) effectively convey the central message of control in the text? Why or why not?
Enter Oberon the King of Fairies at one door, with his train, and Titania the Queen at another, with hers.... *Titania and her fairies exit.* (stage directions just before 2.1.62 and 2.1.151)	***Oberon and Titania argue about the Indian boy.***	***The boy is in this scene. He comes in on a horse, and Titania leaves with him in her arms.***	***Titania has the boy and leaves with him in her arms. This shows that she still has control, upsetting Oberon.***
OBERON: Yet marked I where the bolt of Cupid fell. / It fell upon a little western flower, / Before, milk-white, now purple with love's wound, / And maidens call it "love-in-idleness." (2.1.171–174)	***Oberon tells Puck to get the flower. During this conversation, Puck mimics all of Oberon's actions.***		***The fact that Puck copies all of Oberon's moves demonstrates that Oberon is controlling Puck. Puck looks up to Oberon and wants to act just like him.***

End of Unit Assessment: Text to Film Comparison
(Answers, for Teacher Reference)

2.1.62–194	What's the same? How does the film version stay faithful to the play?	What's different? How does the film version depart from the play?	Evaluation: Do the choices of the director or actors(s) effectively convey the central message of control in the text? Why or why not?
OBERON: Fetch me this herb, and be thou here again / Ere the leviathan can swim a league. ROBIN: I'll put a girdle round about the earth / In forty minutes. *He exits.* (2.1.179–182)	*Oberon describes Cupid's arrow as missing the girl and landing in a meadow, turning all the white flowers a different color.* *Puck follows Oberon's order and leaves to get the flower once Oberon is done talking.*	*In the film, we see an image of Cupid and then we see his arrow land in a field of white flowers. The arrow turns the flowers all red.* *Puck doesn't leave immediately. Oberon has to give him a hand signal to indicate he wants him to go right away.*	*While Oberon is controlling Puck by making him get the flower, the fact that Puck doesn't leave right away shows Puck's attempt at independence.*

2. Pick one choice of the director or actors in this scene. Does it effectively convey the central message of the text? Why or why not?

During this scene, Puck mimics all of Oberon's actions. Every time Oberon changes position, Puck changes position too. This effectively conveys the central message of the text because it shows that Oberon is in control of Puck, and Puck looks up to Oberon and is willing to do whatever he asks.

3. Describe how the director's choice of music or lighting during this scene helped convey the central message of the text.

Oberon: The stormy music when Oberon appears is dark and serious. This shows that he is the guy in charge and that the fairies should take him seriously.

Titania: When Titania commands attention, she quiets everything down. This shows that she, too, can control things and it indicates the beginning of their power struggle. When she begins to speak, the music is more melodious with birds chirping in the background.

4. Describe how the actor's tone of voice during this scene helped you to understand the following characters better.

Oberon: When Oberon asks Titania to give him the boy, his tone is soft and gentle. This shows that he is manipulative.

Titania: As Titania describes how she came to have the boy as well as her commitment to the boy's deceased mother, her tone is soft as she smiles and laughs. But when Oberon tries to offer a deal, she gets angry and her tone is loud and forced. This helps me understand the character better and shows me that she is dedicated, loyal, headstrong, and independent.

EXPEDITIONARY LEARNING

Grade 8: Module 2B: Unit 2:
Overview

Unit 2: Case Studies: "What Fools These Mortals Be"

In this second unit, students will read and finish the play while they continue to follow the theme of control in *A Midsummer Night's Dream*. They continue to trace which characters wish to control or manipulate others, how they attempt to exercise this control, and whether or not they are successful. Students will study how Shakespeare drew upon Greek mythology for the play within the play as they study "Pyramus and Thisbe." They will study how Shakespeare rendered the story new, and how the texts relate to the theme of control. In the two-part mid-unit assessment, students will first read another myth similar to "Pyramus and Thisbe"; they will then summarize the myth and analyze the narrative structure.

In the second part of the assessment, students will read a passage from *A Midsummer Night's Dream* and analyze Shakespeare's craft as an author in terms of word choice and structure. They will then compare this excerpt from the play with the story "Pyramus and Thisbe" as they engage in a deeper analysis of how the structure of each contributes to the meaning. For the end of unit assessment, students will write an argument essay in which they use the strongest evidence from the play to make a claim about whether Shakespeare makes the case that it is possible to control another person's actions or not.

Guiding Questions And Big Ideas
• **What motivates people to try to control one another's actions?**
• **How do people try to control one another's actions?**
• **What happens when people try to control one another's actions?**
• **Is it possible for people to control one another's actions?**
• *Authors use the structure of texts to create style and convey meaning.*
• *Authors use allusions to layer deeper meaning in the text.*

Mid-Unit 2 Assessment	**Analyzing Narrative Structure and Author's Craft** This two-part assessment centers on NYSP12 ELA CCLS RL.8.2, RL.8.3, RL.8.4, RL.8.5, RL.8.9, and L8.5a. In Part 1, students will first read a Swedish myth similar to "Pyramus and Thisbe" and summarize the myth. They will then analyze the narrative structure of the myth. In Part 2, students will read Egeus's speech from the beginning of *A Midsummer Night's Dream* and analyze Shakespeare's word choice by using context clues to determine the meaning of specific words in the speech, as well as inferring figurative and connotative meanings. They will then compare this excerpt from the play with the story "Pyramus and Thisbe" as they engage in a deeper analysis of the ways in which Shakespeare may have drawn on patterns of events, character types, and themes in this myth, how he rendered this material new, and how the structure of each text differs and contributes to the meaning of both.
End of Unit 2 Assessment	**Argument Essay: Controlling Others in *A Midsummer Night's Dream*** This assessment centers on NYSP12 ELA CCLS RI.8.2, W.8.1, W.8.1b, W.8.1c, W8.1d, W.8.1e, W.9a, L.8.2, L.8.2a, and L.8.2b. Students will cite the strongest evidence from the play as they write an argument essay in which they use the strongest evidence from two characters in *A Midsummer Night's Dream* to answer the following prompt: "In *A Midsummer Night's Dream*, does Shakespeare make the case that it is possible to control another person's actions, or not?" In addition, students will strengthen their arguments by acknowledging and distinguishing their claim from alternate or opposing claims.

Texts
1. William Shakespeare, *A Midsummer Night's Dream*. Folger Shakespeare Library (ISBN: 978-0743482813).
2. Bulfinch, Thomas. "Pyramus and Thisbe." Age of Fable: Vols. I & II: Stories of Gods and Heroes. N.p.: n.p., n.d. 22-24. Kundalini Awakening Systems 1. Web. <http://www.kundaliniawakeningsystems1.com/downloads/thomas-bulfinchs-mythology-age-of-fable-vols1&2.pdf>.
3. Shepard, Aaron. "The Harvest That Never Came." Cricket Jan. 1993

This unit is approximately 3.5 weeks or 18 sessions of instruction.

Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 1	Characters and Consequences	• I can analyze the development of a theme or central theme idea throughout the text (including its relationship to the characters, setting, and plot). (RL.8.2) • I can analyze how specific dialogue or incidents in a plot propel the action, reveal aspects of a character, or provoke a decision. (RL.8.3)	• I can analyze how specific events create consequences that propel the action of the play. • I can analyze how specific dialogue reveals aspects of a character. • I can determine the meaning of words and phrases in a text.	• *A Midsummer Night's Dream* structured notes, 3.2.90-123 (Unit 1, Lesson 17 homework) • Consequences flow chart	• Consequences Flow Chart anchor chart • Written Conversation protocol
Lesson 2	Analyzing Character and Theme: Tracking Control in *A Midsummer Night's Dream*	• I can analyze how specific dialogue or incidents in a plot propel the action, reveal aspects of a character, or provoke a decision. (RL.8.3)	• I can analyze how characters try to control one another in *A Midsummer Night's Dream*	• *A Midsummer Night's Dream* structured notes, 3.2.124-365 (from homework) • Three Threes in a Row note-catcher • Evidence of Control note-catcher	• Three Threes in a Row protocol
Lesson 3	Analyzing the Resolution of the Play: World Café Discussion	• I can determine a theme or the central ideas of a literary text. (RL.8.2) • I can analyze how specific dialogue or incidents in a plot propel the action, reveal aspects of a character, or provoke a decision. (RL.8.3) • I can analyze the impact of word choice on meaning and tone (analogies or allusions). (RL.8.4)	• I can analyze how characters try to control one another in *A Midsummer Night's Dream*. • I can analyze the poetic language or verse in *A Midsummer Night's Dream*. • I can analyze how characters' words and actions reveal aspects of their character.	• *A Midsummer Night's Dream* structured notes, 3.2.366-493 (from homework) • *A Midsummer Night's Dream* note-catcher: 2.2.90-163 • Consequences flow chart	• World Café protocol

Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 4	Analyzing How Shakespeare's Play Draws upon Greek Mythology: Part 1	• I can determine the meaning of words and phrases in a literary text (figurative, connotative and technical meanings). (RL.8.4) • I can analyze the impact of word choice on meaning and tone (analogies or allusions). (RL.8.4) • I can analyze the connections between modern fiction, myths, traditional stories, or religious works (themes, patterns of events, character types). (RL.8.9)	• I can find the gist of the story "Pyramus and Thisbe." • I can use different strategies to identify the meaning of unfamiliar words and phrases in "Pyramus and Thisbe." • I can analyze the word choice, tone and meaning in the story "Pyramus and Thisbe."	• *A Midsummer Night's Dream* structured notes, 4.1.1-87 and 4.1.131-193 (from homework) • Word Choice, Tone and Meaning note-catcher: "Pyramus and Thisbe" • "Pyramus and Thisbe" structured notes	
Lesson 5	Reading Shakespeare: The Play within the Play	• I can determine the meaning of words and phrases in literary text (figurative, connotative, and technical meanings). (RL.8.4) • I can analyze the connections between modern fiction and myths, traditional stories, or religious works (themes, patterns of events, character types). (RL.8.9)	• I can analyze Shakespeare's use of tragedy within a comedy. • I can explain why Shakespeare wrote the play "Pyramus and Thisbe" into *A Midsummer Night's Dream.*	• "Pyramus and Thisbe" structured notes (from homework) • Venn Diagram: Comparing and Contrasting Two Plays • *A Midsummer Night's Dream* structured notes, 5.1.114-379	
Lesson 6	Analyzing How Shakespeare's Play Draws upon Greek Mythology: Part 2	• I can objectively summarize literary text. (RL.8.2) • I can analyze how specific dialogue or incidents in a plot propel the action, reveal aspects of a character, or provoke a decision. (RL.8.3)	• I can identify the narrative structure of the myth "Pyramus and Thisbe." • I can use the plot structure to summarize the myth "Pyramus and Thisbe."	• *A Midsummer Night's Dream* structured notes, 5.1.114-379 (from homework) • "Pyramus and Thisbe" Narrative Structure • "Pyramus and Thisbe" Summary • Homework QuickWrite: The Thirst of the Lioness	

Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 7	Analyzing How Shakespeare's Play Draws upon Greek Mythology: Part 3	• I can analyze how different structures impact meaning and style of a text. (RL.8.5) • I can compare and contrast the structure of multiple texts. (RL.8.5) • I can analyze the connections between modern fiction and myths, traditional stories, or religious works (themes, patterns of events, character types). (RL.8.9)	• I can analyze how the structures of the narrative and the play versions of "Pyramus and Thisbe" affect meaning. • I can make connections between a theme in *A Midsummer Night's Dream* with a theme of the myth "Pyramus and Thisbe."	• QuickWrite: The Thirst of the Lioness (from homework) • Chalk Talk charts	• Comparing and Contrasting the Narrative Structures of Two Versions of "Pyramus and Thisbe" anchor chart • Chalk Talk protocol • Gallery Walk protocol
Lesson 8	Leaving the Play: All's Well That Ends Well	• I can analyze the development of a theme or central idea throughout the text (including its relationship to the characters, setting and plot). (RL.8.2) • I can analyze how specific dialogue or incidents in a plot propel the action, reveal aspects of a character, or provoke a decision. (RL.8.3)	• I can analyze the development of the theme of control in *A Midsummer Night's Dream.* • I can analyze how Robin's speech reveals his character.	• QuickWrite: How is the theme of parental control similar and different in each text? (from homework) • Students' comments during Mix and Mingle	

Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 9	Mid-Unit 2 Assessment: Analyzing Narrative Structure and Author's Craft: Part 1	• I can determine a theme or the central ideas of a literary text. (RL.8.2) • I can analyze the development of a theme or central idea throughout the text (including its relationship to the characters, setting and plot). (RL.8.2) • I can objectively summarize literary text. (RL.8.2) • I can analyze how specific dialogue or incidents in a plot propel the action, reveal aspects of a character, or provoke a decision. (RL.8.3) • I can determine the meaning of words and phrases in a literary text (figurative, connotative and technical meanings). (RL.8.4) • I can analyze the impact of word choice on meaning and tone (analogies or allusions). (RL.8.4) • I can compare and contrast the structure of multiple texts. (RL.8.5) • I can analyze how different structures affect meaning and style of a text. (RL.8.5) • I can analyze the connections between modern fiction and myths, traditional stories, or religious works (themes, patterns of events, character types). (RL.8.9) • I can analyze figurative language, word relationships and nuances in word meanings. (L.8.5a)	• I can identify the narrative structure of the myth "The Harvest That Never Came." • I can use the plot structure to summarize the myth "The Harvest That Never Came."	• *A Midsummer Night's Dream* structured notes, 5.1.380-455 (from homework) • Mid-Unit 2 Assessment: Analyzing Narrative Structure and Author's Craft: Part 1	

Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 10	Mid-Unit 2 Assessment: Analyzing Narrative Structure and Author's Craft: Part 2	• I can determine a theme or the central ideas of a literary text. (RL.8.2) • I can analyze the development of a theme or central idea throughout the text (including its relationship to the characters, setting and plot). (RL.8.2) • I can objectively summarize literary text. (RL.8.2) • I can analyze how specific dialogue or incidents in a plot propel the action, reveal aspects of a character, or provoke a decision. (RL.8.3) • I can determine the meaning of words and phrases in a literary text (figurative, connotative and technical meanings). (RL.8.4) • I can analyze the impact of word choice on meaning and tone (analogies or allusions). (RL.8.4) • I can compare and contrast the structure of multiple texts. (RL.8.5) • I can analyze how different structures affect meaning and style of a text. (RL.8.5) • I can analyze how connections between modern fiction and myths, traditional stories, or religious works (themes, patterns of events, character types). (RL.8.9) • I can analyze figurative language, word relationships and nuances in word meanings. (L.8.5a)	• I can analyze an author's word choice in an excerpt of *A Midsummer Night's Dream.* • I can explain how Shakespeare has drawn upon a myth and rendered it new. • I can analyze the structures of two texts and explain how they contribute to the meaning of each.	• Mid-Unit 2 Assessment: Author's Craft: Analyzing Shakespeare's Craft: Part 2	

Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 11	Analyzing the Model Essay: Studying Argument	• I can write arguments to support claims with clear reasons and relevant evidence. (W.8.1) • I can identify the argument and specific claims in a text. (RI.8.8) • I can analyze how an author acknowledges and responds to conflicting evidence or viewpoints. (RI.8.6)	• I can explain what it means to write a coherent argument essay with appropriate structure and relevant evidence. • I can analyze the argument in a model essay. • I can analyze how the author of the model essay acknowledges and responds to a counterclaim.	• Supporting Evidence-Based Claims graphic organizer • QuickWrite	
Lesson 12	Writing an Argument Essay: Evaluating the Model and Crafting a Claim	• I can write arguments to support claims with clear reasons and relevant evidence. (W.8.1) • I can produce clear and coherent writing that is appropriate to task, purpose and audience. (W.8.4) • I can cite text-based evidence that provides the strongest support for my analysis of literary text. (RL.8.1)	• I can craft the claim of my argument essay based on the strongest evidence. • I can choose relevant and compelling reasons to support the claim I am making in my argument essay.	• QuickWrite (from homework) • Exit Ticket	

Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 13	Writing an Argument Essay: Peer Critique	• I can write arguments to support claims with clear reasons and relevant evidence. (W.8.1) • I can produce clear and coherent writing that is appropriate to task, purpose and audience. (W.8.4) • With support from peers and adults, I can use a writing process to ensure that purpose and audience have been addressed. (W.8.5) • I can select evidence from literary or informational texts to support analysis, reflection and research. (W.8.9) • I can use correct capitalization, punctuation, and spelling to send a clear message to my reader. (L.8.2)	• I can critique my partner's use of evidence using criteria from *A Midsummer Night's Dream* Argument Rubric. • I can revise my work by incorporating helpful feedback from my partner. • I can write an organized argument essay about *A Midsummer Night's Dream.* • I can use correct punctuation in my Quote Sandwich.	• Supporting Evidence-Based Claims graphic organizer (from homework) • Quote Sandwich for Peer Critique • Exit Ticket	• Peer Critique protocol • Praise-Question-Suggest protocol
Lesson 14	Writing an Argument Essay: Planning the Essay	• I can write arguments to support claims with clear reasons and relevant evidence. (W.8.1) • I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.8.4)	• I can select reasons and support them with evidence to support my claim about A *Midsummer Night's Dream.* • I can explain how the details develop the reasons that support my claim. • I can acknowledge and respond to a counterclaim.	• Exit Ticket	

Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 15	End of Unit 2 Assessment, Part 1: Drafting the Argument Essay	• I can write arguments to support claims with clear reasons and relevant evidence. (W.9.1) • I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.8.4) • I can select evidence from literary or informational texts to support analysis, reflection, and research. (W.8.9)	• I can write an organized argument essay about *A Midsummer Night's Dream*. • In my essay, I can support my claim with reasons, details, and quotes from the play. • In my essay, I can explain how the details develop the reasons that support my claim. • In my essay, I can acknowledge and respond to a counterclaim.	• A Midsummer Night's Dream planner (from homework) • Essay draft	
Lesson 16	Launching the Performance Task: Prompt, Characters, Groups	• I can analyze the development of a theme or central idea throughout the text (including its relationship to the characters, setting, and plot). (RL.8.2) • I can effectively engage in discussions with diverse partners about eighth-grade topics, texts and issues. (SL.8.1)	• I can work effectively with a group to create group norms to make group discussion and collaborative work productive and enjoyable. • I can work effectively with a group to prepare to write a character confessional narrative.	• Exit ticket	• Think-Write-Pair-Share protocol
Lesson 17	Planning the First Draft of the Character Confessional Narrative	• I can write narrative texts about real or imagined experiences using relevant details and event sequences that make sense. (W.8.3) • I can write poetry, stories, and other literary forms. (W.8.11b)	• I can analyze a model narrative to generate criteria for an effective narrative of my own. • I can plan for a first draft of my character confessional.	• Character Confessional Narrative Planner	• Character Confessional Narrative Criteria anchor chart

Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 18	End of Unit 2 Assessment, Part 2: Revise Essay Drafts	• With support from peers and adults, I can use a writing process to ensure that purpose and audience have been addressed. (W.8.5) • I can use correct grammar and usage when writing or speaking. (L.8.1) • I can use correct capitalization, punctuation, and spelling to send a clear message to my reader. (L.8.2)	• I can use feedback from others to revise and improve my essay. • I can use correct grammar and punctuation in my essay.	• Revised essay	

Optional: Experts, Fieldwork, And Service

Experts:

- Consider inviting actors from a local theater group to perform some of Shakespeare's works and/or work with students so that students may perform excerpts of Shakespeare's works. Local actors and directors might also provide expertise on staging, stage directions, and the choices they make when interpreting a script for a performance.

Fieldwork:

- Consider having students attend a live production of *A Midsummer Night's Dream* and analyze the choices made by the actor and directors.

Service:

- Arrange for students to perform excerpts or the entire play for various audiences, including younger children, nursing homes, shelters, etc.

Optional: Extensions

- With the library media specialist, provide opportunities for students to research other myths that Shakespeare may have drawn upon in his works.

Independent Reading

This module introduces a more robust independent reading structure after students have finished reading *A Midsummer Night's Dream* (i.e., partway through Unit 2). Consider scheduling a week after the Mid-Unit 2 assessment, or between Units 2 and 3, to launch independent reading. Alternatively, you could lengthen the time for Unit 3 and intersperse the independent reading lessons into the first part of the unit. See two separate stand-alone documents on EngageNY.org: **The Importance of Increasing the Volume of Reading** and **Launching Independent Reading in Grades 6–8: Sample Plan**, which together provide the rationale and practical guidance for a robust independent reading program. Once students have all learned how to select books and complete the reading log, it takes less class time. After the launch period, the independent reading routine takes about ½ class period per week, with an additional day near the end of a unit or module for students to review and share their books. Unit 3 includes time to maintain the independent reading routine (calendared into the lessons). But you may wish to review the independent reading materials now to give yourself time to gather texts and to make a launch plan that meets your students' needs.

Grade 8: Module 2B: Unit 2: Lesson 1
Characters and Consequences

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
I can analyze the development of a theme or central idea throughout the text (including its relationship to the characters, setting, and plot). (RL.8.2) I can analyze how specific dialogue or incidents in a plot propel the action, reveal aspects of a character, or provoke a decision. (RL.8.3)

Supporting Learning Targets	Ongoing Assessment
• I can analyze how specific events create consequences that propel the action of the play. • I can analyze how specific dialogue reveals aspects of a character. • I can determine the meaning of words and phrases in a text.	• *A Midsummer Night's Dream* structured notes, 3.2.90-123 (Unit 1, Lesson 17 homework) • Consequences flow chart

Agenda	Teaching Notes
1. Opening A. Engaging the Reader: Partners Share Focus Question from Homework and Reviewing Learning Targets (5 minutes) B. Vocabulary Activity: I Have/Who Has (10 minutes) 2. Work Time A. Drama Circle: 3.2.124–365 (17 minutes) B. Written Conversations between Discussion Partners (8 minutes) 3. Closing and Assessment A. Adding to the Consequences Flow Chart (5 minutes) 4. Homework A. Reread 3.2.124–365 and complete the structured notes.	• Students continue to perform and read in the Drama Circle and use the Written Conversation protocol to bolster their comprehension of how the dialogue in a scene reveals aspects of the characters involved. After working with different protocols (besides whole group or partnered discussion) toward the end of Unit 1, students now use the Written Conversation to conduct a nearly completely independent discussion about the text. The discussion question is open-ended; students' Written Conversations will differ greatly. Consider collecting the Written Conversation note-catchers to gain insight into students' comprehension of the scene and ability to use dialogue as a way to analyze character. • In Work Time B, students use all the vocabulary words from Unit 1 in an I Have/Who Has activity. This activity is fun and interactive, and lets students learn from one another as they work with vocabulary words, rather than relying just on written definitions. I Have/Who Has is a whole class activity in which students refer to their structured notes from Unit 1, Lesson 9-17 to review the definitions of the vocabulary words they have defined so far. The first student reads, "Who Has____ (a definition)?" another student in the room responds with "I have (the correct word)" and then reads the prompt: "Who has ___?" Then, the student holding the correct word announces it, and the process repeats. This way, the class works together to review the definitions of each of the vocabulary words from Unit 1, reviewing important vocabulary from the play. • In advance: Cut I Have/Who Has document into strips. • Post: Learning targets.

Lesson Vocabulary	Materials
propel, aspects; derision (3.2.125), conjure (3.2.161), chide (3.2.223), bashfulness (3.2.301), hinders (3.2.334)	• Consequences flow chart (from Unit 1, Lesson 17; one per student) • *A Midsummer Night's Dream* structured notes, from Unit 1, Lessons 9–17 (students' completed copies) • I Have/Who Has sentence strips (one per student; cut up in advance; see Teaching Notes) • *A Midsummer Night's Dream (*book; one per student) • Written Conversation note-catcher (one per student) • Consequences Flow Chart anchor chart (new; teacher-created) • *A Midsummer Night's Dream* structured notes, 3.2.124–365 (one per student) • *A Midsummer Night's Dream* supported structured notes, 3.2.124–365 (optional; for students who need additional support) • *A Midsummer Night's Dream* Structured Notes Teacher's Guide, 3.2.124–365 (for teacher reference)

Opening	Meeting Students' Needs

A. Engaging the Reader: Partners Share Focus Question from Homework and Reviewing Learning Targets (5 minutes)
• Ask students to take out their structured notes from Unit 1, Lesson 17 homework. Invite students to pair-share their responses to the focus question.
• After students have discussed their responses, cold call one or two students to share what they discussed with their partners. Tell students that their thinking about Oberon and Puck's desire to control others will come in handy during this lesson, when they will read on to discover the consequences of these characters' actions.
• Invite students to take out their **Consequences flow charts**. Then read the first target aloud to students:
  ＊ "I can analyze how specific events create consequences that propel the action of the play."
• Remind students that *propel* means to "push forward." Remind them that they have recorded information about characters' actions and the consequences of these actions on their Consequences flow charts. Invite students to turn and talk, referencing their flow charts as needed:
  ＊ "What are some examples of characters' actions or events in the story that propelled the plot forward?"
• Cold call a few students to share what they discussed.
• Read the next learning target aloud with students:
  ＊ "I can analyze how specific dialogue reveals aspects of a character."
• Clarify that the word *aspects* means qualities or characteristics. Invite students to turn and talk:
  ＊ "What does this target ask you to do?"
• Cold call one or two students to share what they discussed. Clarify that this target asks students to think about how a character's words can reveal his or her personality traits. Emphasize that Shakespeare wrote each line of *A Midsummer Night's Dream* on purpose. The dialogue in the play not only serves to move the plot forward, but can also let the reader get to know the characters and how they are feeling.
• Provide a brief example from a part of the play they have already read. Read aloud from Act 2, Scene 1, lines 210–211: "I am your spaniel, Demetrius,/The more you beat me I will fawn on you."
• Note that Shakespeare's use of the word "beat" in these lines does not mean Shakespeare is saying it is acceptable to beat a dog or a person; he is using it to demonstrate how extreme the difference in feeling is between Demetrius and Helena.	

Opening (continued)	Meeting Students' Needs
- Remind students that to "fawn on" someone means to give him or her love and affection. Ask them to turn and talk: ✱ "What aspects of Helena's character does this line reveal?" - Listen for students to discuss Helena's lack of confidence, her loyalty to Demetrius, or her sadness in knowing he will not love her. Call on one or two volunteers to share what they discussed. Summarize by reinforcing how what the characters say in the play can say a lot about who they are and how they feel. - Tell students that after reading in the Drama Circle, they will focus on this target. If necessary, share that there will be an argument in the scene that may reveal some characteristics of some of the key characters in the play. - Read the last learning target aloud with students: ✱ "I can determine the meaning of words and phrases in a text." - Explain that in the next activity, students will practice this learning target by reviewing the vocabulary words from Unit 1 in an I Have/Who Has activity.	
B. Vocabulary Activity: I Have/Who Has (10 minutes) - Invite students to get out their **A Midsummer Night's Dream structured notes, from Unit 1, Lessons 9–17**. Distribute the **I Have/Who Has sentence strips.** Be sure to hand out all strips, since each one relies on the strip before and after. Some students may have two strips. You may also participate. Be sure to keep a master copy of the strips to quickly help students if they get stuck or to correct them if an incorrect answer is given. - Ask students to make sure they know the definition of both their "I Have" and "Who Has" words by checking the vocabulary definitions in their structured notes. Students must be able to state the definition of the words without the assistance of the structured notes and determine if the responder to the "Who Has" prompt is accurate. They should put their notes away after checking their word. - Let students know they will participate in an I Have/Who Has vocabulary activity. Briefly review the directions: - Be sure the person with the first strip on the I Have/Who Has sentence strips goes first, since the protocol will take students full circle (with this first person responding to the last person's definition) - The first person to go reads the "Who has_____?" on his or her strip. - Students listen carefully to the definition, and the student with the corresponding vocabulary word reads, "I have _____." That student then reads his or her "Who has _____?" - I Have/Who Has continues until it returns to the person who read the first definition.	

Opening (continued)	Meeting Students' Needs
• Before students begin, clarify directions as needed. Be sure that students understand that each strip is connected to a strip before and after. It isn't important to start at the "beginning," as the game will eventually return to the first person if done properly. • Begin by choosing a student to read his or her "Who has_____?" first. • After an initial practice round, have students swap strip and repeat the activity once more.	

Work Time	Meeting Students' Needs

A. Drama Circle: 3.2.124–365 (17 minutes)
 • Invite students to gather in the Drama Circle. Be sure students have their text, ***A Midsummer Night's Dream***. Ask students to turn to Act 3, Scene 2 (lines 124–365).
 	
 • Share with students that in the beginning of Scene 2, Robin tells Oberon that Titania is in love with an ass. As Oberon and Robin observe, Hermia finds Demetrius in the forest and asks him where Lysander is. Oberon and Robin realize that there has been a mistake: Robin has used the potion on Lysander instead of Demetrius.
 	
 • Invite students to turn and talk to refresh their memories:
    * "How did Puck make the mistake of putting the poison on Lysander's eyes instead of Demetrius'?"
 	
 • Listen for students to remember Oberon's instructions to look for "Athenian" clothes, which both Lysander and Demetrius wear. Puck saw Lysander first and assumed he was the man Oberon wanted to influence with the love-in-waiting flower. Turn and talk:
    * "What was Helena's reaction to Lysander waking up and falling in love with her?"
 	
 • Listen for students to describe Helena's anger at Lysander because she believed he was mocking her. Probe some students who need more support to discuss by asking:
    * "What does this say about Helena as a character?"
 	
 • Students may discuss Helena's lack of confidence, or her skepticism at Lysander's sudden love for her. Ask:
    * "How does Oberon continue to attempt to control others once he realizes Puck has made a mistake?"
	• This read-aloud builds comprehension of this scene. Consider having stronger readers complete the read-aloud while others listen and follow along.
	
	 • Gauge your students' understanding of the text as you read aloud and consider pausing to discuss important elements, especially vocabulary and language. This will bolster students' comprehension so they can dig deeper during the Written Conversation activity in Work Time B.

Work Time (continued)	Meeting Students' Needs
• Listen for students to discuss how Oberon sends Puck into the woods to quickly find Demetrius. He wants to place a spell on him so he'll fall in love with Helena, as he originally intended. • Remind students that Oberon's desire to control Demetrius forces the world of the nobles and the world of the forest beings to collide. Ask: 　* "How do you think the interaction between the forest beings and the nobles will play out?" • Listen for students to discuss how Hermia may fight with Helena since Lysander now loves her, or how Demetrius may be relieved to find that Lysander no longer loves Hermia. • Reinforce the idea that much of the comedy in this scene is a result of Oberon and Puck's mistake. • Invite students to volunteer for roles. Choose roles and remind students to read loudly and clearly, with appropriate expression. Begin the read-aloud of 2.1.195–276. Pause to discuss and clarify as needed.	
B. Written Conversations between Discussion Partners (8 minutes) • Distribute and display the **Written Conversation note-catcher**. Review the directions: In a Written Conversation, students will write simultaneous notes to their partner about the reading selection, swapping them every 2 minutes for a total of two cycles and keeping quiet along the way. The point of the activity is for students to have a discussion with their partner, without talking, to capture their thoughts without being interrupted or distracted as they reflect. Students should write for the whole time allotted for each note. They may put down words, phrases, questions, connections, ideas, wonderings—anything related to the question or responding to what their partner has said, just as they would in an out-loud conversation. Spelling and grammar do not count; these are just notes. • Read the prompt for the Written Conversation aloud with students: 　* "What does the dialogue in 3.2.124–365 reveal about the characters? Each partner should choose particular piece of dialogue that struck you and say what it says about the character(s)." • As students begin their Written Conversations, circulate and clarify the directions as needed. Look for students to build on each other's responses, not just agree or disagree. As students write, quietly ask probing questions to push their thinking: 　* "Why do you think that?" 　* "How can you build on that idea?" 　* "How can you sum up what you and your partner have discussed?" 　* "Can you say more about that?"	• When reviewing the graphic organizers or recording forms, consider using a document camera to display the document for students who struggle with auditory processing. • Providing models of expected work supports all students but especially challenged learners. • During Work Time B, you may want to pull a small group of students to support in finding evidence from the novel. Some students will need more guided practice before they are ready for independent work.

Work Time (continued)	Meeting Students' Needs
• After 2 minutes have passed, tell students to swap. Remind them that the second partner should respond to the first partner's thinking. • After 2 more minutes have passed, tell students to swap again. This time, students should read what their partner wrote and build on the conversation. • When 2 more minutes have passed, students should swap again, completing the first cycle. At this point, the partner should make a conclusion. Remind students that they may continue to talk about the same subject(s) during the second cycle if they feel they need to discuss further. • Repeat the cycle once more.	

Closing and Assessment	Meeting Students' Needs
A. Adding to the Consequences Flow Chart (5 minutes) • Remind students that they created flow charts based on the consequences of key characters' actions in *A Midsummer Night's Dream.* They will add to their charts today, since the reading they did in the Drama Circle reveals even more consequences of characters' desires to control others. • Ask students to again locate their Consequences flow charts (which they used in Opening A). • Tell student you would like them to add to their charts today to summarize the action from the section they read aloud in the Drama Circle. Point out Oberon's line in the Forest Beings section on the **Consequences Flow Chart anchor chart**. Invite students to turn and talk: * "How would you summarize the consequences we read about today that resulted from Oberon's desire to control others?" • Listen for students to discuss the repercussions of Oberon's desire to control Demetrius, especially the argument that results between the four Athenians.	
Homework	**Meeting Students' Needs**
• Reread 3.2.124–365 and complete the structured notes.	• Consider providing the supported version of the structured notes to students who need help summarizing Shakespeare's dense text and defining key vocabulary words.

EXPEDITIONARY LEARNING

Grade 8: Module 2B: Unit 2: Lesson 1
Supporting Materials

Directions: Cut apart the strips and distribute one strip to each student.
In the "I have" sentences, the first word in quotation marks is a definition for a vocabulary word.

I have "ridiculously." Who has consent?
I have "permission for something to happen or agreement to do something." Who has vexation?
I have "the state of being annoyed, frustrated, or worried." Who has cunning?
I have "crafty in the use of special resources (as skill or knowledge) or in attaining an end." Who has beseech?
I have "to ask (someone) urgently and fervently to do something." Who has relent?
I have "to give in or become less harsh." Who has odious?

I have "repulsive or gross."   Who has devour?
I have "to swallow up or eat hungrily."   Who has knavery?
I have "dishonesty; lying, cheating, stealing." Who has sway?
I have "to move or swing back and forth."   Who has enamored?
I have "in love with."   Who has visage?
I have "face."   Who has attend?
I have "serve."   Who has dote?

I have "to express love or affection."   Who has lamenting?
I have "grieving or expressing great sorrow."   Who has oaths?
I have "promises."   Who has lamentable comedy?
I have "tragic comedy (oxymoron)."   Who has perish?
I have "to die."   Who has tedious?
I have "long and boring."   Who has tyrant?
I have "a harsh and unforgiving ruler."   Who has mockery?

I have "a mean imitation." Who has entreat?
I have "to beg." Who has scorn?
I have "hatred." Who has disdainful?
I have "hateful, scornful." Who has ensue?
I have "result." Who has jest?
I have "to joke." Who has swifter?
I have "faster." Who has lurk?

I have "to remain in or around a place secretly." Who has remedy?
I have "solution." Who has civil?
I have "respectful or tame." Who has mortals?
I have "humans." Who has madly?
I have "desperately or extremely." Who has monstrous little?
I have "giant little (oxymoron)." Who has pursue?
I have "to chase after." Who has fawn?

I have "to show affection or try to please."   Who has abide?
I have "to put up with." Who has valor?
I have "courage in the face of danger!" Who as prologue?
I have "an introductory speech or text."   Who has woo?
I have "to seek the affection or love of someone."   Who has assurance?
I have "guarantee." Who has vile?
I have "evil or repulsive."   Who has chink?

I have "crack."   Who has virtuous?
I have "morally excellent; virginal."   Who has cranny?
I have "small, narrow opening."   Who has preposterously?

What does the dialogue in 3.2.124–365 reveal about the characters? Each partner should choose a piece of dialogue that struck him/her and say what it says about the character(s).

I Say	My Partner Responds	I Build	My Partner Concludes

A Midsummer Night's Dream Structured Notes, 3.2.124–365

Name:

Date:

What is the gist of lines 3.2.124–365?

Focus question: Throughout the scene, Helena expresses her confusion and anger at being the subject of a mean joke. How is dialogue in the play used to compel the action of the story?

A Midsummer Night's Dream Structured Notes, 3.2.124–365

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
derision (3.2.125)		
conjure (3.2.161)		
chide (3.2.223)		
bashfulness (3.2.301)		
hinders (3.2.334)		

A Midsummer Night's Dream Supported Structured Notes, 3.2.124–365

| Name: |
| Date: |

What is the gist of lines 3.2.124–365?

Lysander awakens after Puck places the magic potion on his eyes to see Helena. He falls in love with Helena and leaves Hermia alone in the forest. Hermia awakens and cannot find her lover. She searches for him in the forest and finds him following Helena. Helena feels Lysander is making fun of her and mocking her love for a man who does not want her. Oberon is angry with Puck for making a mistake and commands Puck to place the magic potion in Demetrius' eyes. Demetrius also falls in love with Helena, and she feels doubly mocked. Hermia arrives on the scene astounded by Lysander's behavior, hurt and confused that he does not want her. Helena believes all three of the others are making fun of her. All four lovers begin to argue.

Focus question: Throughout the scene, Helena expresses her confusion and anger at being the subject of a mean joke. How is dialogue in the play used to compel the action of the story?

A Midsummer Night's Dream **Supported Structured Notes, 3.2.124–365**

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
derision (3.2.125)	To make fun of in a disrespectful way	
conjure (3.2.161)	To make something appear unexpectedly as if through magic	
chide (3.2.223)	To scold or reprimand	
bashfulness (3.2.301)	To be shy or timid	
hinders (3.2.334)	To get in the way or block	

A Midsummer Night's Dream **Structured Notes Teacher's Guide, 3.2.124–365**
(For Teacher Reference)

Name:

Date:

What is the gist of lines 3.2.124–365?

Lysander awakens after Puck places the magic potion on his eyes to see Helena. He falls in love with Helena and leaves Hermia alone in the forest. Hermia awakens and cannot find her lover. She searches for him in the forest and finds him following Helena. Helena feels Lysander is making fun of her and mocking her love for a man who does not want her. Oberon is angry with Puck for making a mistake and commands Puck to place the magic potion in Demetrius' eyes. Demetrius also falls in love with Helena, and she feels doubly mocked. Hermia arrives on the scene astounded by Lysander's behavior, hurt and confused that he does not want her. Helena believes all three of the others are making fun of her. All four lovers begin to argue.

Focus question: Throughout the scene, Helena expresses her confusion and anger at being the subject of a mean joke. How is dialogue in the play used to compel the action of the story?

With the verbal battles between friends, the dialogue in this scene compels the action of the story in the way it progresses from Helena's feelings of confusion and disbelief to her anger at the joke, and finally to her sense of righteousness and anger with her friend, Hermia. In the beginning of the scene, Helena is still trying to convince Lysander that he should stop teasing her. She says that if he is not joking at her expense, then "Your vows to her and me, put in two scales,/Will even weigh, and both as light as tales." When Demetrius awakes swearing his love for Helena, her frustration and hurt are clearly evident in the dialogue, in lines 148–164.

Hermia's character plays counterpoint to bring the conflict in the plot to its climax. When Hermia enters the scene and is obviously confused by Lysander's words and rejection of her, Helena is sure that Hermia is part of the joke. The dialogue between Helena and Hermia expresses Helena's hurt that Hermia could behave in a way so opposite their friendship and violate their trust. She is sure that Hermia was the originator of the joke. The action really begins with the fight between Hermia and Lysander, which then turns to angry words between Helena and Hermia, with Hermia attempting to find blame with Helena—she herself is short and Helena is tall and so wooed Lysander with her stature. Hermia goes so far as to threaten to scratch out Helena's eyes. These part of the scene ends with insults flung at Hermia and Helena trying to separate herself from her friend.

A Midsummer Night's Dream Structured Notes Teacher's Guide, 3.2.124–365
(For Teacher Reference)

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
derision (3.2.125)	To make fun of in a disrespectful way	
conjure (3.2.161)	To make something appear unexpectedly as if through magic	
chide (3.2.223)	To scold or reprimand	
bashfulness (3.2.301)	To be shy or timid	
hinders (3.2.334)	To get in the way or block	

Grade 8: Module 2B: Unit 2: Lesson 2

Analyzing Character and Theme: Tracking Control in *A Midsummer Night's Dream*

Long-Term Target Addressed (Based on NYSP12 ELA CCLS)
I can analyze how specific dialogue or incidents in a plot propel the action, reveal aspects of a character, or provoke a decision. (RL.8.3)

Supporting Learning Target	Ongoing Assessment
• I can analyze how characters try to control one another in *A Midsummer Night's Dream*.	• *A Midsummer Night's Dream* structured notes, 3.2.124–365 (from homework) • Three Threes in a Row note-catcher • Evidence of Control note-catcher

Agenda	Teaching Notes

1. Opening
   A. Engaging the Reader: Partners Share Focus Question from Homework (3 minutes)
   B. Reviewing the Learning Target (2 minutes)
2. Work Time
   A. Drama Circle: 3.2.366–493 (10 minutes)
   B. Close Reading: Three Threes in a Row (20 minutes)
3. Closing and Assessment
   A. Evidence of Control Note-catcher: Puck (10 minutes)
4. Homework
   A. Continue filling in the Evidence of Control note-catcher (for Puck) if you did not do so in class.
   B. Reread 3.2.366–493 and complete the structured notes.
	• After the Drama Circle, students get out of their seats, move around, and interact with others while discussing text-dependent questions in a Three Threes in a Row activity. This protocol was introduced in Module 1, Unit 1, Lesson 10 and also was used in Unit 1, Lesson 12 of this module. This activity allows students to work in groups to answer a row of questions to become the "experts" on those questions for their classmates during the circulation time. This protocol requires students to listen, process, and record; it is not a pass-the-paper activity. The questions increase in complexity across each rotation, with the final questions focusing on the idea of control in the play.
	
	• Students use their discussions from the Three Threes in a Row activity to inform their writing on the Evidence of Control note-catcher. The scene read in this lesson deals with Oberon's attempts to control Demetrius and Lysander, and the consequences of his previous attempts to do so.. Puck is also a key player in this scene, mischievously imitating Lysander's and Demetrius' voices to trick them in the forest. This provides a good opportunity for students to consider Puck's desire to control others. He is motivated both by Oberon and by his own desire to create chaos, which is evident in this scene.
	
	• Post: Learning targets.

EXPEDITIONARY LEARNING

GRADE 8: MODULE 2B: UNIT 2: LESSON 2
Analyzing Character and Theme:
Tracking Control in A *Midsummer Night's Dream*

Lesson Vocabulary	Materials
negligence (3.2.366), haste (3.2.399), consort (3.2.409), lighter-heeled (3.2.442), constrain (3.2.457)	• *A Midsummer Night's Dream* (book; one per student) • Three Threes in a Row note-catcher: Act 3, Scene 2, lines 366–493 (one per student) • Three Threes in a Row note-catcher: Act 3, Scene 2, lines 366–493 (answers, for teacher reference) • Evidence of Control note-catcher (from Unit 1, Lesson 10; one per student) • *A Midsummer Night's Dream* structured notes, 3.2.366–493 (one per student) • *A Midsummer Night's Dream* supported structured notes, 3.2.366–493 (optional; for students who need additional support) • *A Midsummer Night's Dream* Structured Notes Teacher's Guide, 3.2.366–493 (for teacher reference)

Opening	Meeting Students' Needs
A. Engaging the Reader: Partners Share Focus Question from Homework (3 minutes) • Ask students to take out the structured notes they completed for homework. Invite students to pair-share their responses to the focus question. Listen for them to discuss how Helena's misunderstanding propels the action by making Hermia even angrier at her and by making Lysander and Demetrius fight even harder to prove their love to her. • After students have discussed their responses, cold call one or two students to share what they discussed.	
B. Reviewing the Learning Target (2 minutes) • Invite students to read the learning target aloud with you: * "I can analyze how characters try to control one another in *A Midsummer Night's Dream*." • Tell students that today they will work with the Evidence of Control note-catcher, which will help them prepare for an essay in which they analyze how a character tries to control others in *A Midsummer Night's Dream*. • Ask students to show a Fist to Five to indicate how well they think they are meeting this learning target. Clarify as needed and remind them there is still time to work on the target before Unit 2, when they will write about the theme of control.	

Work Time	Meeting Students' Needs

A. Drama Circle: 3.2.366–493 (10 minutes)
• Invite students to gather in the Drama Circle. Be sure they have their copies of **A Midsummer Night's Dream**. Ask students to turn to Act 3, Scene 2 (lines 366–493).
• Remind students that in the previous part of this scene, Hermia and Helena argued about their situation with Lysander and Demetrius, while Lysander and Demetrius argue over Helena. Invite students to turn and talk to refresh their memories:
   * "How did the dialogue in the scene reveal aspects of the characters?"
• Listen for students to review their Written Conversations from the previous lesson.
• Ask students to turn and talk:
   * "Whose desire to control others resulted in the argument between Hermia, Helena, Lysander, and Demetrius that we read about yesterday?"
• Listen for students to describe Oberon's actions and desire to control others.
• Launch the scene by reminding students to continue thinking about this idea of control in the play, especially the role of Puck in controlling the characters in this part of the scene.
• Invite students to volunteer for the roles of Oberon, Robin, Lysander, Demetrius, Helena, and Hermia. Choose roles and remind students to read loudly and clearly, with appropriate expression. Begin the read-aloud of 3.2.366–493. Pause to discuss and clarify as needed.
	• This read-aloud builds comprehension of this scene. Consider having stronger readers complete the read-aloud while others listen and follow along.
	
	• Gauge your students' understanding of the text as you read aloud and consider pausing to discuss important elements, especially vocabulary and language. This will bolster students' comprehension so they can dig deeper during the discussion activity in Work Time B.

Work Time (continued)	Meeting Students' Needs

B. Close Reading: Three Threes in a Row (20 minutes)
 	
 • Distribute the **Three Threes in a Row note-catcher: Act 3, Scene 2, lines 366–493** and make sure students have their copies of *A Midsummer Night's Dream*. Assign each group one row (three questions) of the note-catcher. (Depending on class size, more than one group may have the same set of three questions.)
 	
 • Note: This is *not* a pass-the-paper activity. Students each write on their own note-catcher. They must listen, process, and summarize.
 	
 • Give directions:
 	
 Part 1:
 	
   1. Your group answers just the three questions on your row.
 	
   2. Take 10 minutes as a group to read your three questions, reread the text, and jot your answers.
 	
 Part 2:
 	
   1. Walk around the room to talk with students from other groups. Bring your notes and text with you.
 	
   2. Ask each person to explain one and only one answer.
 	
   3. Listen to the explanation and then summarize that answer in your own box.
 	
   4. Record the name of the student who shared the information on the line in the question box.
 	
   5. Repeat, moving on to another student for an answer to another question. (Ask a different person for each answer so you interact with six other students total.)
 	
 • Have students begin Part 1 in their small groups. Circulate to listen in and support as needed. Probe, pushing students to dig back into the text to find answers to each question.
 	
 • After 10 minutes, focus students whole group. Begin Part 2 and give them about 7 minutes to circulate.
 	
 • Then ask students to return to their seats and refocus whole group.
 	
 • Display the **Three Threes in a Row note-catcher: Act 3, Scene 2, lines 366–493 (answers, for teacher reference)** so that students may check their answers (students can use the Three Threes in a Row note-catcher as they fill out the Evidence of Control note-catchers).
	• Consider grouping students heterogeneously for the initial three questions. This will help struggling students gain expertise on the initial questions in order to accurately share information with others.
	
	 • Providing models of expected work supports all students but especially challenged learners.
	
	 • During Work Time B, you may want to pull a small group of students to support in more basic comprehension of this scene of the play.

Closing and Assessment	Meeting Students' Needs
A. Evidence of Control Note-catcher: Puck (10 minutes)	• Consider distributing the supported version of the structured notes to students who need help summarizing Shakespeare's dense text and defining key vocabulary words.
• Ask students to take out their **Evidence of Control note-catchers**. Tell students they will now use the note-catcher to record key information about Puck's attempt to control others in the play. Reinforce for students that the discussions they had during the Three Threes in a Row activity helped clarify the ways Puck controlled Demetrius and Lysander in this part of the scene. Remind students that this note-catcher will help prepare them for the essay they will write at the end of this unit.	
• Call students' attention to the relevant section of the note-catcher: Robin/Puck's name on the left-hand side of page 3 of the note-catcher.	
• Students should be familiar with this note-catcher. Address any clarifying questions or common challenges you observed from students' previous use of this note-catcher. If needed, invite students to read the questions on the top row of the note-catcher aloud with you:	
* "Why does this character want to control that person?"	
• Explain that this question asks students to consider the motivation behind Puck's desire to control others.	
* "How does the character try to control that person?"	
• Clarify that this question asks students to consider the methods Puck uses to control others.	
* "What are the results of this character's attempts to control that person?"	
• Reinforce that this question asks students to consider the consequences of Puck's attempts to control others. Tell students they may leave this box blank until the next lesson, when they will read about the results of Puck's actions.	
• Invite students to begin recording information on their note-catchers. Remind students that they must look back at the text to find the evidence that most strongly supports their answers. Their explanations of the evidence should be clear and succinct.	
• Distribute *A Midsummer Night's Dream* **structured notes, 3.2.366–493** and preview as needed.	

Homework	Meeting Students' Needs
• Continue filling in the Evidence of Control note-catcher (for Puck) if you did not do so in class.	• Consider providing the supported version of the structured notes to students who need help summarizing Shakespeare's dense text and defining key vocabulary words.
• Reread 3.2.366–493 and complete the structured notes.	

EXPEDITIONARY LEARNING

Grade 8: Module 2B: Unit 2: Lesson 2 Supporting Materials

Three Threes in a Row Note-catcher:
Act 3, Scene 2, Lines 366–493

How does Puck explain his mistake to Oberon?	In 3.2.373–374, Puck explains that he is "glad" he used the potion on Demetrius instead of Lysander. Why?	In line 393, Oberon expresses his desire for "peace." What does this mean, and how does it relate to his desire to control others?
In lines 375–389, Oberon describes his plan to make things right. What are the steps he intends to take?	How does the structure of Shakespeare's verse change in lines 418–421? How does the structure contribute to the meaning of these lines?	How does Puck attempt to control Lysander and Demetrius in lines 423–459?
In lines 464–465, Helena states, "And sleep that sometimes shuts up sorrow's eye,/Steal me a while from mine own company." What do these lines mean?	In lines 490–492, what do Puck's last lines mean? How do these lines compare to Oberon's desire for "peace"?	Briefly compare and contrast the ways in which Oberon and Puck attempt to control others in this scene.

Three Threes in a Row Note-catcher:
Act 3, Scene 2, Lines 366–493
(Answers, for Teacher Reference)

How does Puck explain his mistake to Oberon?	In 3.2.373–374, Puck explains that he is "glad" he used the potion on Demetrius instead of Lysander. Why?	In line 393, Oberon expresses his desire for "peace." What does this mean, and how does it relate to his desire to control others?
Puck points out that Oberon only described Demetrius' clothing as "Athenian" and that Lysander was wearing Athenian clothing as well.	*Puck says the characters' fighting is like watching a "sport." He is glad he made the mistake so he can be entertained by their argument.*	*Oberon wants everything to go back to normal, except that he will have possession of the Indian boy instead of Titania. This means he did not intend to create these consequences and simply wanted to create harmony for everyone except Titania.*
In lines 375–389, Oberon describes his plan to make things right. What are the steps he intends to take?	How does the structure of Shakespeare's verse change in lines 418–421? How does the structure contribute to the meaning of these lines?	How does Puck attempt to control Lysander and Demetrius in lines 423–459?
He tells Puck to make the sky dark and foggy so he can lead the four lovers away from one another by imitating their voices. Then, he tells him to make them go to sleep, when he will use a flower to make Lysander love Hermia again. Demetrius will still love Helena and everything will seem like it was a dream.	*The structure of the verse changes to seven-syllable rhyming lines. This change reflects a change in the way Oberon and Puck talk. They use this way of talking when they are casting spells on other characters.*	*Puck uses Demetrius' voice to lure Lysander into the woods. When Demetrius arrives, he uses Lysander's voice to lead him away from Lysander. He fights with each character believably so that the two men end up falling asleep in the forest.*

Three Threes in a Row Note-catcher:
Act 3, Scene 2, Lines 366–493
(Answers, for Teacher Reference)

In lines 464–465, Helena states, "And sleep that sometimes shuts up sorrow's eye,/Steal me a while from mine own company." What do these lines mean?	In lines 490–492, what do Puck's last lines mean? How do these lines compare to Oberon's desire for "peace"?	Briefly compare and contrast the ways in which Oberon and Puck attempt to control others in this scene.
Helena means that sometimes sleep can temporarily relieve sadness and that she wants sleep to "steal her" from having to deal with her own sadness.	*Puck means that Lysander will be with Hermia and Demetrius will be with Helena and all will be well. His desire for everything to be resolved is the same as Oberon's desire for "peace."*	*Oberon controls others by making a plan and having Puck do things for him. Puck controls others by following Oberon's orders and by using mischief to entertain himself as he works.*

A Midsummer Night's Dream Structured Notes, 3.2. 366–493

Name:

Date:

What is the gist of lines 3.2.366–493?

Focus question: How is the character of Puck critical in creating the plot of the story? Be sure to use the strongest details from the text to support your answer.

A Midsummer Night's Dream Structured Notes, 3.2. 366–493

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
negligence (3.2.366)		
haste (3.2.399)		
consort (3.2.409)		
lighter-heeled (3.2.442)		
constrain (3.2.457)		

A Midsummer Night's Dream Supported Structured Notes, 3.2. 366–493

Name: _____

Date: _____

What is the gist of lines 3.2.366–493?

When Oberon witnesses the chaos experienced by the four lovers, he accuses Puck of making a mistake that was possibly done on purpose. He then charges Puck with straightening out the mess. Lysander and Demetrius have vowed to fight to the death. Puck tricks Lysander and Demetrius into thinking he is the other so that they do not kill one another and sends each on a mad chase through the woods. When Lysander sleeps, Puck applies the cure for the magic potion to his eyes.

Focus question: How is the character of Puck critical in creating the plot of the story? Be sure to use the strongest details from the text to support your answer.

A Midsummer Night's Dream Supported Structured Notes, 3.2. 366–493

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
negligence (3.2.366)	Failing to take proper care in doing something	
haste (3.2.399)	Rush in an urgent way	
consort (3.2.409)	A companion	
lighter-heeled (3.2.442)	Lively walking or running	
constrain (3.2.457)	To hold back or restrict	

A Midsummer Night's Dream Structured Notes Teacher's Guide, 3.2. 366–493

Name:

Date:

What is the gist of lines 3.2.366–493?

When Oberon witnesses the chaos experienced by the four lovers, he accuses Puck of making a mistake that was possibly done on purpose. He then charges Puck with straightening out the mess. Lysander and Demetrius have vowed to fight to the death. Puck tricks Lysander and Demetrius into thinking he is the other so that they do not kill one another and sends each on a mad chase through the woods. When Lysander sleeps, Puck applies the cure for the magic potion to his eyes.

Focus question: How is the character of Puck critical in creating the plot of the story? Be sure to use the strongest details from the text to support your answer.

From the first time we are introduced to Puck, he is described as a trickster. In the earlier scenes in the play, he controls others by order from Oberon or just to have fun at someone's expense. In this scene, Puck is crucial for the resolution of the conflict, again as Oberon plans Puck's role. In this part of the play, Puck manages the conflict between Lysander and Demetrius in a way that he separates them by pretending to be the other person. He then runs each on a ragged chase so that they tire and sleep. Puck then applies the cure to Lysander's eyes.

A Midsummer Night's Dream Structured Notes Teacher's Guide, 3.2. 366–493

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
negligence (3.2.366)	Failing to take proper care in doing something	
haste (3.2.399)	Rush in an urgent way	
consort (3.2.409)	A companion	
lighter-heeled (3.2.442)	Lively walking or running	
constrain (3.2.457)	Hold back or restrict	

Grade 8: Module 2B: Unit 2: Lesson 3

Analyzing the Resolution of the Play: World Café Discussion

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
I can determine a theme or the central ideas of a literary text. (RL.8.2)	
I can analyze how specific dialogue or incidents in a plot propel the action, reveal aspects of a character, or provoke a decision. (RL.8.3)	
I can analyze the impact of word choice on meaning and tone (analogies or allusions). (RL.8.4)	

Supporting Learning Targets	Ongoing Assessment
• I can analyze how characters try to control one another in A Midsummer Night's Dream. • I can analyze the poetic language or verse in A Midsummer Night's Dream. • I can analyze how characters' words and actions reveal aspects of their character.	• *A Midsummer Night's Dream* structured notes, 3.2.366–493 (from homework) • *A Midsummer Night's Dream* note-catcher: 2.2.90–163 • Consequences flow chart

Agenda	Teaching Notes

1. Opening
 	
   A. Engaging the Reader: Focus Question from Homework and Reviewing Learning Targets (5 minutes)
 	
2. Work Time
 	
   A. Mini Lesson: The Meaning of Resolution (5 minutes)
 	
   B. Drama Circle: 4.1.1–87, 4.1.131–193 (10 minutes)
 	
   C. World Café (23 minutes)
 	
3. Closing and Assessment
 	
   A. Adding to the Consequences Flow Chart (2 minutes)
 	
4. Homework
 	
   A. Reread 4.1.1–87 and 4.1.131–193 and complete the structured notes.
	• Students continue to discuss the scene read-aloud in the Drama Circle more independently. This time, they will follow the World Café protocol, also used in Unit 1, Lesson 13, in which they get out of their seats and move from group to group to discuss key questions about the read-aloud.
	
	• World Café is a protocol that promotes discussion and leadership in students. The first round and the first transition need clear direction. After that, students tend to pick up the protocol quickly.
	
	• Students use their discussions from the World Café activity to inform their writing on the Consequences flow chart during the Closing. The scene focuses mostly on the resolution of the primary conflicts in the play. Students are introduced to the word "resolution" and its definition during Work Time A. This will become useful as students use the Narrative Structure diagram later in the unit.
	
	• Review: World Café protocol (see Appendix).
	
	• Post: Learning targets; definition of *resolution*; directions for World Café.

Lesson Vocabulary	Materials
comedy, resolution; monsieur (4.1.8), fret (4.1.13), hoard (4.1.37), upbraid (4.1.51), loathe (4.1.81), concord (4.1.149), enmity (4.1.151), peril (4.1.159), stealth (4.1.167)	• Document camera • *A Midsummer Night's Dream* (book; one per student) • *A Midsummer Night's Dream* note-catcher: 4.1.1–87 and 4.1.131–193 (answers, for teacher reference) • *A Midsummer Night's Dream* note-catcher: 4.1.1–87 and 4.1.131–193 (one per student) • *A Midsummer Night's Dream* structured notes, 4.1.1–87 and 4.1.131–193 (one per student) • *A Midsummer Night's Dream* supported structured notes, 4.1.1–87 and 4.1.131–193 (optional; for students who need additional support) • *A Midsummer Night's Dream* Structured Notes Teacher's Guide, 4.1.1–87 and 4.1.131–193 (for teacher reference) • Consequences flow chart (from Unit 1, Lesson 17; one per student)

Opening	Meeting Students' Needs

A. Engaging the Reader: Focus Question from Homework and Reviewing Learning Targets (5 minutes)
• Ask students to take out the structured notes they completed for homework. Invite students to join their New York City discussion partner to share their responses to the focus question.
• After students have discussed their responses, cold call one or two students to share what they discussed with their partners. Tell students that their thinking about Oberon's motivation to control others will come in handy during this lesson, when they will read on to discover the results of his actions.
• Invite students to read the first learning target aloud with you:
  * "I can analyze how characters try to control one another in *A Midsummer Night's Dream.*"
• Remind students that they have been studying the theme of control and how various characters seek to control others in the play.
• Ask students to show Fist to Five depending on their confidence with this learning target. Clarify as needed and remind them that there is still time to work on the target before Unit 2, when they will begin writing about control.
• Read the remaining targets aloud to students:
  * "I can analyze the poetic language or verse in *A Midsummer Night's Dream.*"
  * "I can analyze how characters' words and actions reveal aspects of their character."
• Remind students that they have been practicing these targets, and that they will combine these skills as they continue to discuss control today.	

Work Time	Meeting Students' Needs

A. Mini Lesson: The Meaning of Resolution (5 minutes)
 • Ask:
  * "What kind of play is *A Midsummer Night's Dream*?"
 • Call on a volunteer to answer and clarify as needed. Make sure students understand that the play is a comedy. Ask:
  * "In terms of drama, what does *comedy* mean?"
 • Call on another volunteer to share an answer. Clarify as needed and make sure students understand that a comedy is a play that has a humorous tone and does not have a tragic end. Emphasize that in a comedy, things usually end well for the main characters.
 • Call students' attention to the word *resolution* and its definition on the board or **document camera**. Invite students to read the definition aloud with you: "The part of a literary work in which the complications of the plot are resolved or simplified."
 • Explain that a resolution is the part of the story when the conflict is resolved, or worked out. In a comedy, the resolution is happy, but that is not always the case. Sometimes in stories, the resolution is unhappy, as in Shakespeare's *Romeo and Juliet*, when both lovers end up dead in the end.
 • Ask students to turn and talk:
  * "Describe the resolution in your favorite book or movie."
 • Remind students of the initial conflicts in *A Midsummer Night's Dream*: Egeus's desire to force Hermia to marry Lysander and Oberon's overwhelming desire to steal the Indian boy from Titania. Emphasize that the resolution in the play will have to deal with these conflicts as well as the consequences of the characters' subsequent actions. Turn and talk:
  * "How do you think the problems in *A Midsummer Night's Dream* will be resolved?"
	• This read-aloud builds comprehension of this scene. Consider having stronger readers complete the read-aloud while others listen and follow along.
	
	 • Note that there is no discussion guide for this lesson since students will discuss and answer key questions on their own during Work Time B. Gauge your students' understanding of the text as you read aloud and consider pausing to discuss important elements, especially vocabulary and language. This will bolster students' comprehension so they can dig deeper during the World Café activity in Work Time C.

Work Time (continued)	Meeting Students' Needs

B. Drama Circle: 4.1.1–87, 4.1.131–193 (10 minutes)
 • Invite students to gather in the Drama Circle. Be sure they have their text, **_A Midsummer Night's Dream_**. Ask students to turn to Act 4, Scene 1, lines 1–87.
 • Tell students that this scene will begin with Bottom and Titania. Invite students to turn and talk to refresh their memories:
    * "Where did Bottom and Titania leave off in Act 3, Scene 1, when Bottom stumbled upon Titania in the woods?"
 • Listen for students to describe how Titania fell in love with Bottom despite his ass's head, and that she invited him to stay with her and let her fairies dote on him.
 • Turn and talk:
    * "What is the reason Oberon cast a spell on his own wife?"
 • Listen for students to discuss how Oberon wanted the Indian boy as a servant, and Titania refused to give him up, preferring to raise him as her own.
 • Launch the scene by reminding students to listen for resolutions in this reading. Tell students you will stop partway through the scene, skip a small part, discuss briefly, and continue reading.
 • Invite students to volunteer for the roles of Titania, Bottom, Peaseblossom, Cobweb, Mustardseed, and Oberon. Choose roles and remind students to read loudly and clearly, with appropriate expression. Begin the read-aloud of 4.1.1–87. Pause to discuss and clarify as needed.
 • Before continuing to read 4.1.131–193, explain that in the skipped portion of the text, Theseus and Hippolyta decide to walk into the forest and they stumble upon Demetrius, Lysander, Helena, and Hermia sleeping.
 • Continue reading 4.1.131–193, pausing as needed to clarify and discuss.
	• During Work Time B, you may want to pull a small group of students to support in finding evidence from the play. Some students will need more guided practice before they are ready for independent work.

Work Time (continued)	Meeting Students' Needs

C. World Café (23 minutes)
• Remind students that in the past few lessons they learned how to do the following:
  – Analyze how characters' words and actions reveal aspects of their character.
  – Analyze the poetic language or verse in A Midsummer Night's Dream.
  – Analyze the themes of control in A Midsummer Night's Dream.
• Tell students that to analyze the lines from Act 2, Scene 2 that they have just read, they will focus on the same skills—this time in a World Café.
• Explain that in the World Café, they will work in small groups to think about and discuss different questions. There will be three rounds; after each round, the groups switch according to the protocol.
• Share the protocol with the class:
  – Students are in groups of four.
  – Each group selects a leader. The leader's job is to facilitate the discussion and keep the group focused.
  – The teacher says the focus question for this round.
  – The group discusses the question for Round 1 and adds to their notes for 3 or 4 minutes.
  – The leader stays put; the rest of the group rotates to the next table.
  – The leader shares the major points of his or her group's discussion with the new group members.
  – Each table selects a new leader.
  – Repeat the process until students have had the chance to discuss each question.
• Arrange students in groups of four. Distribute A Midsummer Night's Dream note-catcher 4.1.1–87 and 4.4.131–193. Tell students to ignore the bottom right-hand box for now; they will come back to this in the closing of the lesson.
• Ask students to point to Round 1 on the note-catcher. Read the question aloud:
  – "Round 1: Analyze the poetic language or verse in *A Midsummer Night's Dream*. What is the gist of Oberon's speech in lines 47–71?"
Follow the protocol for the remaining questions.
• After completing the World Café activity, draw students' attention to the posted Learning Targets.
	• Consider grouping students heterogeneously. This will help struggling students gain expertise on the initial questions in order to accurately share information with others.
	
	• Providing models of expected work supports all students but especially challenged learners.

Work Time (continued)	Meeting Students' Needs

• Reread the second posted learning target:
 	
   * "I can analyze the poetic language or verse in A Midsummer Night's Dream."
 	
• Cold call one or two students to share the gist of Oberon's speech in lines 47-71.
 	
• Repeat with the first and third learning targets:
 	
   * "I can analyze how characters try to control one another in A Midsummer Night's Dream."
 	
   * "I can analyze how characters' words and actions reveal aspects of their character."
 	
• Cold call one or two students to share what they wrote about the way Puck tries to control others in the scene.
 	
• Cold call one or two students to share their interpretation of Theseus' words in lines 186–188 and what they say about him as a character.
 	
• Invite students to turn and talk about the final Reflection and Synthesis box. Listen for students to discuss the resolution of Titania giving up the Indian boy and the couples finally being together without conflict. Probe for further discussion and understanding:
 	
   * "Say more about that resolution."
 	
   * "Why do you think Shakespeare resolved the conflict in that way?"
 	
   * "What do you think about that resolution?"
 	
• When the protocol is over, refocus whole group. Recognize positive behaviors you noticed during the World Café (showing leadership, referring often to their texts, asking each other questions to clarify ideas, etc.). Invite the class to continue revising or adding to the note-catchers if there is time.	

Closing and Assessment	Meeting Students' Needs
A. Adding to the Consequences Flow Chart (2 minutes) • Remind students of the individual and whole-class flow charts based on the consequences of key characters' actions in *A Midsummer Night's Dream*. Tell students they will add to their charts today, since the reading they did in the Drama Circle reveals some resolutions that are linked to characters' actions captured on the chart. • Ask students to take out their **Consequences flow chart**. • Tell students you would like them to add to their charts today to summarize the action from the section they read aloud in the Drama Circle. Point out Oberon's line in the Forest Beings section on the flow chart. Invite students to turn and talk: * "How would you summarize the resolutions we read about today that resulted from Oberon's desire to control others?" • Listen for students to discuss the resolutions read about during the Drama Circle, specifically how Hermia and Lysander are in love again and how Helena's love for Demetrius is finally returned. • Cold call one or two students to share what they discussed.	
Homework	**Meeting Students' Needs**
• Reread 4.1.1–87 and 4.1.131–193 and complete the structured notes.	• Consider providing the supported version of the structured notes to students who need help summarizing Shakespeare's dense text and defining key vocabulary words.

EXPEDITIONARY LEARNING

Grade 8: Module 2B: Unit 2: Lesson 3
Supporting Materials

A Midsummer Night's Dream
Note-catcher 4.1.1–87 and 4.1.131–193

Round 1: Analyze the poetic language or verse in A Midsummer Night's Dream. What is the gist of Oberon's speech in lines 47–71?	**Round 2:** Analyze how characters' words reveal aspects of their character. What do lines 186–188 mean, and what do they reveal about Theseus' character?
Round 3: Analyze the themes of control in A Midsummer Night's Dream. How does Bottom control others in this part of the scene? What does this reveal about his character?	**Reflection and synthesis**: Describe the resolutions revealed in this part of the scene. Why do you think Shakespeare decided to resolve the characters' troubles all in a single scene?

A Midsummer Night's Dream
Note-catcher 4.1.1–87 and 4.1.131–193
(Answers, for Teacher Reference)

Round 1: Analyze the poetic language or verse in *A Midsummer Night's Dream*. What is the gist of Oberon's speech in lines 47–71? Pay particular attention to lines 60–64. *Oberon says he is starting to feel bad for Titania's love for Bottom the fool. He says he met her recently in the forest and bothered her about it. Then, he asked her to give him the Indian boy, and she did. Now he wants to remove the charm he put on her so she will stop loving Bottom. He also tells Puck to remove the ass's head from Bottom.*	**Round 2:** Analyze how characters' words reveal aspects of their character. What do lines 186–188 mean, and what do they reveal about Theseus' character? *Theseus means he will overrule Egeus's demand to kill Hermia if she does not agree to marry Demetrius and will allow the couples to marry whomever they want to marry at his and Hippolyta's wedding.*
Round 3: Analyze the themes of control in *A Midsummer Night's Dream*. How does Bottom control others in this part of the scene? What does this reveal about his character? *Bottom controls others by making the fairies get him special foods like hay and honey. This says it is easy for him to be lazy and let others do things for him. It also says he easily adjusts to strange situations. This theme of control often shows up in silly places!*	**Reflection and synthesis:** Describe the resolutions revealed in this part of the scene. Why do you think Shakespeare decided to resolve the characters' troubles in this way? *One resolution is that Oberon got the Indian boy from Titania by simply asking her. The other is that Lysander and Hermia get to marry each other and Demetrius finally loves Helena back. I think Shakespeare decided to end the characters' troubles so easily to show how foolish they have been. The resolutions also indicate comedy, a type of play in which things end up mostly happy for the main characters.*

A Midsummer Night's Dream
Structured Notes, 4.1.1–87 and 4.1.131–193

Name:

Date:

What is the gist of lines 4.1.1–87 and 4.1.131–193?

Focus question: How are dreams used in the resolution of the events in the play?

A Midsummer Night's Dream
Structured Notes, 4.1.1–87 and 4.1.131–193

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
monsieur (4.1.8)		
fret (4.1.13)		
hoard (4.1.37)		
upbraid (4.1.51)		
loathe (4.1.81)		
concord (4.1.149)		
enmity (4.1.151)		
peril (4.1.159)		
stealth (4.1.167)		

A Midsummer Night's Dream
Supported Structured Notes, 4.1.1–87 and 4.1.131–193

Name:

Date:

What is the gist of lines 4.1.1–87 and 4.1.131–193?

Titania, her fairies, and Bottom arrive, and Titania wants to place musk-roses around Bottom's hairy head and kiss his floppy ears, but all Bottom can think about is oats and hay. When Bottom grows tired, Titania curls up in his arms and they take a nap together. Oberon and Puck enter, and Oberon tells Puck that he will release Titania from the spell because she has consented to give him the changeling. Oberon orders Puck to change Bottom's head back to its original form and he awakens his queen, who is astonished by the dreams she has had.

Theseus and Egeus find the four lovers in the woods sleeping all together and wake them. Theseus demands that the situation be explained, how Lysander and Demetrius can be together even though they hate one another. Lysander explains that he and Hermia were eloping. Egeus becomes angry, so Demetrius defends him by continuing the story with how his love for Hermia has magically vanished and he only wants to be with Helena. Theseus is happy with the new arrangements and grants his blessing to the lovers.

Focus question: How are dreams used in the resolution of the events in the play?

A Midsummer Night's Dream
Supported Structured Notes, 4.1.1–87 and 4.1.131–193

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
monsieur (4.1.8)	French word for Mr.	
fret (4.1.13)	To worry	
hoard (4.1.37)	To store something valuable, usually in secret	
upbraid (4.1.51)	To scold	
loathe (4.1.81)	To hate	
concord (4.1.149)	An agreement	
enmity (4.1.151)	Feeling hostile toward someone or something	
peril (4.1.159)	Danger	
stealth (4.1.167)	Sneakiness	

A Midsummer Night's Dream
Structured Notes Teacher's Guide, 4.1.1–87 and 4.1.131–193

Name:

Date:

What is the gist of lines 4.1.1–87 and 4.1.131–193?

Titania, her fairies, and Bottom arrive, and Titania wants to place musk-roses around Bottom's hairy head and kiss his floppy ears, but all Bottom can think about is oats and hay. When Bottom grows tired, Titania curls up in his arms and they take a nap together. Oberon and Puck enter, and Oberon tells Puck that he will release Titania from the spell because she has consented to give him the changeling. Oberon orders Puck to change Bottom's head back to its original form and he awakens his queen, who is astonished by the dreams she has had.

Theseus and Egeus find the four lovers in the woods sleeping all together and wake them. Theseus demands that the situation be explained, how Lysander and Demetrius can be together even though they hate one another. Lysander explains that he and Hermia were eloping. Egeus becomes angry, so Demetrius defends him by continuing the story with how his love for Hermia has magically vanished and he only wants to be with Helena. Theseus is happy with the new arrangements and grants his blessing to the lovers.

Focus question: How are dreams used in the resolution of the events in the play?

In the play, dreams provide a context for the events that are occurring during the night that was historically the night for lovers. The whimsical behavior of fairies using magic potions occurs when characters are sleeping. The confusion that follows when the characters awaken seems to be a dream because nothing that is happening fits what they view as reality. Bottom awakes with the queen of fairies believing she is in love with him and with his head changing from that of an ass back to human. Both characters are so confused by the events that take place when they awaken for the second time in the night that they write them off as remnants of a dream. The same is true of the lovers. The conflicts of the night before make no sense to them, so they must have been a dream.

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
monsieur (4.1.8)	French word for Mr.	
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peril (4.1.159)	Danger	
stealth (4.1.167)	Sneakiness	

Grade 8: Module 2B: Unit 2: Lesson 4
Analyzing How Shakespeare's Play Draws upon Greek Mythology: Part 1

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
I can determine the meaning of words and phrases in a literary text (figurative, connotative, and technical meanings). (RL.8.4) I can analyze the impact of word choice on meaning and tone (analogies or allusions). (RL.8.4) I can analyze the connections between modern fiction, myths, traditional stories, or religious works (themes, patterns of events, character types). (RL.8.9)

Supporting Learning Targets	Ongoing Assessment
• I can express the gist of the story "Pyramus and Thisbe." • I can use different strategies to identify the meaning of unfamiliar words and phrases in "Pyramus and Thisbe." • I can analyze the word choice, tone, and meaning in the story "Pyramus and Thisbe."	• *A Midsummer Night's Dream* structured notes, 4.1.1–87 and 4.1.131–193 (from homework) • Word Choice, Tone, and Meaning note-catcher: "Pyramus and Thisbe" • "Pyramus and Thisbe" structured notes

Agenda	Teaching Notes

1. Opening
 	
    A. Engaging the Reader: Homework Focus Question (5 minutes)
 	
    B. Reviewing Learning Targets (2 minutes)
 	
2. Work Time
 	
    A. Finding the Gist of "Pyramus and Thisbe" (15 minutes)
 	
    B. Determining the Meaning of Unfamiliar Words and Phrases (10 minutes)
 	
    C. Analyzing Word Choice, Tone, and Meaning (10 minutes)
 	
3. Closing and Assessment
 	
    A. Whole Group Share (3 minutes)
 	
4. Homework
 	
    A. Reread the story "Pyramus and Thisbe" and complete the structured notes.
	• In this lesson, students read the story "Pyramus and Thisbe," which is the story the mechanicals are rehearsing throughout *A Midsummer Night's Dream*. Students closely read the text to gain a deeper understanding of the story before they read how the story is performed in the play within the play.
	
	• To address standard RL.8.4, students analyze the word choice, tone, and meaning. Because of time constraints, students analyze only a small selection of words and phrases for tone and meaning. If you have more time, consider extending this analysis as a whole group discussion and discussing the tone and meaning of words and phrases later in the text. Also consider giving a partially filled-in organizer to students who require more support.
	
	• Students reread the same text independently for homework, reinforcing the idea that complex texts often require multiple readings.
	
	• The structured notes for homework are a bit different from the structured notes students have been using for scenes from *A Midsummer Night's Dream*. Since students will discuss the story for the gist in the lesson, this part of the notes has been removed. As usual, the structured notes have been differentiated; consider providing the supported structured notes for students who need extra reading support.
	
	• Post: Learning targets.

Lesson Vocabulary	Materials
tragedy, acquaintance, ardour, conversed, lamenting, edifice, appointed, scabbard, ratified, sepulcher.	• "Pyramus and Thisbe" by Thomas Bulfinch (one per student and one for display) • Equity sticks • Word Choice, Tone, and Meaning note-catcher: "Pyramus and Thisbe" (one per student and one for display) • Word Choice, Tone, and Meaning note-catcher: "Pyramus and Thisbe" Teacher's Guide (for teacher reference) • "Pyramus and Thisbe" structured notes (one per student) • "Pyramus and Thisbe" supported structured notes (optional, for students needing extra reading support) • "Pyramus and Thisbe" Structured Notes Teacher's Guide (for teacher reference)

Opening	Meeting Students' Needs
A. Engaging the Reader: Homework Focus Question (5 minutes) • Invite students to sit with their Rochester discussion partners. • Have students discuss their answers to the homework focus question. • After a minute, cold call a pair to share their responses to the focus question: ∗ "How are dreams used in the resolution of the events in the play?" • Listen for students to explain something like: "In the play, dreams provide a context for the events that are occurring during the night that was historically the night for lovers. The whimsical behavior of fairies using magic potions occurs when characters are sleeping. The confusion that follows when the characters awake seems to be a dream because nothing that is happening fits what they view as reality. Bottom awakes with the queen of fairies believing she is in love with him and with his head changing from that of an ass back to human. Both characters are so confused by the events that take place when they awake for the second time in the night that they write them off as remnants of a dream. The same is true of the lovers. The conflicts of the night before make no sense to them, so they must have been a dream."	• Opening the lesson by asking students to share their homework makes them accountable for completing it. It also gives you the opportunity to monitor which students are not doing their homework.

B. Reviewing Learning Targets (2 minutes)
• Read the learning targets aloud as students follow along silently:
    ∗ "I can express the gist of the story 'Pyramus and Thisbe.'"
    ∗ "I can use different strategies to identify the meaning of unfamiliar words and phrases in 'Pyramus and Thisbe.'"
    ∗ "I can analyze the word choice, tone, and meaning in the story 'Pyramus and Thisbe.'"
• Remind students that throughout the play, the mechanicals have been rehearsing a play that they will perform at a wedding feast. Tell students this play they are performing is based on a Greek myth titled "Pyramus and Thisbe." Share with students that they will be reading this Greek myth today to help them better understand how Shakespeare used this myth in a different way in *A Midsummer Night's Dream.*
• Remind students that the play *A Midsummer Night's Dream* is a comedy in which the story has a satisfying ending for the characters and the audience. Explain that the Greek myth "Pyramus and Thisbe" is a *tragedy*. A tragedy is a story with an unhappy or tragic ending, usually involving the downfall of the main character.
	• Reviewing the key academic vocabulary in learning targets can prepare students for vocabulary they may encounter in the lesson.
	• Posting learning targets allows students to reference them throughout the lesson to check their understanding. The learning targets also provide a reminder to students and teachers about the intended learning behind a given lesson or activity.

Work Time	Meeting Students' Needs
A. Finding the Gist of "Pyramus and Thisbe" (15 minutes) • Display and distribute **"Pyramus and Thisbe" by Thomas Bulfinch** to students. Invite them to silently read along with you as you read the story aloud. • Invite students to silently reread Paragraph 1 for the gist. Ask them to discuss in discussion pairs: ∗ "What is the gist of this paragraph? What is it mostly about?" • Select students to share their responses. Listen for them to explain that the first paragraph is mostly about how Pyramus and Thisbe live in houses that are next to each other and love each other, but they have been forbidden from being together, so they find ways to communicate, such as through a hole in the wall. • Invite students to circle any unfamiliar words in the first paragraph. Select volunteers to share the unfamiliar words they circled and circle them on your displayed text. Ensure the following are circled: *acquaintance*, *ardour*, and *conversed*. Explain that you will come back to the unfamiliar words later. • Invite students to work with discussion partners to find the gist and circle any unfamiliar vocabulary in the remaining paragraphs of the story. Remind students to discuss the gist with their partner before recording it. • Circulate and support students as they read. For those who need more support, ask them to practice telling you the gist of a section before they write it in the margin. • Refocus whole group. Consider using **equity sticks** to select students to share the gist of the remaining paragraphs. Remind students that the gist is just one's initial sense of what a text is mostly about; it's fine if they don't fully understand yet. Ask: ∗ "What is this story mostly about? Basically, what happens?" • Cold call students to share their responses with the whole group. Listen for them to explain that Pyramus and Thisbe agree to meet at a tomb, but when Thisbe gets there, she is frightened away by a lioness and drops her veil, which the lioness chews with her bloodied jaws. Pyramus arrives at the meeting place and, finding the bloodied veil, assumes Thisbe has been killed and so kills himself. Thisbe returns to the meeting place to find Pyramus dead and so kills herself.	• Asking students to identify challenging vocabulary helps them monitor their understanding of a complex text. • Hearing a complex text read slowly, fluently, and without interruption or explanation promotes fluency for students; they are hearing a strong reader read the text aloud with accuracy and expression, and are simultaneously looking at and thinking about the words on the printed page. Be sure to set clear expectations that students read along silently in their heads as you read the text aloud. • ELLs may be unfamiliar with more vocabulary words than are mentioned in this lesson. Check for comprehension of general words that most students would know.

Work Time (continued)	Meeting Students' Needs
B. Determining the Meaning of Unfamiliar Words and Phrases (10 minutes) • Focus students on the word *acquaintance* in the first paragraph. Ask: 　* "Read the sentence around the word. What could you replace this word with?" • Select volunteers to share their responses. Listen for students to say something like: "friendship." • Ask students: 　* "What do you think the word *acquaintance* means?" • Cold call students to share their responses. Listen for: "It means a friend or a friendship." Emphasize that rather than a close friend, this is more someone you happen to know. • Focus students on the word *ardour* and ask them to repeat the exercise again: to think of a word that could be a substitute to help them figure out what the word means. Listen for students to suggest: "enthusiasm" or "passion." • Focus students on the word *conversed.* Ask: 　* "What does this word sound like?" • Select volunteers to share their responses. Listen for students to explain that *conversed* sounds like conversation. Ask: 　* "What do you think conversed means?" • Cold call students to share their responses. Listen for students to explain that it means to have a conversation. • Focus students on the first sentence of the second paragraph: "Next morning, when Aurora had put out the stars ..." Students may need to be told here that Aurora was the Roman goddess of dawn for this to make sense. • If there are any other words students circled as unfamiliar, depending on the time you have, do one of the following: 　– Invite other students to tell them the meaning. 　– Invite them to look the words up in the dictionary. 　– Tell them what the word means. • Words students may struggle with: *lamenting, edifice, appointed, scabbard, ratified, sepulcher.*	• Reviewing academic vocabulary words benefits all students developing academic language. Consider allowing them to grapple with a complex text before explicitly teaching vocabulary. After students have read for the gist, they can identify challenging vocabulary for themselves. Teachers can address student-selected vocabulary as well as predetermined vocabulary upon subsequent encounters with the text. However, in some cases and with some students, pre-teaching selected vocabulary may be necessary. • Asking students to identify challenging vocabulary helps them monitor their understanding of a complex text. When students annotate the text by circling these words, it can also provide a formative assessment for the teacher.

Work Time (continued)	Meeting Students' Needs
C. Analyzing Word Choice, Tone, and Meaning (10 minutes) • Tell students they are now going to analyze some of the word choice, tone, and meaning in the story. • Display and distribute **Word Choice, Tone, and Meaning note-catcher: "Pyramus and Thisbe"** to students. Invite them to read the directions and questions with you and explain that students are to work in their discussion pairs to complete the note-catcher. • Focus students on the first row, which has been filled in as an example. Do a think-aloud with students to show them how these answers arrived in the first row: "We determined that acquaintance means friendship, and a fruit ripens as it grows sweeter, so I think it means that friendship grew into sweet love. I think the tone is sweet because of the use of the word 'ripened.'" • Invite students to begin. Remind them to discuss ideas with their discussion partner before recording on their note-catcher. • Circulate to support students in rereading and determining the tone and meaning. As you circulate, probe as needed: 　∗ "What do you think it means? Why? What makes you think that?" 　∗ "What tone does that word or phrase suggest?"	• Questioning students about parts of the text encourages them to reread the text for further analysis and ultimately allows for a deeper understanding. • Guiding questions provide motivation for student engagement in the topic, and give a purpose to reading a text closely. • Consider giving students who require additional support partially completed organizers.

Closing and Assessment	Meeting Students' Needs
A. Whole Group Share (3 minutes) • Go through each question on Word Choice, Tone, and Meaning note-catcher: "Pyramus and Thisbe" and invite students to share their responses. Clarify answers using the **Word Choice, Tone, and Meaning note-catcher: "Pyramus and Thisbe" Teacher's Guide**. • Invite students to revise their answers where they answered incorrectly. • Distribute the **"Pyramus and Thisbe" structured notes**.	• Consider inviting ELL students to discuss their ideas with other students speaking the same first language to allow for deeper thinking and discussion.

Homework	Meeting Students' Needs
• Reread the story "Pyramus and Thisbe" and complete the structured notes.	• Consider providing the supported version of the structured notes to students who need help summarizing Shakespeare's dense text and defining key vocabulary words.

EXPEDITIONARY LEARNING

Grade 8: Module 2B: Unit 2: Lesson 4
Supporting Materials

"Pyramus and Thisbe" by Thomas Bulfinch

Pyramus was the handsomest youth, and Thisbe the fairest maiden, in all Babylonia, where Semiramis reigned. Their parents occupied adjoining houses; and neighbourhood brought the young people together, and acquaintance ripened into love. They would gladly have married, but their parents forbade. One thing, however, they could not forbid—that love should glow with equal ardour in the bosoms of both. They conversed by signs and glances, and the fire burned more intensely for being covered up. In the wall that parted the two houses there was a crack, caused by some fault in the structure. No one had remarked it before, but the lovers discovered it. What will not love discover! It afforded a passage to the voice; and tender messages used to pass backward and forward through the gap. As they stood, Pyramus on this side, Thisbe on that, their breaths would mingle. "Cruel wall," they said, "why do you keep two lovers apart? But we will not be ungrateful. We owe you, we confess, the privilege of transmitting loving words to willing, ears." Such words they uttered on different sides of the wall; and when night came and they must say farewell, they pressed their lips upon the wall, she on her side, he on his, as they could come no nearer.

Next morning, when Aurora had put out the stars, and the sun had melted the frost from the grass, they met at the accustomed spot. Then, after lamenting their hard fate, they agreed that next night, when all was still, they would slip away from the watchful eyes, leave their dwellings and walk out into the fields; and to insure a meeting, repair to a well-known edifice standing without the city's bounds, called the Tomb of Ninus, and that the one who came first should await the other at the foot of a certain tree. It was a white mulberry tree, and stood near a cool spring. All was agreed on, and they waited impatiently for the sun to go down beneath the waters and night to rise up from them. Then cautiously Thisbe stole forth, unobserved by the family, her head covered with a veil, made her way to the monument and sat down under the tree. As she sat alone in the dim light of the evening she descried a lioness, her jaws reeking with recent slaughter, approaching the fountain to slake her thirst. Thisbe fled at the sight, and sought refuge in the hollow of a rock. As she fled she dropped her veil. The lioness after drinking at the spring turned to retreat to the woods, and seeing the veil on the ground, tossed and rent it with her bloody mouth.

"Pyramus and Thisbe" by Thomas Bulfinch

Pyramus, having been delayed, now approached the place of meeting. He saw in the sand the footsteps of the lion, and the colour fled from his cheeks at the sight. Presently he found the veil all rent and bloody. "O hapless girl," said he, "I have been the cause of thy death! Thou, more worthy of life than I, hast fallen the first victim. I will follow. I am the guilty cause, in tempting thee forth to a place of such peril, and not being myself on the spot to guard thee. Come forth, ye lions, from the rocks, and tear this guilty body with your teeth." He took up the veil, carried it with him to the appointed tree, and covered it with kisses and with tears. "My blood also shall stain your texture," said he, and drawing his sword plunged it into his heart. The blood spurted from the wound, and tinged the white mulberries of the tree all red; and sinking into the earth reached the roots, so that the red colour mounted through the trunk to the fruit.

By this time Thisbe, still trembling with fear, yet wishing not to disappoint her lover, stepped cautiously forth, looking anxiously for the youth, eager to tell him the danger she had escaped. When she came to the spot and saw the changed colour of the mulberries she doubted whether it was the same place. While she hesitated she saw the form of one struggling in the agonies of death. She started back, a shudder ran through her frame as a ripple on the face of the still water when a sudden breeze sweeps over it. But as soon as she recognized her lover, she screamed and beat her breast, embracing the lifeless body, pouring tears into its wounds, and imprinting kisses on the cold lips. "O Pyramus," she cried, "what has done this? Answer me, Pyramus; it is your own Thisbe that speaks. Hear me, dearest, and lift that drooping head!" At the name of Thisbe Pyramus opened his eyes, then closed them again. She saw her veil stained blood and the scabbard empty of its sword. "Thy own hand has slain thee, and for my sake," she said. "I too can be brave for once, and my love is as strong as thine. I will follow thee in death, for I have been the cause; and death which alone could part us shall not prevent my joining thee. And ye, unhappy parents of us both, deny us not our united request. As love and death have joined us, let one tomb contain us. And thou, tree, retain the marks of slaughter. Let thy berries still serve for memorials of our blood." So saying she plunged the sword into her breast. Her parents ratified her wish, the gods also ratified it. The two bodies were buried in one sepulchre, and the tree ever after brought forth purple berries, as it does to this day.

Thomas Bullfinch
public domain

Word Choice, Tone, and Meaning:
"Pyramus and Thisbe" Note-catcher

Name:

Date:

Directions:

1. Reread the text.
2. Read the quote in the first column.
3. What does it mean? Discuss the meaning. Record it in the middle column.
4. Look at the words that have been used. Choose one word to describe the tone.

Quotation	Meaning?	Tone?
"… and acquaintance ripened into love."	*Their friendship grew into sweet love.*	*Sweet.*
"… that love should glow with equal ardour …"		
"… and the fire burned more intensely for being covered up."		
"It afforded a passage to the voice; and tender messages used to pass backward and forward through the gap."		
"… she descried a lioness, her jaws reeking with recent slaughter …"		

E>
EXPEDITIONARY
LEARNING

Word Choice, Tone, and Meaning Note-catcher
"Pyramus and Thisbe" Teacher's Guide

Name:

Date:

Directions:
1. Reread the text.
2. Read the quote in the first column.
3. What does it mean? Discuss the meaning. Record it in the middle column.
4. Look at the words that have been used. Choose one word to describe the tone.

Quotation	Meaning?	Tone?
"… and acquaintance ripened into love."	*Their friendship grew into sweet love.*	*Sweet*
"… that love should glow with equal ardour …"	*Both were equally passionate about each other.*	*Romantic*
"… and the fire burned more intensely for being covered up."	*The passion grew because they had to hide their love for each other.*	*Triumphant*
"It afforded a passage to the voice; and tender messages used to pass backward and forward through the gap."	*They spoke to each other tenderly through the gap in the wall.*	*Tender*
"… she descried a lioness, her jaws reeking with recent slaughter …"	*The lioness had blood on her jaws from a recent killing.*	*Disgusted*

EXPEDITIONARY
LEARNING

"Pyramus and Thisbe" Structured Notes

Name:

Date:

Focus question: How is the Greek myth "Pyramus and Thisbe" related to the story of the young lovers in A Midsummer Night's Dream?

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
forbade		
uttered		
dwellings		
descried		
slake		
ratified		

"Pyramus and Thisbe" Supported Structured Notes

Name:

Date:

Focus question: How is the Greek myth "Pyramus and Thisbe" related to the story of the young lovers in *A Midsummer Night's Dream*?

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
forbade	Didn't let them	
uttered	Spoke	
dwellings	Places where they live	
descried	Saw	
slake	Quenched	
ratified	Granted/agreed to	

"Pyramus and Thisbe" Structured Notes Teacher's Guide
(for Teacher Reference)

Name:

Date:

Focus question: How is the Greek myth "Pyramus and Thisbe" related to the story of the young lovers in *A Midsummer Night's Dream*?

Both the story "Pyramus and Thisbe" and the love story in A Midsummer Night's Dream *start with two people who are in love but are forbidden to be together by their parents. In both stories, the lovers make a plan to be together despite their parents' wishes.*

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
forbade	Didn't let them	
uttered	Spoke	
dwellings	Places where they live	
descried	Saw	
slake	Quenched	
ratified	Granted/agreed to	

Grade 8: Module 2B: Unit 2: Lesson 5
Reading Shakespeare: The Play within the Play

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
I can determine the meaning of words and phrases in literary text (figurative, connotative, and technical meanings). (RL.8.4) I can analyze the connections between modern fiction and myths, traditional stories, or religious works (themes, patterns of events, character types). (RL.8.9)

Supporting Learning Targets	Ongoing Assessment
• I can analyze Shakespeare's use of tragedy within a comedy. • I can explain why Shakespeare wrote the play "Pyramus and Thisbe" into *A Midsummer Night's Dream*.	• "Pyramus and Thisbe" structured notes (from homework) • Venn Diagram: Comparing and Contrasting Two Plays • *A Midsummer Night's Dream* structured notes, 5.1.114–379

Agenda	Teaching Notes

1. Opening
 	
  A. Engaging the Reader: Homework Focus Question (5 minutes)
 	
  B. Reviewing Learning Targets (2 minutes)
 	
2. Work Time
 	
  A. Drama Circle: Act 5, Scene 1 (25 minutes)
 	
  B. Author's Craft: Comparing and Contrasting the Play within the Play (10 minutes)
 	
3. Closing and Assessment
 	
  A. Making Connections between *A Midsummer Night's Dream* and "Pyramus and Thisbe" (3 minutes)
 	
4. Homework
 	
  A. Reread 5.1.114–179 and complete the structured notes.
	• Students read the play within the play, "Pyramus and Thisbe," performed by Bottom and his group of players for Theseus, Hippolyta, and the lovers. They compare and contrast the two plays to determine why the play "Pyramus and Thisbe" was written into *A Midsummer Night's Dream*.
	
	• Students also identify references to mythological stories within the play to make further connections between *A Midsummer Night's Dream* and other texts. Students reread the same scene independently for homework, reinforcing the idea that complex texts often require multiple readings.
	
	• Today, students read part of Act 5, Scene 1 in a full-class Drama Circle so they can continue building confidence with the text with teacher support.
	
	• Post: Learning targets.

Lesson Vocabulary	Materials
tragedy; sunder (5.1.140), scorn (5.1.147), woo (5.1.147), chink (5.1.167), partition (5.1.176), discharged (5.1.217)	• *A Midsummer Night's Dream* (book; one per student) • Act 5, Scene 1 Teacher's Guide (for teacher reference) • Venn Diagram: Comparing and Contrasting Two Plays (one per student and one for display) • *A Midsummer Night's Dream* structured notes, 5.1.114–379 (one per student) • *A Midsummer Night's Dream* supported structured notes, 5.1.114–379 (optional, for students needing additional support) • *A Midsummer Night's Dream* Structured Notes Teacher's Guide, 5.1.114–379 (for teacher reference)

Opening	Meeting Students' Needs
A. Engaging the Reader: Homework Focus Question (5 minutes) • Invite students to sit with their Rochester discussion partners. • Have students discuss their answers to the homework focus question: * "How is the Greek myth 'Pyramus and Thisbe' related to the story of the young lovers in *A Midsummer Night's Dream*?" • After a minute, cold call a pair to share their responses to the focus question. Listen for students to notice that both the story "Pyramus and Thisbe" and the love story in *A Midsummer Night's Dream* start with two people who are in love but are forbidden to be together by their parents. In both stories, the lovers make a plan to be together despite their parents' wishes.	• Opening the lesson by asking students to share their homework makes them accountable for completing it. It also gives you the opportunity to monitor which students are not doing their homework.

B. Reviewing Learning Targets (2 minutes)
• Read the learning targets aloud as students follow along silently:
    * "I can analyze Shakespeare's use of tragedy within a comedy."
    * "I can explain why Shakespeare wrote the play 'Pyramus and Thisbe' into *A Midsummer Night's Dream*."
• Draw students' attention to the word *tragedy*. Ask:
    * "When we are talking about a story or play, what is a tragedy? Can you think of any other stories or plays that are tragedies?"
    * "Are there any other meanings of the word *tragedy*?"
• Select students to share their responses with the whole group. Listen for them to explain that a story or play tragedy is one in which there are tragic events occurring to a main character and an unhappy ending. Another meaning of the word *tragedy* is an event causing a lot of suffering.
• Tell students that today they will read Act 5, Scene 1, which is a play performed by Bottom and his players within *A Midsummer Night's Dream*. After the wedding celebrations are over, Theseus wants some entertainment and chooses the tragedy "Pyramus and Thisbe," a classical mythological story that we have seen rehearsed throughout *A Midsummer Night's Dream*—it is the same story by Thomas Bulfinch that they read in the previous lesson.
	• Learning targets are a research-based strategy that helps all students, especially challenged learners.
	
	• Reviewing the key academic vocabulary in learning targets can prepare students for vocabulary they may encounter in the lesson.
	
	• Posting learning targets allows students to reference them throughout the lesson to check their understanding. The learning targets also provide a reminder to students and teachers about the intended learning behind a given lesson or activity.

Work Time	Meeting Students' Needs
A. Drama Circle: Act 5, Scene 1 (25 minutes) • Invite students to set their chairs up in a Drama Circle as they have in previous lessons with their copy of *A Midsummer Night's Dream*. Explain that in this lesson, they will read the play within the play—the play that Bottom and his players perform for Theseus, Hippolyta, and the lovers after the wedding celebrations. • Remind students that in a Drama Circle, a different person reads each role. Assign parts for this scene: Prologue, Theseus, Demetrius, Wall (Snout), Pyramus (Bottom), Thisbe (Flute), Hippolyta, Lion (Snug), Lysander, and Moonshine (Starveling). • Have students read this scene aloud from 5.1.114–379, starting at the top of page 151 (5.1.114) and ending on page 167 (5.1.379). (Refer to the **Act 5, Scene 1 Teacher's Guide** for detailed notes on guiding students through this scene.) Before students begin to read, make it clear (since it's not clear in the scene itself) that the main characters in the play within the play "Pyramus and Thisbe" are lovers who are forbidden from seeing each other by their parents. Students will be reading how the mechanicals perform a play version of the Greek myth they read in the previous lesson.	• You may want to split the roles up by page (Pyramus 1, Pyramus 2, etc.) so more students can participate in the Drama Circle. This also allows you to differentiate, as some pages have fewer lines than others. • Consider creating a nametag for each character to wear during the Drama Circle to help students. • Consider playing one of the main roles (Prologue, Pyramus, or Thisbe) yourself. This will allow students to hear longer chunks of the text read aloud fluently. • Consider appointing several students to act as "interpreters." When the Drama Circle read-aloud hits a particularly challenging bit of language, the interpreters are charged with referring to the left-hand page for explanatory notes, then reading or paraphrasing those notes for the class.

Work Time (continued)	Meeting Students' Needs
B. Author's Craft: Comparing and Contrasting the Play within the Play (10 minutes) • Tell students that now that they have read the play within the play, they will compare and contrast the two plays to begin to think about the purpose of including "Pyramus and Thisbe" within *A Midsummer Night's Dream*. • Display and distribute **Venn Diagram: Comparing and Contrasting Two Plays**. Invite students to read the questions at the top of the diagram with you and explain that these questions will help guide them as they compare and contrast the two plays. Remind students that things that are similar about the two plays go in the middle and things unique to each of the plays go in the circles on either side. • Model an example. Ask students: 　* "What is similar about the two plays?" • Select volunteers to share their responses. Listen for students to explain that both contain lovers who want to be together but are forbidden from being so. Record this in the middle box. 　* "What is unique about the play 'Pyramus and Thisbe'?" • Select volunteers to share their responses. Listen for students to explain that it is a tragedy, but Shakespeare used it as part of a comedy. He made fun of the story by having the actors portray the story as a farce. On the Venn diagram, record this in the "Pyramus and Thisbe" circle. 　* "What is unique about *A Midsummer Night's Dream*?" • Select volunteers to share their responses. Listen for students to explain that it is a comedy. On the Venn diagram, record this in the *A Midsummer Night's Dream* circle. • Invite students to work in discussion pairs to complete their diagram. Emphasize that they should discuss ideas before recording anything on their diagram. • Circulate to support students in completing their Venn diagrams. Use the questions at the top of the diagram to guide students.	• Modeling how to fill out an organizer provides a guide for students and outlines the expectations you have of their work. • Consider working with students who may require assistance in recording their ideas. • Invite those students who may need support recording ideas to say their ideas aloud before writing anything.

Closing and Assessment	Meeting Students' Needs
A. Making Connections between *A Midsummer Night's Dream* and "Pyramus and Thisbe" (3 minutes) • Ask students to discuss: * "Why does Shakespeare turn the tragedy into a silly story by having these players perform it in such a silly way? Why does he have the play within the play here at all?" • Select volunteers to share their responses. Listen for students to explain that it provides an opportunity for Shakespeare to show us the difference between good and bad theater; we know from the comments of the audience (Hippolyta, Lysander, Demetrius, etc.) that the play performed by Bottom and his crew of players is not a very good one, whereas *A Midsummer Night's Dream* is. The play "Pyramus and Thisbe" also echoes some of the ideas from *A Midsummer Night's Dream*: Pyramus and Thisbe are lovers who, facing opposition from their parents, plan to run away to get married, just as Hermia and Lysander do. So even as the lovers and Theseus make fun of the ridiculous performance, the audience, which is watching the lovers watch the play, is aware that the lovers had been just as strange at the beginning of *A Midsummer Night's Dream*. • Distribute the ***A Midsummer Night's Dream* structured notes, 5.1.114–379**.	• Consider inviting ELLs to discuss their ideas with other students speaking the same first language to allow for deeper thinking and discussion.
Homework	**Meeting Students' Needs**
• Reread 5.1.114–379 and complete the structured notes.	• Consider providing the supported version of the structured notes to students who need help summarizing Shakespeare's dense text and defining key vocabulary words.

EXPEDITIONARY LEARNING

Grade 8: Module 2B: Unit 2: Lesson 5
Supporting Materials

Use this guide during the Drama Circle. As students read the scene aloud, pause to ask questions and discuss the scene. Encourage students to support their answers with evidence from the text whenever possible.

Line(s)	Quotation	Notes, questions, and discussion prompts
5.1.129–131	"Indeed he hath played on this prologue like a child on a recorder …"	What does Hippolyta think of the prologue? How does a child play on a recorder? *When children play on a recorder, they often make awful sounds because they don't know how to play it and control their breath to make it sound good. Therefore, Hippolyta is suggesting that the prologue didn't sound very good.*
5.1.138–140	"This man with lime and roughcast doth present 'Wall,' that vile wall which did these lovers sunder."	"Sunder" means split apart, so thinking about that, why is the wall described as "vile"? *Because it split the two lovers, Pyramus and Thisbe, apart.*
5.1.146–147	"By moonshine did these lovers think no scorn To meet at Ninus' tomb, there, there to woo."	What is "scorn"? What does "woo" mean? What do these lines mean together? *Scorn means to feel contempt for hatred for. Wooing is when people spend time together to try and gain each other's love. These lines mean that Pyramus and Thisbe thought they could meet by moonlight at Ninus' tomb without being hated to spend time together.*

Act 5, Scene 1 Teacher's Guide

Line(s)	Quotation	Notes, questions, and discussion prompts
5.1.148–152	"This grisly beast (which 'Lion' hight by name) The trusty Thisbe coming first by night Did scare away, or rather did affright; And, as she fled, her mantle she did fall, Which Lion vile with bloody mouth did stain."	What did the lion do to Thisbe? How do you know? *The lion scared Thisbe away.* A **mantle** is a sleeveless cloak or shawl. What happened as Thisbe ran away? Did Lion get Thisbe? How do you know? *The mantle fell off and Lion stained it with blood from this mouth. Lion did not get Thisbe, just her mantle.*
5.1.155–156	"Whereat, with blade, with bloody blameful blade, He bravely broached his boiling bloody breast."	Why was his chest "**boiling**"? *Because he was in turmoil and overcome with a torrent of emotion from thinking Thisbe was dead.* "**Broached**" means stabbed. What did Pyramus do? Why? How do you know? *He stabbed himself in the chest because he thought his love, Thisbe, was also dead.*
5.1.157	"And Thisbe, tarrying in mulberry shade, His dagger drew, and died."	"**Tarrying**" means stayed longer than intended. What was Thisbe doing while Pyramus was stabbing himself in the chest? Was she alive or dead? How do you know? *She was alive and was in the shade of some mulberry trees after running away from Lion.*
5.1.191–193	"But what see I? No Thisbe do I see. O wicked wall, through whom I see no bliss, Cursed be thy stones for thus deceiving me."	Why does Pyramus go from calling the wall nice things to calling the wall "**wicked**"? *Because before he looks through the hole in the wall, he is hopeful that he will see his love, Thisbe, on the other side, but when he actually looks through, she isn't there and he is disappointed.*

Line(s)	Quotation	Notes, questions, and discussion prompts
5.1.299–301	"Approach, ye Furies fell! O Fates, come, come, Cut thread and thrum …"	Look at the glossary. Who were the Furies? Why does Pyramus mention them? *They are mythological beings who punished those who did things wrong. Pyramus calls them because he wants to die because he thinks his lover is dead.* Who were the Fates? Why does Pyramus mention them? What is the link between the Fates and line 301 about "Cut thread and thrum …"? *The Fates were from Greek mythology and brought about death by cutting a thread. Pyramus calls them because he wants them to kill himself because he thinks his lover is dead.*
5.1.353–354	"O Sisters Three, Come, come to me …"	Look at the glossary. Who were the "**Sisters Three**"? And why does Thisbe mention them? *They were the Fates, and Thisbe called them because she found Pyramus dead. She called the Fates to kill her.*
5.1.360–361	"Come, trusty sword, Come, blade, my breast imbrue!"	What does Thisbe do to herself? How do you know? *She stabs herself in the chest with a sword.*

If you have time, ask some of these follow-up discussion questions after students have read all the way to line 379. Note that the answers to these questions will be fairly subjective, but students should still support their ideas with evidence from the text.

"Now that you have read this play within the play, how would you describe the story in this play? Why?"

It is a tragedy because one of the main characters takes their life thinking that their love has been killed, but it is all done in a farce, and meant to be silly.

"What connections are made to mythological stories and characters? Why?"

The story "Pyramus and Thisbe" is a mythological story in itself. In the play "Pyramus and Thisbe," both Pyramus and Thisbe mention the Fates and the Furies when they are distraught at thinking each other dead. They call on the Furies and the Fates to help them to die like their lover.

Venn Diagram: Comparing and Contrasting Two Plays

Name:

Date:

Within the play of *A Midsummer Night's Dream*, there is another play, the story "Pyramus and Thisbe." Use this Venn diagram to compare and contrast the two plays.

What is similar about the two plays?

What is unique about *A Midsummer Night's Dream* compared to the play "Pyramus and Thisbe"?

What is unique about the play "Pyramus and Thisbe" compared to *A Midsummer Night's Dream*?
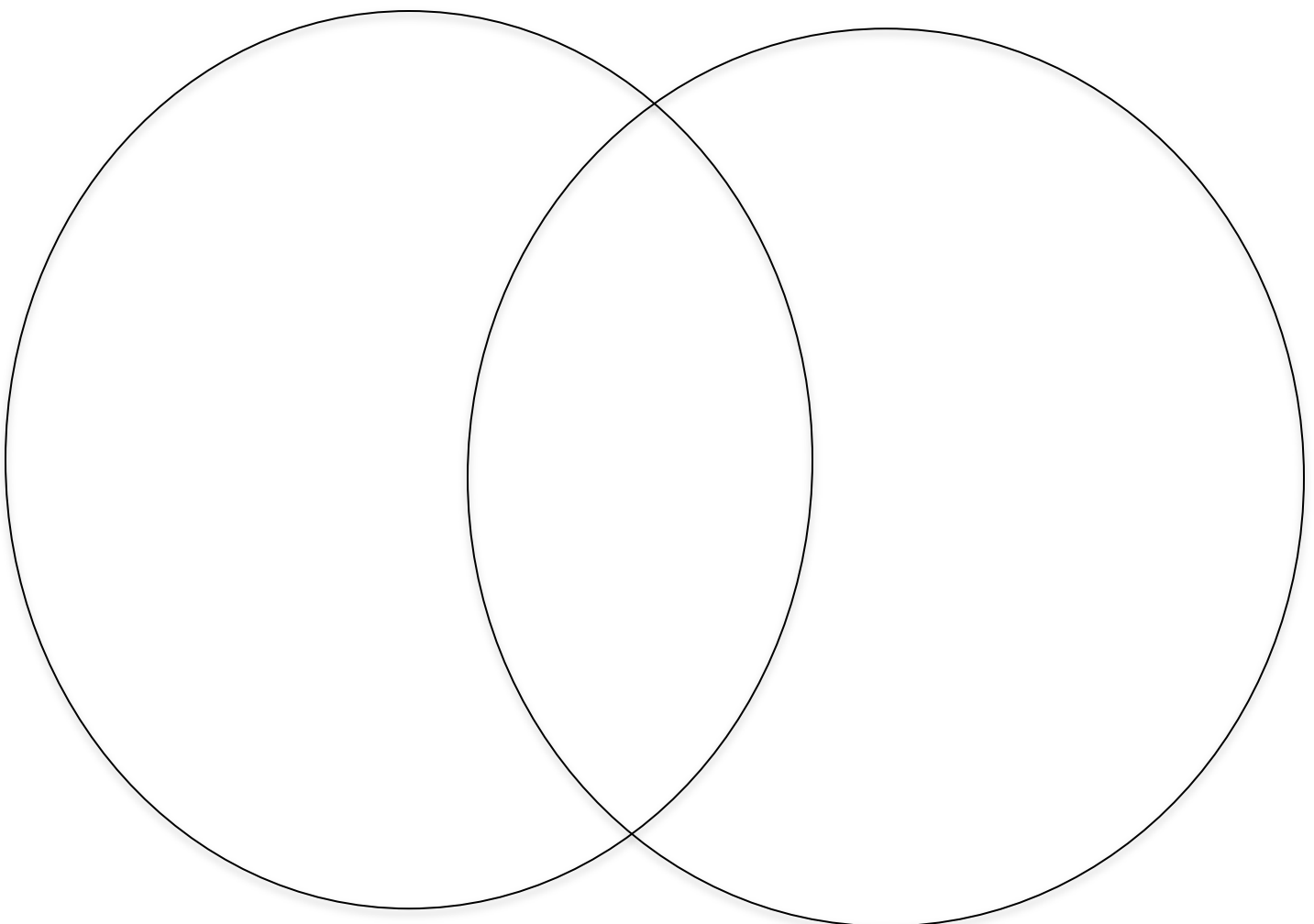
"Pyramus and Thisbe"   *A Midsummer Night's Dream*

Midsummer Night's Dream Structured Notes, 5.1.114–379

Name:

Date:

What is the gist of lines 5.1.114–379?

Focus question: What does the audience of "Pyramus and Thisbe" think of the play? How do you know?

Midsummer Night's Dream Structured Notes, 5.1.114–379

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
chink (5.1.167)		
partition (5.1.176)		
discharged (5.1.217)		

A Midsummer Night's Dream Supported Structured Notes, 5.1.114–379

Name:

Date:

What is the gist of lines 5.1.114–379?

Bottom and his team of players perform poorly the play "Pyramus and Thisbe" to Theseus, Hippolyta, and the lovers. In the story "Pyramus and Thisbe," they are two lovers who are not allowed to see each other yet still love each other and agree to meet at night. On the way, Thisbe is frightened away by a lion and loses her shawl, which the lion gets blood on. Pyramus sees the bloodstained shawl and, thinking she is dead, kills himself. Thisbe then finds Pyramus dead and kills herself.

Focus question: What does the audience of "Pyramus and Thisbe" think of the play? How do you know?

A Midsummer Night's Dream Supported Structured Notes, 5.1.114–379

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
chink (5.1.167)	A small hole	
partition (5.1.176)	A wall	
discharged (5.1.217)	Told to leave	

A Midsummer Night's Dream Structured Notes Teacher's Guide, 5.1.114–379

Name:

Date:

What is the gist of lines 5.1.114–379?

Bottom and his team of players perform poorly the play "Pyramus and Thisbe" to Theseus, Hippolyta, and the lovers. In the story "Pyramus and Thisbe," they are two lovers who are not allowed to see each other yet still love each other and agree to meet at night. On the way, Thisbe is frightened away by a lion and loses her shawl, which the lion gets blood on. Pyramus sees the bloodstained shawl and, thinking she is dead, kills himself. Thisbe then finds Pyramus dead and kills herself.

Focus question: What does the audience of "Pyramus and Thisbe" think of the play? How do you know?

They think it is terrible and make fun of it. Theseus says of the prologue, "His speech was like a tangled chain—nothing impaired, but all disordered." Partway through the play, Hippolyta says, "This is the silliest stuff that ever I heard." At the end of the play, Theseus begs the players not to give an epilogue, which suggests he has had enough and doesn't want to see any more!

A Midsummer Night's Dream Structured Notes Teacher's Guide, 5.1.114–379

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
chink (5.1.167)	A small hole	
partition (5.1.176)	A wall	
discharged (5.1.217)	Told to leave	

Grade 8: Module 2B: Unit 2: Lesson 6
Analyzing How Shakespeare's Play Draws upon Greek Mythology: Part 2

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
I can objectively summarize literary text. (RL.8.2) I can analyze how specific dialogue or incidents in a plot propel the action, reveal aspects of a character, or provoke a decision. (RL.8.3)

Supporting Learning Targets	Ongoing Assessment
• I can identify the narrative structure of the myth "Pyramus and Thisbe." • I can use the plot structure to summarize the myth "Pyramus and Thisbe."	• *A Midsummer Night's Dream* structured notes, 5.1.114–379 (from homework) • "Pyramus and Thisbe" Narrative Structure • "Pyramus and Thisbe" Summary • Homework QuickWrite: The Thirst of the Lioness

Agenda	Teaching Notes

1. Opening
 	
   A. Engaging the Reader: Homework Focus Question (5 minutes)
 	
   B. Reviewing Learning Targets (4 minutes)
 	
2. Work Time
 	
   A. Narrative Structure of "Pyramus and Thisbe" (20 minutes)
 	
   B. Summarizing the Plot (10 minutes)
 	
3. Closing and Assessment
 	
   A. Partner Share (6 minutes)
 	
4. Homework
 	
   A. QuickWrite: Write a paragraph to answer the question: How did the thirst of the lioness propel the action in the story "Pyramus and Thisbe"?
	• In this lesson, students map out the narrative structure of the story "Pyramus and Thisbe" using a new narrative structure organizer. Since students have not seen this organizer before, it is completed with the students as a whole class, inviting them to suggest what should go in each box.
	
	• Students use their completed narrative structure organizers to write a summary of the story "Pyramus and Thisbe."
	
	• In order to address standard RL.8.3, students will do a QuickWrite for homework in which they answer the question: How did the thirst of the lioness propel the action in the story "Pyramus and Thisbe"?
	
	• Post: Learning targets.

Lesson Vocabulary	Materials
narrative structure, summary	• "Pyramus and Thisbe" Narrative Structure note-catcher (one per student and one for display) • "Pyramus and Thisbe" by Thomas Bulfinch (from Lesson 4) • "Pyramus and Thisbe" Narrative Structure note-catcher Teacher's Guide (for teacher reference) • Lined paper (one piece per student) • Homework QuickWrite: The Thirst of the Lioness (one per student) • Homework QuickWrite: The Thirst of the Lioness Teacher's Guide (for teacher reference)

Opening	Meeting Students' Needs
A. Engaging the Reader: Homework Focus Question (5 minutes) • Invite students to sit with their Albany discussion partners. • Have students discuss their answers to the homework focus question: 　* "What does the audience of 'Pyramus and Thisbe' think of the play? How do you know?" • After a minute, cold call a pair to share their responses to the focus question. Listen for students to explain that the audience thinks the play "Pyramus and Thisbe" is terrible and makes fun of it. Ask: 　* "How is this version of the story similar to the play in *A Midsummer Nights Dream*? How is it different?" • After a minute, cold call a pair to share their responses to the focus question. Listen for students to explain that the similarities are that the key characters are exactly the same and the plot is exactly the same. The differences are that there is more detail at the beginning of the story about how they live in adjoining houses and how their parents forbade them from getting married. There is also more detail in the story about what happens after their deaths. Also in the story Pyramus opens his eyes when he sees Thisbe before he dies.	• Opening the lesson by asking students to share their homework makes them accountable for completing it. It also gives you the opportunity to monitor which students are not doing their homework.
B. Reviewing Learning Targets (4 minutes) • Read the learning targets aloud as students follow along silently: 　* "I can identify the narrative structure of the myth 'Pyramus and Thisbe.'" 　* "I can use the plot structure to summarize the myth 'Pyramus and Thisbe.'" • Ask students: 　* "What is the *narrative structure* of piece of literary text?" • Select volunteers to share their responses. Listen for students to explain that the narrative structure is the way the plot is built and organized—so for example, most narratives have a setup, a conflict, and a resolution; therefore, the narrative structure is how the story is set up, what the conflict is, and what the resolution is. • Ask students: 　* "What is a *summary* of a text?" • Cold call students to share their responses. Listen for them to explain that a summary is an account that outlines the main points of the text, and remind them that they wrote a summary of an informational text in Module 1. Explain that writing a summary of a narrative is just a bit different.	• Reviewing the key academic vocabulary in learning targets can prepare students for vocabulary they may encounter in the lesson. • Posting learning targets allows students to reference them throughout the lesson to check their understanding. The learning targets also provide a reminder to students and teachers about the intended learning behind a given lesson or activity.

Work Time	Meeting Students' Needs
A. Narrative Structure of "Pyramus and Thisbe" (20 minutes) • Invite students to sit with their discussion partners. Display and distribute the **"Pyramus and Thisbe" Narrative Structure note-catcher**. Ask students to read it over and make an inference about what it is used for. • Cold call one or two students to hear their inferences. Listen for them to say something like: "It is a map of the story," or "It has parts of a story on it." • After students make their inferences, explain that this is a way to look at the plot of a story. It is also called a story arc. "Narrative" can be a synonym for "story." Point to the elements on the note-catcher and explain that most stories have these elements. The exposition is where the reader gets to know the characters and the setting. It gives the reader context for the narrative. After that, narratives have a conflict that is developed in the rising action. A conflict is the problem in the story. For example, in the story "The Three Little Pigs," the conflict is between the pigs and the wolf. The wolf wants to eat the pigs and the pigs want to live! The conflict leads to the climax, the turning point in the story that is often the most exciting or important event in the narrative. After that, the plot usually has a resolution that wraps up any loose ends. • Invite students to read along silently as you reread aloud the first paragraph of **"Pyramus and Thisbe" by Thomas Bulfinch** to the class. Ask students to turn and talk to their partner about the information in that selection. Cold call pairs to share their ideas. Listen for students to say: "Pyramus and Thisbe live in Babylonia in adjoining houses," "They love each other, but have been forbidden from marrying by their parents," and "Pyramus and Thisbe communicate through a hole in the wall." Write these responses in the Exposition box on the displayed graphic organizer and ask students to write them on their own graphic organizers. (If needed, refer to the **"Pyramus and Thisbe" Narrative Structure note-catcher Teacher's Guide** for the rest of Work Time A.) Point out that this meets the criteria of exposition: The setting and a new character are introduced. • Read the second paragraph aloud and invite students to read along silently. • Again ask students to turn and talk about what happened in the plot in that excerpt. Cold call pairs to share. Listen for students to say: "Pyramus and Thisbe met at the hole in the wall and decided to meet at the Tomb of Ninus the next night," and "Thisbe arrives first and gets frightened away by a lioness who chews the veil she loses as she flees." Write these details on the displayed graphic organizer in the first two Details boxes under Rising Action and ask students to write them on their own graphic organizers. • Read the third paragraph aloud and invite students to read along silently.	• Activating students' prior knowledge helps them master new skills. • Graphic organizers and recording forms engage students more actively and provide the necessary scaffolding that is especially critical for learners with lower levels of language proficiency and/or learning. • Teaching the structure of a text supports all students, especially ELLs or students who struggle with reading, by making this important element of text explicit.

Work Time	Meeting Students' Needs
• Again ask students to turn and talk about what happened in the plot in that excerpt. Listen for students to say: "Pyramus arrives at the tomb, finds the bloodied veil, and thinks Thisbe has been killed by the lioness." Write this detail in the third Details box under Rising Action and ask students to write it on their own graphic organizers. • Listen for students also to say: "Pyramus stabs himself in the heart with his sword in despair." Record this in the top of the Climax box and ask students to write it on their own graphic organizers. • Read the fourth paragraph aloud and invite students to read along silently. • Once again ask students to turn and talk about what happened in the plot in that excerpt. Listen for students to say: "On finding Pyramus dead, Thisbe stabs herself in the heart." Record this in the rest of the Climax box and ask students to write it on their own graphic organizers. • Listen for students also to say: "Thisbe and Pyramus were buried together," and "The berries of the mulberry bush were turned red to serve as a reminder of their blood." Record these details in the Resolution box and ask students to write them on their own graphic organizers.	
B. Summarizing the Plot (10 minutes) • Distribute **lined paper**. Explain to students that they can use the "Pyramus and Thisbe" Narrative Structure note-catcher to help them write a summary of the story "Pyramus and Thisbe" because a summary is an account of the main points, and this note-catcher contains the main points. • Model how to begin the summary using the "Pyramus and Thisbe" Narrative Structure note-catcher. Write on the board the contents of the Exposition box: "At the beginning of the story, Pyramus and Thisbe live next door to each other in Babylonia. They love each other but have been forbidden from marrying by their parents, so they communicate through a hole in the wall." • Invite students to work in pairs to use their "Pyramus and Thisbe" Narrative Structure note-catcher to write a summary of the story.	• Modeling how to use an organizer to write a summary provides a guide for students and outlines the expectations you have of their work. • Consider working with students who may require assistance recording their ideas. • Invite those students who may need support recording ideas to say their ideas aloud before writing anything.

Closing and Assessment	Meeting Students' Needs
A. Partner Share (6 minutes) • Invite students to pair up to share their summaries. Invite them to make revisions if they think it's necessary based on what they see in their new partner's work. • Distribute **Homework QuickWrite: The Thirst of the Lioness**.	• Sharing work with peers enables students to self-assess and make improvements to their work by learning from others.
Homework	**Meeting Students' Needs**
• QuickWrite: Write a paragraph to answer the question: How did the thirst of the lioness propel the action in the story "Pyramus and Thisbe"?	

Grade 8: Module 2B: Unit 2: Lesson 6
Supporting Materials

"Pyramus and Thisbe" Narrative Structure Note-catcher

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  Rising Action     │                  │      │              │
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              ┌──────────────────┐            │              │
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"Pyramus and Thisbe" Narrative Structure Note-catcher
(For Teacher Reference)

Climax

Pyramus stabs himself in the heart with his sword in despair. On finding Pyramus dead, Thisbe stabs herself in the heart.

Rising Action

detail

Pyramus arrives at the tomb, finds the bloodied veil, and thinks Thisbe has been killed by the lioness.

Resolution

Thisbe and Pyramus were buried together and the berries of the mulberry bush were turned red to serve as a reminder of their blood.

detail

Thisbe arrives first and is frightened away by a lioness who chews the veil she loses as she flees.

Exposition

Pyramus and Thisbe live next door to each other in Babylonia. They love each other but have been forbidden from marrying by their parents, so they communicate through a hole in the wall.

detail

Pyramus and Thisbe met at the hole in the wall and decided to meet at the Tomb of Ninus the next night.
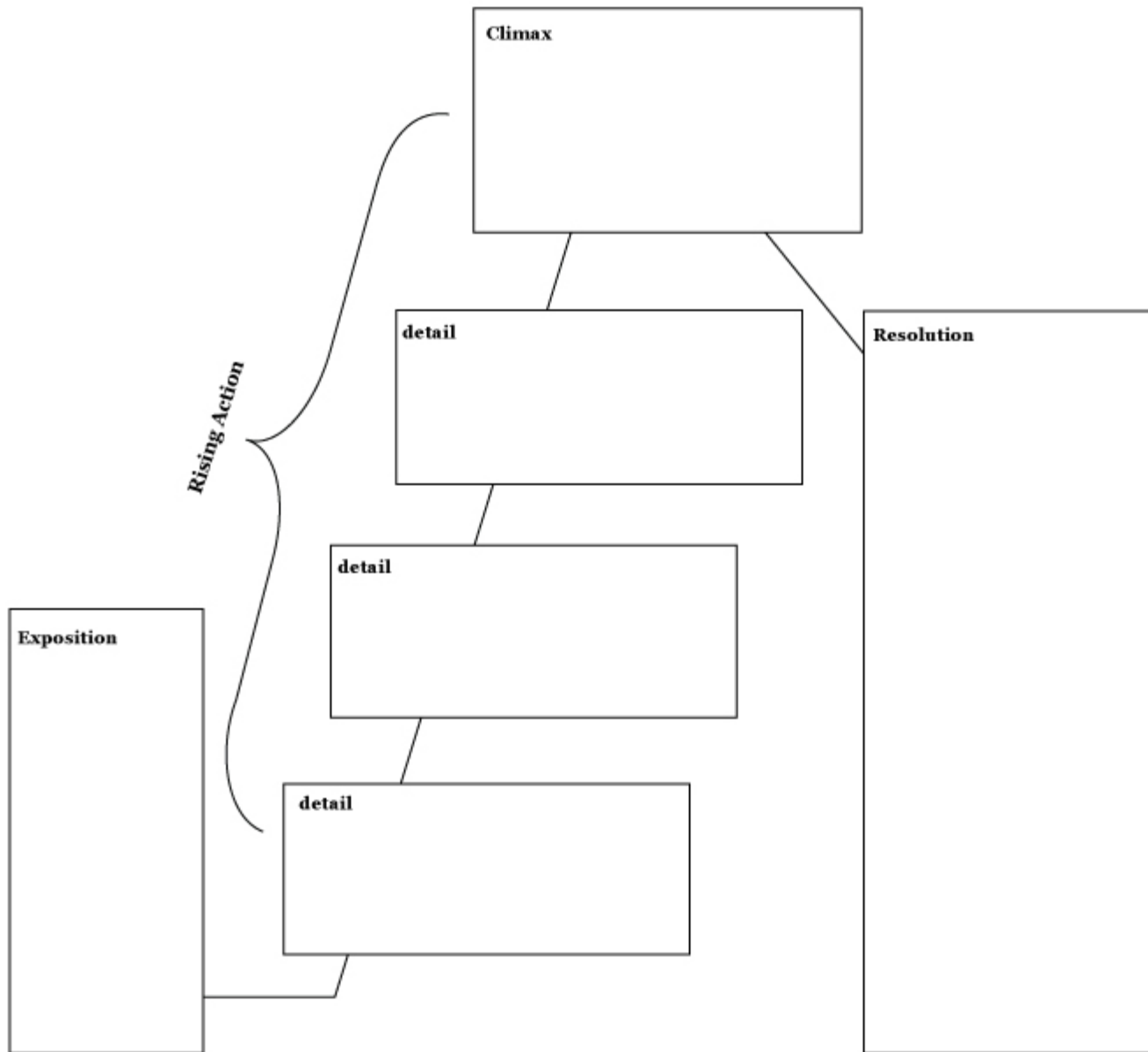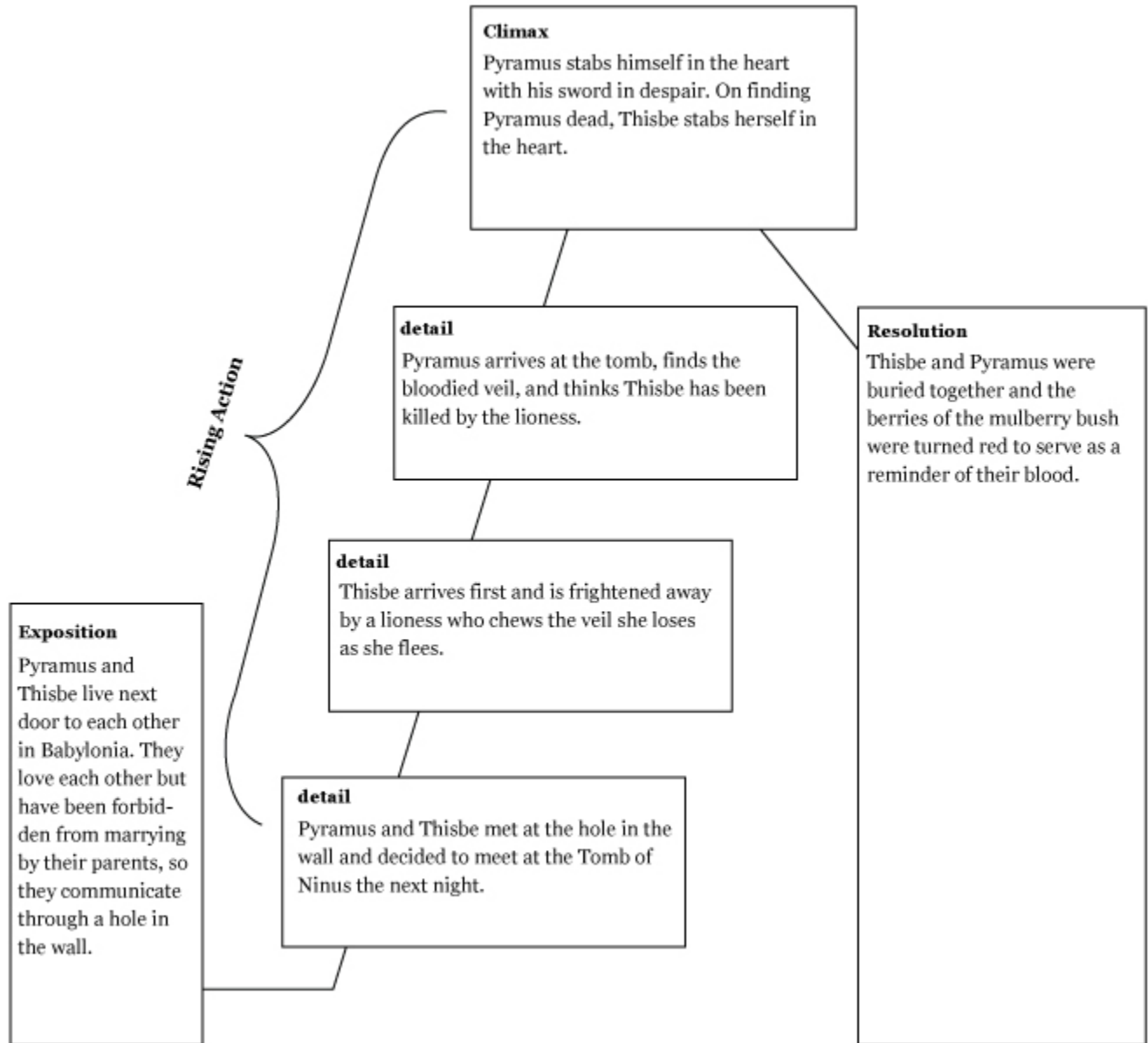
Homework QuickWrite: The Thirst of the Lioness

Name:

Date:

Focus question: How did the thirst of the lioness propel the action in the story "Pyramus and Thisbe"? What events did the thirst of the lioness cause? If she hadn't been thirsty and wanted to drink at the fountain, how might things be different?

Homework QuickWrite: The Thirst of the Lioness Teacher's Guide
(For Teacher Reference)

Name:

Date:

Focus question: How did the thirst of the lioness propel the action in the story "Pyramus and Thisbe"? What events did the thirst of the lioness cause? If she hadn't been thirsty and wanted to drink at the fountain, how might things be different?

The thirst of the lioness caused the rest of the events in the story because it caused her to be in the same place as Thisbe. The presence of the lioness caused Thisbe to run away, dropping her veil, which the lion chewed and then Pyramus found; thinking Thisbe dead, Pyramus killed himself. Had the lioness not been thirsty, Thisbe would have been at the meeting place waiting for Pyramus as planned.

Grade 8: Module 2B: Unit 2: Lesson 7
Analyzing How Shakespeare's Play Draws upon Greek Mythology: Part 3

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
I can analyze how different structures impact meaning and style of a text. (RL.8.5) I can compare and contrast the structure of multiple texts. (RL.8.5) I can analyze the connections between modern fiction and myths, traditional stories, or religious works (themes, patterns of events, character types). (RL.8.9)

Supporting Learning Targets	Ongoing Assessment
• I can analyze how the structures of the narrative and the play versions of "Pyramus and Thisbe" affect meaning. • I can make connections between a theme in *A Midsummer Night's Dream* with a theme of the myth "Pyramus and Thisbe."	• QuickWrite: The Thirst of the Lioness (from homework) • Chalk Talk charts

Agenda	Teaching Notes

1. Opening
 	
   A. Engaging the Reader: Homework Focus Question (3 minutes)
 	
   B. Reviewing Learning Targets (2 minutes)
 	
2. Work Time
 	
   A. Whole Group Discussion: Comparing and Contrasting Narrative Structures (20 minutes)
 	
   B. Chalk Talk and Gallery Walk: The Theme of Parental Control (15 minutes)
 	
3. Closing and Assessment
 	
   A. Whole Group Share (5 minutes)
 	
4. Homework
 	
   A. QuickWrite: Write a paragraph to answer the question: How is the theme of parental control similar and different in each text?
	• To address standard RL.8.5, in this lesson students compare the structure of the narrative as mapped out on the "Pyramus and Thisbe" Narrative Structure note-catcher from the previous lesson. Students reread Act 5, Scene 1 of *A Midsummer Night's Dream* in parts, and as a whole group compare the similarities and differences in structure; whole group thinking is captured on an anchor chart.
	
	• To address standard RL.8.9, in this lesson students compare and contrast the same theme in *A Midsummer Night's Dream* to "Pyramus and Thisbe." They do this in a Chalk Talk and use a T-chart to make this comparison. Later on in the module, students use a different T-chart as they think about similarities and differences in a piece they have written and the play itself. Using a T-chart instead of a Venn Diagram allows students more time to practice with a different structure that helps them look for similarities and differences between texts.
	
	• Review: Chalk Talk and Gallery Walk protocols (see Appendix).
	
	• Post: Learning targets.

Lesson Vocabulary	Materials
	• *A Midsummer Night's Dream* (book; one per student)
	• Comparing and Contrasting the Narrative Structures of Two Versions of "Pyramus and Thisbe" anchor chart (new; teacher-created)
	• Chart paper (one piece per team)
	• Markers (four per group, each one a different color; plus one for you that is a different color from those used by students)
	• "Pyramus and Thisbe" by Thomas Bulfinch (from Lesson 4)
	• Homework QuickWrite: How is the theme of parental control similar and different in each text? (one per student)
	• Homework QuickWrite: How is the theme of parental control similar and different in each text? (answers, for teacher reference)

Opening	Meeting Students' Needs
A. Engaging the Reader: Homework Focus Question(3 minutes) • Invite students to sit with their Buffalo discussion partners. • Have students discuss their answers to the homework focus question: * "How did the thirst of the lioness propel the action in the story 'Pyramus and Thisbe'?" • After a minute, cold call a pair to share their responses to the focus question. Listen for students to explain that the thirst of the lioness caused the rest of the events in the story because it caused her to be in the same place as Thisbe. The presence of the lioness caused Thisbe to run away, dropping her veil, which the lion chewed and then Pyramus found; thinking Thisbe dead, he killed himself. Had the lioness not been thirsty, Thisbe would have been at the meeting place waiting for Pyramus as planned.	• Opening the lesson by asking students to share their homework makes them accountable for completing it. It also gives you the opportunity to monitor which students are not doing their homework.

B. Reviewing Learning Targets (2 minutes)
• Read the learning targets aloud as students follow along silently:
   * "I can analyze how the structures of the narrative and the play versions of 'Pyramus and Thisbe' affect meaning."
   * "I can make connections between a theme in *A Midsummer Night's Dream* with a theme of the myth 'Pyramus and Thisbe.'"
• Ask students:
   * "Based on these learning targets, what do you think you will be doing in this lesson? Why?"
• Select volunteers to share their responses. Listen for students to explain that they will compare the structure of the narrative to the structure of the play "Pyramus and Thisbe" and describe how this affects the meaning, and they are going to analyze a theme that is evident in both *A Midsummer Night's Dream* and "Pyramus and Thisbe."
	• Learning targets are a research-based strategy that helps all students, especially challenged learners.
	• Posting learning targets allows students to reference them throughout the lesson to check their understanding. The learning targets also provide a reminder to students and teachers about the intended learning behind a given lesson or activity.

Work Time	Meeting Students' Needs

A. Whole Group Discussion: Comparing and Contrasting the Narrative Structures (20 minutes)
 • Invite students to reread their **"Pyramus and Thisbe" Narrative Structure note-catcher** (from Lesson 6) to remember the structure of the story "Pyramus and Thisbe."
 	
 • Tell students that today they are going to compare and contrast the structure of the story "Pyramus and Thisbe" with the structure of the story as it is presented in the play.
 	
 • Invite students to set their chairs up in a Drama Circle as they have done in previous lessons; they should have their copy of *A Midsummer Night's Dream* and their "Pyramus and Thisbe" Narrative Structure note-catcher. Remind students that in a Drama Circle, a different person reads each role. Assign parts for 5.1.114–160, starting at the top of page 151 (5.1.114) and ending on page 153 (5.1.160): Prologue (Quince), Theseus, Lysander, Hippolyta.
 	
 • Have students reread this part of the scene aloud.
 	
 • Ask students to refer to their "Pyramus and Thisbe" Narrative Structure note-catcher and discuss with an elbow partner:
 	
     * "What similarities and differences do you notice in the structure of the play and the story? Look at the Exposition on your note-catcher and compare it to what is revealed in the prologue of the play."
 	
 • Cold call students to share their responses. Listen for them to explain that one similarity is that both the story and the play begin by introducing Pyramus, Thisbe, and the wall. One difference is that the play reveals the plot of "Pyramus and Thisbe" in brief at the beginning, before the players actually perform it, whereas the story introduces each part of the plot as it happens. Record students' ideas in the Similarities and Differences columns of the **Comparing and Contrasting the Narrative Structures of Two Versions of "Pyramus and Thisbe" anchor chart**.
 	
 • Ask students to discuss with an elbow partner:
 	
     * "Why do you think the play does this but the story doesn't?"
 	
 • Select volunteers to share their responses. Listen for students to explain that if the story revealed the whole plot in brief immediately, we wouldn't want to read the rest of it, but the story is told in brief at the beginning of the play so that the audience understands what is happening. Students may also suggest that the plot is revealed at the beginning of the play because the performance is not very good—Bottom and his group of players are not very skilled.
 	
 • Assign parts for 5.1.164–217, starting at the bottom of page 153 (5.1.164) and ending on page 157 (5.1.217): Wall (Snout), Theseus, Demetrius, Pyramus (Bottom), and Thisbe (Flute).
 	
 • Have students reread this part of the scene aloud.
	• Consider creating a nametag for each character to wear during the Drama Circle.
	
	 • Capturing whole class thinking on an anchor chart ensures quick reference to that thinking in later lessons. It also lets students see all the similarities and differences at a glance.

Work Time (continued)	Meeting Students' Needs

• Ask students to refer to their "Pyramus and Thisbe" Narrative Structure note-catcher and to discuss with an elbow partner:
 	
    * "Look at the Rising Action on your note-catcher. How does this part of the play compare to those details? How is it similar? How is it different?"
 	
• Select volunteers to share their responses with the whole group. Listen for students to explain that it is similar in that this part of the scene mirrors the first detail in the Rising Action box. Listen also for them to explain that in the play, another plot interrupts "Pyramus and Thisbe," the plot involving the audience (Theseus, Hippolyta, and the lovers). Record students' ideas in the appropriate column of the Comparing and Contrasting the Narrative Structures of Two Versions of "Pyramus and Thisbe" anchor chart.
 	
• Assign parts for 5.1.218–284, starting at the bottom of page 157 (5.1.218) and ending on page 157 (5.1.161): Wall (Snout), Theseus, Demetrius, Hippolyta, Snug (Lion), Lysander, Moonshine (Starveling), and Thisbe (Flute).
 	
• Have students reread this part of the scene aloud.
 	
• Ask students to refer to their "Pyramus and Thisbe" Narrative Structure note-catcher and discuss with an elbow partner:
 	
    * "Continue to look at the Rising Action on your note-catcher. How does this part of the play compare to those details? How is it similar? How is it different?"
 	
• Cold call students to share their responses. Listen for students to explain that it is similar in that this part of the play mirrors the second detail in the Rising Action box; as in the previous part of the scene, it is different in that it is interrupted by the plot of *A Midsummer Night's Dream*. Record students' ideas in the appropriate column of the Comparing and Contrasting the Narrative Structures of Two Versions of "Pyramus and Thisbe" anchor chart. Explain that this adds to the humor of the play and shows how Shakespeare used this story differently in the play.
 	
• Assign parts for 5.1.285–379, starting at the top of page 163 (5.1.285) and ending on page 167 (5.1.379): Demetrius, Lysander, Pyramus (Bottom), Theseus, Hippolyta, Thisbe (Flute).
 	
• Have students reread this part of the scene aloud.
 	
• Ask students to refer to their "Pyramus and Thisbe" Narrative Structure note-catcher and discuss with an elbow partner:
 	
    * "Compare this part of the scene to the structure mapped out on the rest of your note-catcher. How are they similar? How are they different?"	

Work Time (continued)	Meeting Students' Needs
• Select volunteers to share their responses. Listen for students to explain that they are similar in that the final Rising Action detail occurs next in the play and the climax is the same; however, it is different in that in the story "Pyramus and Thisbe," there is a resolution—Pyramus and Thisbe are buried together and a sad lesson is learned, whereas in the play, there is no resolution. Both characters die and that is the end. Record students' ideas in the appropriate column of the Comparing and Contrasting the Narrative Structures of Two Versions of "Pyramus and Thisbe" anchor chart.	
B. Chalk Talk and Gallery Walk: The Theme of Parental Control (15 minutes) • Put together discussion pairs into groups of four and give them a piece of **chart paper** and **markers**. • Post the following questions and explain that in the Chalk Talk, students will answer the question about the theme of parental control: * "Where do we see the theme of parental control in the story "Pyramus and Thisbe"? How about in *A Midsummer Night's Dream*? How do the parents try to control their children? How do the children react?" • Tell students that they must use evidence from the texts as they record their ideas. • Remind students that in Chalk Talks, they are to "talk" by writing questions and ideas on their group's chart paper. They are not to actually talk to each other. Remind students to both ask questions and to respond to the questions and ideas posted by others in their group. • Remind students to also refer to both of their texts, *A Midsummer Night's Dream* and **"Pyramus and Thisbe" by Thomas Bulfinch**, during this protocol. • As students work in their Chalk Talk groups, circulate with your own marker (a different color than those used by the students) and add questions/ideas to each Chalk Talk chart to deepen the silent discussion of each group. • After 10 minutes, invite students to stop and post their Chalk Talk charts around the room. • Invite students to spend 5 minutes doing a Gallery Walk, looking at the ideas of other groups to deepen their understanding of how the theme of parental control is evident in both the story and the play.	• The Chalk Talk protocol ensures participation of all students. • Consider working with students who may have difficulties communicating their questions and responses in writing. Encourage those students to say their ideas aloud to you before you ask them to write.

Closing and Assessment	Meeting Students' Needs

A. Whole Group Share (5 minutes)
 	
 • Refocus the students whole group. Ask:
 	
   * "What are the similarities in both texts around the theme of parental control?"
 	
 • Select volunteers to share their responses. Listen for students to explain that in both texts, young lovers are forbidden from being together, so they run away to be together.
 	
 • Ask students:
 	
   * "What are the differences between the two texts around the theme of parental control?"
 	
 • Cold call students to share their responses. Listen for them to explain that in "Pyramus and Thisbe," it ends in tragedy—both young lovers kill themselves partly by mistake, but *A Midsummer Night's Dream* ends happily—the young lovers who have been forbidden from being together end up happily married. Ask:
 	
   * "Why did Shakespeare choose to make this scene funny and have the four lovers from the previous acts watch this scene together and laugh?"
 	
 • Cold call students to share their responses. Listen for them to say Shakespeare takes the tragedy of "Pyramus and Thisbe" and makes it funny to highlight the foolishness of love, the lovers, and the mechanicals. It's no longer a serious tragedy, but a "lamentable comedy" in its pitiful and awkward performance making tragedy into a comedy.
 	
 • Distribute **Homework QuickWrite: How is the theme of parental control similar and different in each text?**
	• A whole group share after a Gallery Walk encourages students to synthesize their thinking and to learn from the syntheses of others.

Homework	**Meeting Students' Needs**
• QuickWrite: Write a paragraph to answer the question: How is the theme of parental control similar and different in each text?	

EXPEDITIONARY LEARNING

Grade 8: Module 2B: Unit 2: Lesson 7
Supporting Materials

Comparing and Contrasting the Narrative Structures of Two Versions of
"Pyramus and Thisbe" Anchor Chart

Similarities	Differences

Homework QuickWrite: How Is the Theme of Parental Control Similar and Different in Each Text?

Name:

Date:

Focus question: How is the theme of parental control similar and different in each text?

Homework QuickWrite: How Is the Theme of Parental Control Similar and Different in Each Text? (Answers, for Teacher Reference)

Name:

Date:

Focus question: How is the theme of parental control similar and different in each text?

The main similarity is that in both texts, young lovers are forbidden from being together, so they run away in order to be together. The main difference is that "Pyramus and Thisbe" ends in tragedy—both young lovers kill themselves after a series of mistakes, but A Midsummer Night's Dream *ends happily—the young lovers who have been forbidden from being together end up happily married.*

Grade 8: Module 2B: Unit 2: Lesson 8
Leaving the Play: All's Well That Ends Well

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
I can analyze the development of a theme or central idea throughout the text (including its relationship to the characters, setting, and plot). (RL.8.2) I can analyze how specific dialogue or incidents in a plot propel the action, reveal aspects of a character, or provoke a decision. (RL.8.3)

Supporting Learning Targets	Ongoing Assessment
• I can analyze the development of the theme of control in *A Midsummer Night's Dream*. • I can analyze how Robin's speech reveals his character.	• QuickWrite: How is the theme of parental control similar and different in each text? (from homework) • Students' comments during Mix and Mingle

Agenda	Teaching Notes

1. Opening
 	
  A. Engaging the Reader: Share Responses to Homework Question (5 minutes)
 	
  B. Reviewing Learning Targets (2 minutes)
 	
2. Work Time
 	
  A. Drama Circle: 5.1.380–455 (10 minutes)
 	
  B. Determining Other Themes in the Play (10 minutes)
 	
  C. Mix and Mingle: Returning to the Authorship Question (17 minutes)
 	
3. Closing and Assessment
 	
  A. Preview Homework (1 minute)
 	
4. Homework
 	
  A. Reread 5.1.380–455 and complete the structured notes.
	• Throughout their study of the play, students have been asked to focus on one specific theme: "control." This was done both because this theme is likely of interest to adolescents and because the focus helps to better support students as they prepare to write their argument essay. However, as was noted in Unit 1, part of Shakespeare's universal appeal is that his plays include many rich themes. This lesson focuses on Shakespeare's craft, and allows students to think about how Shakespeare crafted a text in which other themes simultaneously come through.
	
	• In Work Time C, students reflect on the universal appeal of Shakespeare's works and the question surrounding his true authorship. Consider revisiting the first half of Unit 1 before teaching this lesson to refresh your memory .
	
	• In advance: Locate and post the Gallery Walk images from Unit 1, Lesson 1.
	
	  – Review Mix and Mingle in Checking for Understanding techniques (see Appendix).
	
	  – Prepare the Mix and Mingle strips.
	
	• Post: Learning targets.

Lesson Vocabulary	Materials
universal appeal	• *A Midsummer Night's Dream* (book; one per student)
	• Gallery Walk images (from Unit 1, Lesson 1)
	• Mix and Mingle questions (one question per student)
	• Tips for Reading Shakespeare handout (Unit 1, Lesson 8)
	• Play Map (from Unit 1, Lesson 8)
	• *A Midsummer Night's Dream* structured notes, 5.1.380–455 (one per student)
	• *A Midsummer Night's Dream* supported structured notes, 5.1.380–455 (optional; for students who need additional support)
	• *A Midsummer Night's Dream* Structured Notes Teacher's Guide, 5.1.380–455 (for teacher reference)

Opening	Meeting Students' Needs
A. Engaging the Reader: Share Responses to Homework Question (5 minutes) • Invite students to sit with their Rochester discussion partner and share their responses to the homework question: * "How is the theme of parental control similar and different in each text?" • Cold call student pairs to share their answers. Listen for students to say something like: "The main similarity is that in both texts, young lovers are forbidden from being together, so they run away in order to be together. The main difference is that "Pyramus and Thisbe" ends in tragedy—both young lovers kill themselves after a series of mistakes, but A Midsummer Night's Dream ends happily—the young lovers who have been forbidden from being together end up happily married.	

B. Reviewing Learning Targets (2 minutes)
 • Invite students to read the two learning targets as you read them aloud:
    * "I can analyze the development of the theme of control in *A Midsummer Night's Dream*."
    * "I can analyze how Robin's speech reveals his character."
 • Share with students that they will be finishing the play in today's lesson. Once they finish reading, they will take one last look at how the theme of control shows up right to the end of the play.	

Work Time	Meeting Students' Needs

A. Drama Circle: 5.1.380–455 (10 minutes)
• Invite students to bring their text, ***A Midsummer Night's Dream***, and set their chairs up for today's Drama Circle.
• Assign roles for this reading: Theseus, Robin, Oberon, and Titania.
• Have students read this scene aloud, starting on page 167 (5.1.380) and ending on page 173 (5.1.455).
• Draw students' attention to lines 440 and 444 and read aloud. Invite students to turn and talk to paraphrase what Robin is saying here. Cold call student pairs to offer their paraphrases. Listen for students to understand that Robin is saying that if you didn't like what the actors have done here with this play, just pretend this was all a dream in which the actors appeared.
• Ask:
  * "What connections can you make to the title of the play, the story of the play, and what Robin is saying here?"
• Listen for students to connect the ideas of a dream influencing reality or the intermingling of dreams and reality.
• Draw students' attention to lines 453–455 and read aloud. Ask students to Think-Pair-Share:
  * "What is it that Robin is looking for from the audience in these lines?"
• Cold call students and listen for them to recognize that Robin wants them to clap for the performance.
	• Consider splitting up the roles (Robin 1, Robin 2, etc.) so more students can participate in the Drama Circle. This also allows you to differentiate, as some roles have fewer lines than others.
	• Consider creating a name tag for each character to wear during the Drama Circle.
	• Consider appointing several students to act as "interpreters." When the Drama Circle read-aloud hits a particularly challenging bit of language, the interpreters are charged with referring to the left-hand page for explanatory notes, then reading or paraphrasing those notes for the class.

B. Determining Other Themes in the Play (10 minutes) • Remind students that the source of Shakespeare's universal appeal is that the themes or topics he wrote about are interesting and relevant to young and old, rich and poor, educated and uneducated, the powerful and the powerless, bullies and victims, etc. Ask: * "Based on what you read in the play and what you know about people's interests, what are some themes or topics that appear in the play and might be interesting or relevant to a variety of people? Be sure to include details from the play that reflect the theme or topic you are thinking of." • Give students think time, encouraging them to jot notes if that helps. • Invite students to turn and talk. Circulate and listen for them to use details from the play to support their thinking.	• Some students may benefit from a sentence frame or sentence starter such as, "In this play, the theme of _____ appears when _____."

Work Time (continued)	Meeting Students' Needs
• Cold call students to share their thinking. • As suits the needs and interests of your students, emphasize that they may choose to reread this play many times in their life, and likely will notice new themes, and they may understand it even more deeply each time they encounter it.	
C. Mix and Mingle: Returning to the Authorship Question (17 minutes) • Congratulate students on reading a play by William Shakespeare! • Draw students' attention to the **Gallery Walk images** from Unit 1, Lesson 1 posted around the room. Remind students of the *universal appeal* of Shakespeare, which means he and his works are meaningful across time, culture, and age; and that they discussed this idea at the beginning of the module. Tell students that they will reflect on this universal appeal and the authorship controversy now that they have finished reading the play. • Distribute one **Mix and Mingle question** per student. Instruct students to independently answer each of the three questions. Explain that after about 5 minutes, they will engage in a Mix and Mingle to share the answers they wrote to each question. They should briefly pair up with a student to share the answer to one question and hear an answer to one question; they will then move on to make another pair and share answers. They will continue mixing and mingling until all three questions have been covered. • Provide about 10 minutes for the Mix and Mingle and have students return to their seats. Cold call students to share out an answer to a question they would like to offer to the whole class. Lead a whole class reflective discussion on the relevancy of the authorship question and the universal appeal of Shakespeare.	

Closing and Assessment	Meeting Students' Needs
A. Preview Homework (1 minute) • Distribute the ***A Midsummer Night's Dream* structured notes, 5.1.380–455** and tell students they will reread the same passages from today's Drama Circle for homework. Ask them to use the **Play Map** (from Unit 1, Lesson 8) and **Tips for Reading Shakespeare handout** (from Unit 1, Lesson 9) to help them.	

Homework	Meeting Students' Needs
• Reread 5.1.380–455 and complete the structured notes. *Note: In the next lesson, students will begin the two-part Mid-unit 2 Assessment. The first part of the assessment pertains to writing an objective summary of a narrative text and asks students to notice similarities and differences between two texts. Students practiced with these skills using the "Pyramus and Thisbe" text. For the assessment, students read a similar story to show what they know about these skills.*	

EXPEDITIONARY LEARNING

Grade 8: Module 2B: Unit 2: Lesson 8
Supporting Materials

Mix and Mingle Questions

Name:

Date:

After having read about Shakespeare in Unit 1 and having just finished *A Midsummer Night's Dream*, answer the following questions:

Every day of the year, someone is performing Shakespeare—professional actors, teenagers, church groups, prisoners. For centuries, Shakespeare has had a universal appeal. Based on your experience reading *A Midsummer Night's Dream*, why do you think this is so?	
As you remember from Unit 1, there is some disagreement over who wrote the plays attributed to Shakespeare. Perhaps this disagreement will always exist. Do you think it matters who wrote them? Explain your thinking.	
Right now there are nearly 500 books available on the subject of Shakespeare for kids. Based on your reading of *A Midsummer Night's Dream*, why do you think so many people think it's important for young people to read Shakespeare?	

A Midsummer Night's Dream Structured Notes, 5.1.380–455

Name:

Date:

What is the gist of 5.1.380–455?

Focus question: How does Shakespeare use the fairies to provide the conclusion to the play?

A Midsummer Night's Dream **Structured Notes, 5.1.380–455**

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
consecrate (5.1.432)		
mended (5.1.441)		
slumbered (5.1.442)		
reprehend (5.1.446)		
make amends (5.1.451)		

A Midsummer Night's Dream Supported Structured Notes, 5.1.380–455

Name:

Date:

What is the gist of 5.1.380–455?

Oberon blesses the unions of the King and Queen and the lovers by stating that the fairies will be with them and that no bad fortune shall fall upon their offspring. Puck assures the audience that all was but a dream and that fairies do not really exist.

Focus question: How does Shakespeare use the fairies to provide the conclusion to the play?

A Midsummer Night's Dream Supported Structured Notes, 5.1.380–455

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
consecrate (5.1.432)	To make holy	
mended (5.1.441)	Repaired	
slumbered (5.1.442)	Slept	
reprehend (5.1.446)	To find fault with something	
make amends (5.1.451)	To apologize	

A Midsummer Night's Dream Structured Notes Teacher's Guide, 5.1.380–455

Name:

Date:

What is the gist of 5.1.380–455?

Oberon blesses the unions of the King and Queen and the lovers by stating that the fairies will be with them and that no bad fortune shall fall upon their offspring. Puck assures the audience that all was but a dream and that fairies do not really exist.

Focus question: How does Shakespeare use the fairies to provide the conclusion to the play?

The play would be rather anticlimactic for the action to end with Theseus sending everyone to bed. The fairies provide a better conclusion to the play in Puck's description of how fairies, though they flee the daytime, come out to celebrate at night. In doing so, your home is protected from any disturbance, even that of a mouse. The fairies dance and make merry. Oberon's blessing provides the conclusion to his role of arranging the outcomes for the nobles with their weddings by wishing them healthy children and restful sleep. Finally, Puck's speech wraps up the play by assuring the audience that all is well and was but a dream anyway.

A Midsummer Night's Dream Structured Notes Teacher's Guide, 5.1.380–455

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
consecrate (5.1.432)	To make holy	
mended (5.1.441)	Repaired	
slumbered (5.1.442)	Slept	
reprehend (5.1.446)	To find fault with something	
make amends (5.1.451)	To apologize	

Grade 8: Module 2B: Unit 2: Lesson 9

Mid-Unit 2 Assessment: Analyzing Narrative Structure and Author's Craft: Part 1

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
I can determine a theme or the central ideas of a literary text. (RL.8.2)
I can analyze the development of a theme or central idea throughout the text (including its relationship to the characters, setting, and plot). (RL.8.2)
I can objectively summarize literary text. (RL.8.2)
I can analyze how specific dialogue or incidents in a plot propel the action, reveal aspects of a character, or provoke a decision. (RL.8.3)
I can determine the meaning of words and phrases in a literary text (figurative, connotative, and technical meanings). (RL.8.4)
I can analyze the impact of word choice on meaning and tone (analogies or allusions). (RL.8.4)
I can compare and contrast the structure of multiple texts. (RL.8.5)
I can analyze how different structures affect meaning and style of a text. (RL.8.5)
I can analyze the connections between modern fiction and myths, traditional stories, or religious works (themes, patterns of events, character types). (RL.8.9)
I can analyze figurative language, word relationships and nuances in word meanings. (L.8.5a)

Supporting Learning Targets	Ongoing Assessment
• I can identify the narrative structure of the myth "The Harvest That Never Came." • I can use the plot structure to summarize the myth "The Harvest That Never Came."	• *A Midsummer Night's Dream* structured notes, 5.1.380–455 (from homework) • Mid-Unit 2 Assessment: Analyzing Narrative Structure and Author's Craft: Part 1

Agenda	Teaching Notes

1. Opening
   A. Reviewing Learning Targets (2 minutes)
2. Work Time
   A. Mid-Unit 2 Assessment: Analyzing Narrative Structure and Author's Craft: Part 1 (40 minutes)
3. Closing and Assessment
   A. Debrief (3 minutes)
4. Homework
   A. None.
	• The Mid-Unit 2 Assessment has two parts, taking two lessons to complete. In Part 1, students read a new myth and plot the narrative structure on the same Narrative Structure note-catcher used in Lesson 6 of this unit. Students show what they know using a fresh text which lets attend to the skills being assessed, rather than exert effort to comprehend a passage from the play and then apply the skills being assessed. Since students practiced this skill with a text that is in the form of a narrative with a narrator (rather than the play, which is mostly dialogue), they will use this new myth on the assessment Just as they did in Lesson 6, students use their completed note-catcher to write a summary of the myth.
	• Assess student responses on the mid-unit assessment using the Mid-Unit 2 Assessment: Analyzing Narrative Structure and Author's Craft: Part 1 (answers, for teacher reference) and the Grade 8 Two-Point Rubric—Short Response.
	• Post: Learning targets.

Lesson Vocabulary	Materials
None	• Mid-Unit 2 Assessment: Analyzing Narrative Structure and Author's Craft: Part 1 (one per student) • Mid-Unit 2 Assessment: Analyzing Narrative Structure and Author's Craft: Part 1 (answers, for teacher reference) • Grade 8 Two-Point Rubric—Short Response (for teacher reference)

Opening	Meeting Students' Needs

A. Reviewing Learning Targets (2 minutes)
• Read the learning targets aloud as students follow along silently:
    ∗ "I can identify the narrative structure of the myth 'The Harvest That Never Came.'"
    ∗ "I can use the plot structure to summarize the myth 'The Harvest That Never Came.'"
• Tell students that they had similar learning targets in Lesson 6 when they analyzed the narrative structure of "Pyramus and Thisbe" and then wrote a summary of the story. Explain that students will be doing the same thing independently in this lesson for a new myth that they haven't seen before for the first part of their mid-unit assessment.
	• Learning targets are a research-based strategy that helps all students, especially challenged learners.
	
	• Posting learning targets allows students to reference them throughout the lesson to check their understanding. The learning targets also provide a reminder to students and teachers about the intended learning behind a given lesson or activity.

Work Time	Meeting Students' Needs
A. Mid-Unit 2 Assessment: Analyzing Narrative Structure and Author's Craft: Part 1 (40 minutes) • Distribute the **Mid-Unit 2 Assessment: Analyzing Narrative Structure and Author's Craft: Part 1** to each student. • Point out that they need to read the myth at the beginning of the assessment, then analyze the narrative structure using the note-catcher and then use their analysis of the narrative structure to write a summary. Share with them that the myth they are reading is related to the "Pyramus and Thisbe" myth they have been reading. They will be reading this new myth instead of a passage from the play since this new myth is structured in a similar narrative format as "Pyramus and Thisbe" as opposed to the structure of the play, which contains mostly dialogue. • Remind them that the note-catcher on the assessment handout is the same one they filled out in Lesson 6 for "Pyramus and Thisbe," so they are to fill it in the same way. • Remind the class that because this is an assessment, it is to be completed independently. However, if students need assistance, they should raise their hand to speak with you. • Circulate and support students as they work. During an assessment, your prompting should be minimal. • Collect the Mid-Unit 2 Assessment: Part 1.	• For some students, this assessment may require more than the 40 minutes allotted. Consider providing students time over multiple days if necessary. • If students receive accommodations for assessments, communicate with the cooperating service providers regarding the practices of instruction in use during this study as well as the goals of the assessment.

Closing and Assessment	Meeting Students' Needs
A. Debrief (3 minutes) • Invite students to show a Fist to Five for each of the learning targets in how well they think they have achieved them in this part of the mid-unit assessment.	

Homework	Meeting Students' Needs
• None. *Note: This module launches Independent Reading using the stand alone document Launching Independent Reading in Grades 6–8: Sample Plan on EngageNY,org. Be prepared to launch this in the next lesson.*	

EXPEDITIONARY LEARNING

Grade 8: Module 2B: Unit 2: Lesson 9
Supporting Materials

Mid-Unit 2 Assessment:
Analyzing Narrative Structure and Author's Craft: Part 1

Name:

Date:

Long-Term Learning Targets Assessed:

I can determine a theme or the central ideas of a literary text. (RL.8.2)

I can analyze the development of a theme or central idea throughout the text (including its relationship to the characters, setting, and plot). (RL.8.2)

I can objectively summarize literary text. (RL.8.2)

I can analyze how specific dialogue or incidents in a plot propel the action, reveal aspects of a character, or provoke a decision. (RL.8.3)

I can determine the meaning of words and phrases in a literary text (figurative, connotative, and technical meanings). (RL.8.4)

I can analyze the impact of word choice on meaning and tone (analogies or allusions). (RL.8.4)

I can compare and contrast the structure of multiple texts. (RL.8.5)

I can analyze how different structures affect meaning and style of a text. (RL.8.5)

I can analyze the connections between modern fiction and myths, traditional stories, or religious works (themes, patterns of events, character types). (RL.8.9)

I can analyze figurative language, word relationships and nuances in word meanings. (L.8.5a)

Part 1. Summarize a narrative text.

Directions: Read the Swedish myth below, complete the Narrative Structure note-catcher, and write a summary (be sure to keep in mind what you have written on the Narrative Structure note-catcher for your summary).

"The Harvest That Never Came" by Aaron Shepard

My dearest Arild,
I promised to wait for you forever, but I fear I will not be allowed to. My father says you will never
return, and he has chosen another man to be my husband. Though I pleaded with him, he has
already set the marriage date.
I will love you always.
Your faithful,
Thale

Arild Ugerup, son of a noble Danish family, sat on his cot, reading the letter by the dim light of his
prison cell. *How cruel the tricks played by war*, he thought, his eyes filling with tears.

Though Arild and his family were nobles of Denmark, they had long lived peaceably in Sweden. When
King Erik of Sweden was crowned, Arild had been one of his honored guests. But then Denmark and
Sweden declared war on each other, and Arild was drafted into the Danish navy. He was captured in
battle and imprisoned by King Erik.

Arild's childhood sweetheart, Thale Thott, had promised to marry him when he came back from the
war. Now it seemed he would lose Thale as well as his freedom.

Arild sat thinking for many hours, the letter lying loose in his hand. At last he crossed to a small table.
Dipping his pen in an inkwell, he began to write.

Your Royal Majesty,
Though I am now your prisoner, you once counted me as a friend. Grant me one favor. Let me go
home to marry the woman I love. Then allow me to stay only long enough to plant a crop and
harvest it.
On my word of honor, I will return to your prison as soon as the harvest is gathered.

Arild signed and sealed the letter, then called the jailer.

The reply came the next day. King Erik had agreed! Arild was free—at least until the harvest.
Arild returned home, where Thale met him joyfully. Her father was not happy to have his plans
changed, but in the end the two were married.

Now it was spring, the time for planting. And, in only a few months, Arild would have to harvest his crop and return to King Erik's prison.

Arild thought long and hard about what he would plant. At last he went to the fields and planted his seeds, placing each of them six paces from the rest.

Late that fall, a messenger arrived from King Erik. "The harvest season is past," he said. "The King awaits your return."

"But my crop is not harvested," said Arild. "In fact, it has not yet sprouted!"

"Not sprouted?" said the messenger. "What did you plant?"

"Pine trees," replied Arild.

When King Erik heard what Arild had done, he laughed and said, "A man like that does not deserve to be a prisoner."

Arild was allowed to remain home with his beloved Thale. And a magnificent forest stands today as a testament to his love.

Copyright © 1993 by Aaron Shepard. For more stories, visit www.aaronshep.com
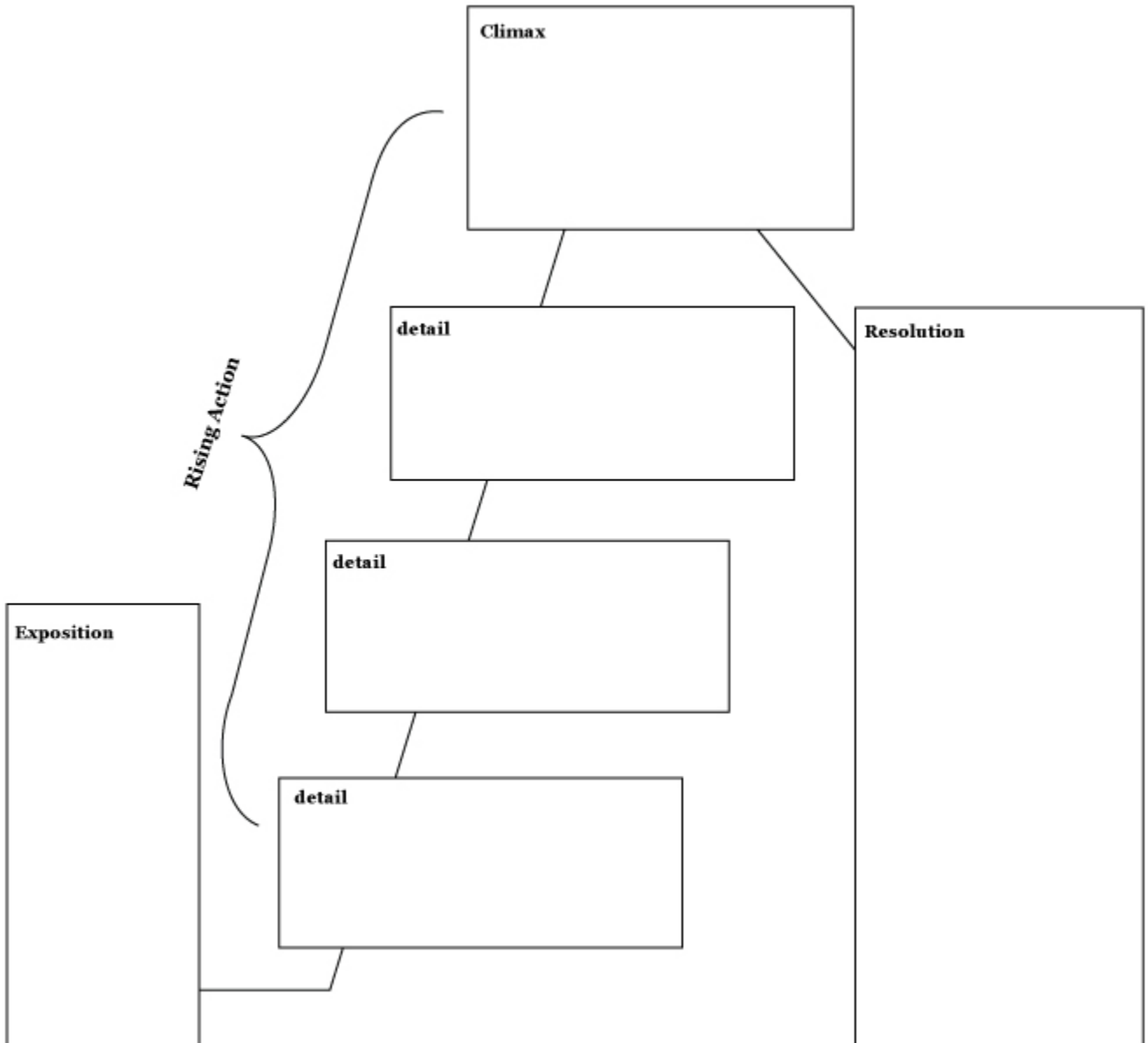
1. Complete the Narrative Structure note-catcher based on "The Harvest That Never Came."

2. Write a summary paragraph of the story of "The Harvest That Never Came." You may use the Narrative Structure note-catcher from the previous question to help you write your summary.

_____

_____

_____

_____

_____

_____

_____

3. List **two** similarities and **two** differences between the Swedish myth "The Harvest That Never Came" by Aaron Shepard and the Greek myth "Pyramus and Thisbe" by Thomas Bulfinch.

Two Similarities	Two Differences

Mid-Unit 2 Assessment: Analyzing Narrative Structure and Author's Craft:
Part 1 (Answers, for Teacher Reference)

Long-Term Learning Targets Assessed:

I can determine a theme or the central ideas of a literary text. (RL.8.2)

I can analyze the development of a theme or central idea throughout the text (including its relationship to the characters, setting, and plot). (RL.8.2)

I can objectively summarize literary text. (RL.8.2)

I can analyze how specific dialogue or incidents in a plot propel the action, reveal aspects of a character, or provoke a decision. (RL.8.3)

I can determine the meaning of words and phrases in a literary text (figurative, connotative, and technical meanings). (RL.8.4)

I can analyze the impact of word choice on meaning and tone (analogies or allusions). (RL.8.4)

I can compare and contrast the structure of multiple texts. (RL.8.5)

I can analyze how different structures affect meaning and style of a text. (RL.8.5)

I can analyze the connections between modern fiction and myths, traditional stories, or religious works (themes, patterns of events, character types). (RL.8.9)

I can analyze figurative language, word relationships and nuances in word meanings. (L.8.5a)

Part 1. Summarize a narrative text.

1. Complete the Narrative Structure note-catcher based on "The Harvest That Never Came."

Mid-Unit 2 Assessment: Analyzing Narrative Structure and Author's Craft:
Part 1 (Answers, for Teacher Reference)

Climax
King Erik calls Arild back once the harvest season was past. Arild replies to explain that his crops had not yet grown because he had planted pine trees.

Rising Action

detail
Arild plants his seeds.

Resolution
King Erik says that Arild shouldn't be a prisoner anymore because he had been clever enough to plant seeds that would grow very slowly.

detail
King Erik agrees and Arild returns home and marries Thale.

Exposition
Thale, Arild's love, tells him in a letter that she has been told by her father that she will have to marry another man because Arild will never return from being imprisoned.

detail
Arild writes a letter to King Erik, who is holding him prisoner begging to let him go on the condition that he will return once the harvest has been gathered.

Mid-Unit 2 Assessment: Analyzing Narrative Structure and Author's Craft:
Part 1 (Answers, for Teacher Reference)

2. Write a summary paragraph of the story of "The Harvest That Never Came." You may use the Narrative Structure note-catcher from the previous question to help you write your summary.

Thale, Arild's love, tells him in a letter that her father has lined her up to marry another man because Arild will never return from being imprisoned. Arild writes a letter to his captor, King Erik, begging to let him return to his love on the condition that he will return after the harvest season. King Erik agrees and Arild returns home to marry Thale. He plants his seeds and when King Erik sends for him after the season, Arild explains that his crops have not yet grown because he planted pine trees. King Erik thinks this is very clever and releases Arild from being a prisoner.

3. List **two** similarities and **two** differences between the Swedish myth "The Harvest That Never Came" by Aaron Shepard and the Greek myth "Pyramus and Thisbe" by Thomas Bulfinch.

Two Similarities	Two Differences
Both stories are about two young lovers who are separated by unfortunate circumstances.	*Pyramus and Thisbe are kept separated by their parents, but Arild and Thale are separated because Arild is imprisoned because of war.*
Both lovers make a plan to be together.	*Pyramus and Thisbe both die as a result of their plan gone terribly wrong, while Arild and Thale live happily ever after as a result of Arild's plan going better than expected.*

Grade 8 Two-Point Rubric—Short Response

2-point Response	The features of a 2-point response are:
	• Valid inferences and/or claims from the text where required by the prompt
	• Evidence of analysis of the text where required by the prompt
	• Relevant facts, definitions, concrete details, and/or other information from the text to develop response according to the requirements of the prompt
	• Sufficient number of facts, definitions, concrete details, and/or other information from the text as required by the prompt
	• Complete sentences where errors do not impact readability

1-point Response	The features of a 1-point response are:
	• A mostly literal recounting of events or details from the text as required by the prompt
	• Some relevant facts, definitions, concrete details, and/or other information from the text to develop response according to the requirements of the prompt
	• Incomplete sentences or bullets

0-point Response	The features of a 0-point response are:
	• A response that does not address any of the requirements of the prompt or is totally inaccurate
	• No response (blank answer)
	• A response that is not written in English
	• A response that is unintelligible or indecipherable

[1]From New York State Department of Education, October 6, 2012.

Grade 8: Module 2B: Unit 2: Lesson 10

Mid-Unit Assessment: Author's Craft: Analyzing Shakespeare's Craft: Part 2

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
I can determine a theme or the central ideas of literary text. (RL.8.2)

I can determine a theme or the central ideas of literary text. (RL.8.2)

I can analyze the development of a theme or central idea throughout the text (including its relationship to the characters, setting, and plot). (RL.8.2)

I can objectively summarize literary text. (RL.8.2)

I can analyze how specific dialogue or incidents in a plot propel the action, reveal aspects of a character, or provoke a decision. (RL.8.3)

I can determine the meaning of words and phrases in literary text (figurative, connotative, and technical meanings). (RL.8.4)

I can analyze the impact of word choice on meaning and tone (analogies or allusions). (RL.8.4)

I can compare and contrast the structure of multiple texts. (RL.8.5)

I can analyze how different structures impact meaning and style of a text. (RL.8.5)

I can analyze the connections between modern fiction and myths, traditional stories, or religious works (themes, patterns of events, character types). (RL.8.9)

I can analyze figurative language, word relationships, and nuances in word meanings. (L.8.5a)

Supporting Learning Targets	Ongoing Assessment
• I can analyze an author's word choice in an excerpt of *A Midsummer Night's Dream*. • I can explain how Shakespeare has drawn upon a myth and rendered it new. • I can analyze the structures of two texts and explain how they contribute to the meaning of each.	• Mid-Unit 2 Assessment: Author's Craft: Analyzing Shakespeare's Craft: Part 2

Agenda	Teaching Notes

1. Opening
    A. Reviewing Learning Targets (3 minutes)
2. Work Time
    A. Mid-Unit 2 Assessment: Author's Craft: Analyzing Shakespeare's Craft: Part 2 (39 minutes)
3. Closing and Assessment
    A. Debrief (3 minutes)
4. Homework
    A. None.
	• The Mid-Unit 2 Assessment has two parts taking two lessons. Students completed Part 1 in the previous lesson. In Part 2, the assessment is broken down into three parts: The first part (a) requires students to analyze an author's word choice. The second part (b) requires students to explain how Shakespeare uses a classic myth in his play and how he renders it new, and the third part (c) requires students to analyze the structure of two texts and explain how they contribute to the meaning of each.
	
	• Assess student responses using the Mid-Unit 2 Assessment: Author's Craft: Analyzing Shakespeare's Craft: Part 2 (answer, for teacher reference) and the Grade 8 Two-Point Rubric—Short Response.
	
	• As part of their homework in the second half of this unit, students are usually reading their independent reading book. Consider launching the independent reading expectations and routines by adding days to this unit and pausing before you begin the remaining lessons in this unit, or you could pause and launch the program before starting Unit 3 and adjust the Unit 3 lessons accordingly. See two separate stand-alone documents on EngageNY.org: **The Importance of Increasing the Volume of Reading**, and **Launching Independent Reading in Grades 6–8: Sample Plan**, which together provide the rationale and practical guidance for a robust independent reading program.
	
	• Preview the lessons in the remainder of this unit and consider what structure you will use for the independent reading check-in scheduled for Lesson 14; as you review homework daily with students, make sure they are clear about what they need to have completed before and bring to class that day. Understanding the in-class routine for checking in on independent reading will both motivate students and hold them accountable.
	
	• Post: Learning targets.

Lesson Vocabulary	Materials
rendered it new	• Mid-Unit 2 Assessment: Author's Craft: Analyzing Shakespeare's Craft: Part 2 (one per student)
	• Mid-Unit 2 Assessment: Author's Craft: Analyzing Shakespeare's Craft: Part 2 (answers, for teacher reference)
	• Grade 8 Two-Point Rubric—Short Response (for teacher reference)
	• The Importance of Increasing the Volume of Reading (stand-alone document on EngageNY.org; for teacher reference)
	• Launching Independent Reading in Grades 6–8: Sample Plan (stand-alone document on EngageNY.org; for teacher reference)

Opening	Meeting Students' Needs

A. Reviewing Learning Targets (3 minutes)
• Read the learning targets aloud as students follow along silently:
   * "I can analyze an author's word choice in an excerpt of *A Midsummer Night's Dream*."
   * "I can explain how Shakespeare has drawn upon a myth and rendered it new."
   * "I can analyze the structures of two texts and explain how they contribute to the meaning of each."
• Ask students:
   * "What does *rendered it new* mean?"
• Select volunteers to share their answers. Listen for and guide students to understand that in this context it means "gave it new meaning."
• Explain to students that in this lesson they will complete their mid-unit assessment.
	• Learning targets are a research-based strategy that helps all students, especially challenged learners.
	
	• Posting learning targets allows students to reference them throughout the lesson to check their understanding. The learning targets also provide a reminder to students and teachers about the intended learning behind a given lesson or activity.

Work Time	Meeting Students' Needs
A. Mid-Unit 2 Assessment: Author's Craft: Analyzing Shakespeare's Craft: Part 2 (39 minutes) • Distribute the **Mid-Unit 2 Assessment: Author's Craft: Analyzing Shakespeare's Craft: Part 2**. • Point out to students that there are three parts and they need to answer the questions in each part. Explain that many of the questions are multiple-choice, some require a short response, and others require filling in a short graphic organizer. • Remind the class that because this is an assessment, it is to be completed independently. However, if students need assistance, they should raise their hand to speak with you. • Circulate and support students as they work. During an assessment, your prompting should be minimal. • Collect the Mid-Unit 2 Assessment: Part 2.	• For some students, this assessment may require more than the 39 minutes allotted. Consider providing students time over multiple days if necessary. • If students receive accommodations for assessments, communicate with the cooperating service providers regarding the practices of instruction in use during this study as well as the goals of the assessment.

Closing and Assessment	Meeting Students' Needs
A. Debrief (3 minutes) • Invite students to show a Fist to Five for each of the learning targets in how well they think they have achieved them in this part of the mid-unit assessment.	

Homework	Meeting Students' Needs
• None. *Note: See Teaching Note at the top of this lesson regarding independent reading. Gather books for students, or arrange time to visit the library as a class.*	

EXPEDITIONARY LEARNING

Grade 8: Module 2B: Unit 2: Lesson 10
Supporting Materials

EXPEDITIONARY
LEARNING

Name:

Date:

Long-Term Learning Targets Assessed

I can determine a theme or the central ideas of literary text. (RL.8.2)

I can analyze the development of a theme or central idea throughout the text (including its relationship to the characters, setting, and plot). (RL.8.2)

I can objectively summarize literary text. (RL.8.2)

I can analyze how specific dialogue or incidents in a plot propel the action, reveal aspects of a character, or provoke a decision. (RL.8.3)

I can determine the meaning of words and phrases in literary text (figurative, connotative, and technical meanings). (RL.8.4)

I can analyze the impact of word choice on meaning and tone (analogies or allusions). (RL.8.4)

I can compare and contrast the structure of multiple texts. (RL.8.5)

I can analyze how different structures impact meaning and style of a text. (RL.8.5)

I can analyze the connections between modern fiction and myths, traditional stories, or religious works (themes, patterns of events, character types). (RL.8.9)

I can analyze figurative language, word relationships, and nuances in word meanings. (L.8.5a)

Part 2a: Author's Craft: Word Choice and the Theme of Control

Directions: Read the following excerpt from *A Midsummer Night's Dream* to answer questions 1–10:

Egeus—Act 1, Scene 1
Full of vexation come I, with complaint
Against my child, my daughter Hermia—
Stand forth, Demetrius.—My noble lord,   25
This man hath my consent to marry her.—
Stand forth, Lysander.—And, my gracious duke,
This man hath bewitched the bosom of my child.—
Thou, thou, Lysander, thou hast given her rhymes
And interchanged love tokens with my child.   30
Thou hast by moonlight at her window sung
With feigning voice verses of feigning love
And stol'n the impression of her fantasy
With bracelets of thy hair, rings, gauds, conceits,
Knacks, trifles, nosegays, sweetmeats—messengers   35
Of strong prevailment in unhardened youth.
With cunning has thou filched my daughter's heart,
Turned her obedience (which is due to me) To stubborn harshness.—And, my gracious duke,
Be it so she will not here before your Grace   40
Consent to marry with Demetrius,
I beg the ancient privilege of Athens:
As she is mine, I may dispose of her,
Which shall be either to this gentleman
Or to her death, according to our law   45
Immediately provided in that case.

---

1. What is this speech mostly about?

    a. Lysander asking for Hermia's hand in marriage

    b. Egeus proving Demetrius' character

    c. Lysander proving his own character to Egeus

    d. Egeus denying his daughter's request to marry Lysander

2. In line 28, Egeus says, "This man hath bewitched the bosom of my child." Which definition best fits Egeus's meaning when he says "bewitched"?

   a. bribed

   b. stolen

   c. controlled by magic

   d. offended

3. What tone does the use of the word "bewitched" set for the play? What makes you think so?

4. In line 37, Egeus says, "With cunning has thou filched my daughter's heart." What does Egeus's use of the word "cunning" mean and how does it show his perception of Lysander's character?

5. In these two lines, Egeus refers to Hermia's "bosom" (line 28) and to her "heart" (line 37). What is he actually referring to?

   a. Hermia's chest

   b. Hermia's mind or thoughts

   c. Hermia's self-control

   d. Hermia's affection or love

6. Egeus argues that Lysander has manipulated Hermia into loving him. According to Egeus, what are three ways Lysander has tried to control Hermia's actions and make her love him? List three pieces of evidence from the text to support your answer. Analyze each piece of evidence to be sure it answers the question. Record your evidence on the chart below:

Line	Analyze: What does this show about Lysander?

7. Based on the evidence in the passage, what kind of person does Egeus think Lysander is? Cite two examples from the text to support your answer.

8. At the end of this speech, Egeus says, "Turned her obedience (which is due to me) ..." What does this demonstrate about Egeus's character?

9. How does Egeus's speech cause the action in the play to move forward?

Part 2b: Shakespeare draws upon a Greek myth and renders it new

Directions: Answer the following questions by using your understanding of the myth "Pyramus and Thisbe" by Thomas Bulfinch.

1. How does this story's meaning relate to the theme of trying to control someone else's actions?

   a. Pyramus and Thisbe are controlled by a magic spell.

   b. Pyramus and Thisbe's parents attempt to control their children's forbidden love for each other.

   c. Pyramus tries to control Thisbe by convincing her to love him.

   d. Thisbe tries to control Pyramus by convincing him to love her.

2. In what ways does Shakespeare draw upon the myth of "Pyramus and Thisbe" in the play *A Midsummer Night's Dream*?

   a. "Pyramus and Thisbe" is the same story as the four young lovers.

   b. "Pyramus and Thisbe" is a similar story to the play within the play.

   c. "Pyramus and Thisbe" has the same use of magic as the play.

   d. "Pyramus and Thisbe" is a comedy.

3. How did Shakespeare use the original tragedy of "Pyramus and Thisbe" for a different purpose in *A Midsummer Night's Dream*?

Part 2c: Analyzing the structure of two different texts and how they contribute to the meaning of each

1. Based on what you know about narrative structure, in which part of the play's narrative is Egeus's speech located?

    a. Exposition

    b. Rising action

    c. Climax

    d. Resolution

    1a. How do you know this?

2. In Egeus's speech, he says about Hermia, his daughter:

> As she is mine, I may dispose of her,
> Which shall be either to this gentleman
> Or to her death, according to our law   45
> Immediately provided in that case.

2a. What two options does Egeus give his daughter?

2b. Why do you think Shakespeare places these lines at the end of Egeus's speech?

3. The first few sentences of "Pyramus and Thisbe" read: "Pyramus was the handsomest youth, and Thisbe the fairest maiden, in all Babylonia, where Semiramis reigned. Their parents occupied adjoining houses; and neighbourhood brought the young people together, and acquaintance ripened into love. They would gladly have married, but their parents forbade. One thing, however, they could not forbid—that love should glow with equal ardour in the bosoms of both."

3a. What does the word *forbade* mean in the sentence: "They would gladly have married, but their parents forbade"?
a. Disapproved
b. Told them to wait
c. Banned the relationship
d. Did not know about it

Mid-Unit 2 Assessment: Author's Craft: Analyzing Shakespeare's Craft:
Part 2

3b. Which part of the narrative are the above sentences from "Pyramus and Thisbe" located?

a. Exposition

b. Rising Action

c. Climax

d. Resolution

3c. How do you know this?

Mid-Unit 2 Assessment: Author's Craft: Analyzing Shakespeare's Craft: Part 2
(Answers, for Teacher Reference)

Long-Term Learning Targets Assessed

I can determine a theme or the central ideas of literary text. (RL.8.2)

I can analyze the development of a theme or central idea throughout the text (including its relationship to the characters, setting, and plot). (RL.8.2)

I can objectively summarize literary text. (RL.8.2)

I can analyze how specific dialogue or incidents in a plot propel the action, reveal aspects of a character, or provoke a decision. (RL.8.3)

I can determine the meaning of words and phrases in literary text (figurative, connotative, and technical meanings). (RL.8.4)

I can analyze the impact of word choice on meaning and tone (analogies or allusions). (RL.8.4)

I can compare and contrast the structure of multiple texts. (RL.8.5)

I can analyze how different structures impact meaning and style of a text. (RL.8.5)

I can analyze the connections between modern fiction and myths, traditional stories, or religious works (themes, patterns of events, character types). (RL.8.9)

I can analyze figurative language, word relationships, and nuances in word meanings. (L.8.5a)

Part 2a.—Author's Craft: Word Choice and the Theme of Control

1. What is this speech mostly about?

    a. Lysander asking for Hermia's hand in marriage

    b. Egeus proving Demetrius' character

    c. Lysander proving his own character to Egeus

    d. **Egeus denying his daughter's request to marry Lysander**

Mid-Unit 2 Assessment: Author's Craft: Analyzing Shakespeare's Craft: Part 2
(Answers, for Teacher Reference)

2. In line 28, Egeus says, "This man hath bewitched the bosom of my child." Which definition best fits Egeus's meaning when he says "bewitched"?

   a. bribed

   b. stolen

   c. **controlled by magic**

   d. offended

3. What tone does the use of the word "bewitched" set for the play?

   Bewitched means to use magic and convince someone to do something. Lysander has used "magic" to convince Hermia to love him. This shows that he is not true in his feelings. It also sets up the idea of fantasy in the play and that things aren't really what they seem.

4. In line 37, Egeus says, "With cunning has thou filched my daughter's heart." What does Egeus's use of the word "cunning" mean and how does it show his perception of Lysander's character?

   Cunning means trickery, so Egeus thinks that Lysander is a thief and took something that didn't belong to him.

5. In these two lines, Egeus refers to Hermia's "bosom" (line 28) and to her "heart" (line 37). What is he actually referring to?

   a. Hermia's chest

   b. Hermia's mind or thoughts

   c. Hermia's self-control

   d. **Hermia's affection or love**

Mid-Unit 2 Assessment: Author's Craft: Analyzing Shakespeare's Craft: Part 2
(Answers, for Teacher Reference)

6. Egeus argues that Lysander has manipulated Hermia into loving him. According to Egeus, what are three ways Lysander has tried to control Hermia's actions and make her love him? List three pieces of evidence from the text to support your answer. Analyze each piece of evidence to be sure it answers the question. Record your evidence on the chart below:

Line	Analyze: What does this show about Lysander?
that, thou, Lysander, thou hast given her rhymes and interchanged love tokens with my child	**Lysander tries to win her over with words and gifts, he is not genuine in his love**
thou hast by moonlight at her window sung/with feigning voice verses feigning love	**feigning means to fake something; this shows that Lysander is "faking" his love towards Hermia**
with bracelets of thy hair, rings, gauds, conceits,/Knacks, trifles, nosegays, sweetmeats	**Lysander is trying to win over Hermia with gifts not his genuine love**

7. Based on the evidence in the passage, what is Egeus's impression of Lysander? Cite two examples from the text to support your answer.

    Egeus believes that Lysander is tricky and deceitful. He thinks that Lysander tricked his daughter into loving him (bewitched, cunning). He also believes that Lysander bribed her with stuff for her love (bracelets, rings, knacks, sweetmeats, etc.).

8. At the end of this speech, Egeus says, "Turned her obedience (which is due to me) …" What does this demonstrate about Egeus's character?

    That he believes that his daughter owes him her obedience, which means she has to listen to him and do what he wants. He states it like he expects it from her.

Mid-Unit 2 Assessment: Author's Craft: Analyzing Shakespeare's Craft: Part 2
(Answers, for Teacher Reference)

9. How does Egeus's speech cause the action in the play to move forward?

   Egeus is so set in his own ways in this play and refuses to listen to his daughter. It sets up the fact that his daughter either has to disobey him and go against him (and risk death) or listen to him and be unhappy. Either way, Shakespeare is setting up a conflict with this speech.

Mid-Unit 2 Assessment: Author's Craft: Analyzing Shakespeare's Craft: Part 2
(Answers, for Teacher Reference)

Part 2b: Shakespeare draws upon a Greek myth and renders it new

Directions: Answer the following questions by using your understanding of the myth "Pyramus and Thisbe" by Thomas Bulfinch.

1. How does this story's meaning relate to the theme of trying to control someone else's actions?

    a. Pyramus and Thisbe are controlled by a magic spell.

    b. **Pyramus and Thisbe's parents attempt to control their children's forbidden love for each other.**

    c. Pyramus tries to control Thisbe by convincing her to love him.

    d. Thisbe tries to control Pyramus by convincing him to love her.

2. In what ways does Shakespeare draw upon the myth "Pyramus and Thisbe" in the play *A Midsummer Night's Dream*?

    a. "Pyramus and Thisbe" is the same story as the four young lovers.

    b. **"Pyramus and Thisbe" is a similar story to the play within the play.**

    c. "Pyramus and Thisbe" has the same use of magic as the play.

    d. "Pyramus and Thisbe" is a comedy.

3. How did Shakespeare's use the original tragedy "Pyramus and Thisbe" for a different purpose in *A Midsummer Night's Dream*?

The original story is a tragedy, but due to the interwoven plot of A Midsummer Night's Dream, it becomes a comedy of a sort.

Mid-Unit 2 Assessment: Author's Craft: Analyzing Shakespeare's Craft: Part 2
(Answers, for Teacher Reference)

Part 2c: Analyzing the structure of two different texts and how they contribute to the meaning of each

1. Based on what you know about narrative structure, in which part of the play's narrative is Egeus's speech located?

   a. **Exposition**

   b. Rising action

   c. Climax

   d. Resolution

   1a. How do you know this?

Egeus's speech takes place at the beginning of the play, 1.1.23–46. In his speech, the reader learns some of the characters and the main conflict: He forbids Hermia to love Lysander. This part of the story is also the first glimpse of the theme of control in the play, that of parental control.

Mid-Unit 2 Assessment: Author's Craft: Analyzing Shakespeare's Craft: Part 2
(Answers, for Teacher Reference)

2. In Egeus's speech, he says about Hermia, his daughter:

    As she is mine, I may dispose of her,
    Which shall be either to this gentleman
    Or to her death, according to our law   45
    Immediately provided in that case.

    2a. What two options does Egeus give his daughter?

She either marries the man he has picked or she is put to death.

    2b. Why do you think Shakespeare places these lines at the end of Egeus's speech?

Shakespeare places these lines at the end of Egeus speech because he builds the tension in this speech to this point. This is the last, powerful, extreme statement Egeus ends with and it makes the reader realize the seriousness and severity of the situation.

3. The first few sentences of "Pyramus and Thisbe" read: "Pyramus was the handsomest youth, and Thisbe the fairest maiden, in all Babylonia, where Semiramis reigned. Their parents occupied adjoining houses; and neighbourhood brought the young people together, and acquaintance ripened into love. They would gladly have married, but their parents forbade. One thing, however, they could not forbid—that love should glow with equal ardour in the bosoms of both."

    3a. What does the word *forbade* mean in the sentence: "They would gladly have married, but their parents forbade"?
    a. Disapproved
    b. Told them to wait
    c. **Banned the relationship**
    d. Did not know about it

Mid-Unit 2 Assessment: Author's Craft: Analyzing Shakespeare's Craft: Part 2
(Answers, for Teacher Reference)

3b. Which part of the narrative are the sentences from "Pyramus and Thisbe" located?

a. **Exposition**

b. Rising Action

c. Climax

d. Resolution

3c. How do you know this?

These lines are located at the beginning of the story where the reader learns about the setting, the characters, the main conflict of forbidden love, and the parents' control over their children's love.

EXPEDITIONARY LEARNING

2-point Response	The features of a 2-point response are:
	• Valid inferences and/or claims from the text where required by the prompt
	• Evidence of analysis of the text where required by the prompt
	• Relevant facts, definitions, concrete details, and/or other information from the text to develop response according to the requirements of the prompt
	• Sufficient number of facts, definitions, concrete details, and/or other information from the text as required by the prompt
	• Complete sentences where errors do not impact readability

1-point Response	The features of a 1-point response are:
	• A mostly literal recounting of events or details from the text as required by the prompt
	• Some relevant facts, definitions, concrete details, and/or other information from the text to develop response according to the requirements of the prompt
	• Incomplete sentences or bullets

0-point Response	The features of a 0-point response are:
	• A response that does not address any of the requirements of the prompt or is totally inaccurate
	• No response (blank answer)
	• A response that is not written in English
	• A response that is unintelligible or indecipherable

[1]From New York State Department of Education, October 6, 2012.

Grade 8: Module 2B: Unit 2: Lesson 11
Analyzing the Model Essay: Studying Argument

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
I can write arguments to support claims with clear reasons and relevant evidence. (W.8.1) I can identify the argument and specific claims in a text. (RI.8.8) I can analyze how an author acknowledges and responds to conflicting evidence or viewpoints. (RI.8.6)

Supporting Learning Targets	Ongoing Assessment
• I can explain what it means to write a coherent argument essay with appropriate structure and relevant evidence. • I can analyze the argument in a model essay. • I can analyze how the author of the model essay acknowledges and responds to a counterclaim.	• Supporting Evidence-Based Claims graphic organizer • QuickWrite

Agenda	Teaching Notes

1. Opening
 	
   A. Engaging the Writer and Reviewing Learning Targets (5 minutes)
 	
2. Work Time
 	
   A. Reading and Analyzing the Model Essay (35 minutes)
 	
3. Closing and Assessment
 	
   A. Reviewing Learning Targets (2 minutes)
 	
   B. Previewing Homework (3 minutes)
 	
4. Homework
 	
   A. QuickWrite: Explain the meaning of the essay prompt.
 	
   B. Continue your independent reading.
	• As part of their homework in the second half of this unit, students are usually reading in their independent reading book. Consider launching the independent reading expectations and routines by adding days to this unit, or you could pause and launch the program before starting Unit 3 and adjust the Unit 3 lessons accordingly. See two separate stand-alone documents on EngageNY.org: The Importance of Increasing the Volume of Reading, and Launching Independent Reading in Grades 6–8: Sample Plan, which together provide the rationale and practical guidance for a robust independent reading program.
	
	• Preview the lessons in this unit and consider what structure you will use for the independent reading check-in scheduled for Lesson 14; as you review homework daily with students, make sure they are clear about what they need to have completed before and bring to class that day. Understanding the in-class routine for checking in on independent reading will both motivate students and hold them accountable.
	
	• In this lesson, students begin the writing process for the End of Unit 2 Assessment, an argument essay on *A Midsummer Night's Dream*. The following criteria were used to define argument writing:
	
	  – The goal of argument writing is for the reader to acknowledge the validity of the claim (not necessarily be persuaded by it).
	
	  – Appropriate evidence is used and analyzed logically to support the claim. This evidence is usually organized into reasons.
	
	  – The author considers the reasons and evidence for the reasons before articulating the claim.
	
	  – The author acknowledges and responds to a counterclaim in his or her writing.
	
	• Lessons 11–13 focus on the thinking that students need to do before crafting their own argument essay. It is important to take this time because argument thinking and writing is hard—in a sense, the writer is trying to work with a complicated question that often has many aspects to consider. First, writers know the issue well, then they carefully consider all the relevant ideas before coming up with a good claim. Once they've done that, they acknowledge other ways of thinking about it so the reader can grasp the full depth of the writer's good thinking.
	
	• The argument essay in this module focuses on crafting a clear, logical argument. This is a writing skill that will be developed further in Module 4 when students study argument writing in greater depth.

Agenda	Teaching Notes (continued)
	• The model essay is about Shakespeare's message that it is not possible to control someone else's actions because the results are unpredictable and temporary. The model essay is intentionally written about the same text (*A Midsummer Night's Dream*) that students also will write about, so that they are familiar with the context. However, the model essay does not use exactly the same examples and information that the student essay will use. • Students will need the model essay in subsequent lessons, so ask them to keep their copy. • The writing process for the argument essay is similar to that of Module 1. The rubric for this assignment is based closely on the NY State Grades 6–8 Expository Writing Evaluation Rubric. Because students are already familiar with that rubric, the rubric analysis built into these lessons will not be as in-depth as it was in Module 1. • Remember, writing is really about thinking. To be successful with a writing assignment, students need to know the content well and understand the structure in which they work. Students have been developing a clear understanding of content; today is the day they build their understanding of what an argument essay is. Let students know that writing an argument essay requires a lot of thinking before any essay writing happens. The thinking they do before they begin writing is a very important part of the process. Just as a good car mechanic would never try to fix a car's engine without a deep understanding of engines and all the factors that could be involved, so an argument writer would never try to write an argument essay off the top of her head. Students must consider all the evidence first, then make a claim based on the best evidence. • There is space on the Supporting Evidence-Based Claims graphic organizer for three pieces of evidence per paragraph, but there are only two pieces of evidence per paragraph in the model essay. This is intentionally done in order to allow flexibility in the writing of the essays. It also shows students that the quantity of evidence is not the only thing to consider when supporting an argument—it is more important to have the best possible evidence. • Post: Learning targets.

Lesson Vocabulary	Materials
argument, coherent, relevant evidence, opinion, counterclaim, conflicting viewpoint, analyze, logical	• *A Midsummer Night's Dream* (book; one per student) • Document camera • Frayer Model: Control (from Unit 1, Lesson 7) • *A Midsummer Night's Dream* model essay (one per student and one to display) • Supporting Evidence-Based Claims graphic organizer (one per student and one for display) • Supporting Evidence-Based Claims graphic organizer (answers, for teacher reference) • QuickWrite (one per student)

Opening	Meeting Students' Needs

A. Engaging the Writer and Reviewing the Learning Targets (5 minutes)
• Make sure students have their copies of **_A Midsummer Night's Dream_**.
• Using a **document camera**, display and review the **Frayer Model: Control** from Unit 1, Lesson 7. Cold call students to read the Definition and the Characteristics/Explanation sections. Ask students to Think-Pair-Share to brainstorm examples and non-examples of characters from _A Midsummers Night's Dream_ exhibiting attempts to control another character.
• Direct students' attention to the posted learning targets. Cold call a student to read the learning targets:
    * "I can explain what it means to write a coherent _argument_ essay with appropriate structure and relevant evidence."
    * "I can analyze the argument in a model essay."
    * "I can analyze how the author of the model essay acknowledges and responds to conflicting viewpoints."
• Ask students to identify one word that they think is really important in the learning targets. When they are ready with a word, ask them to give you a thumbs-up. When most students are ready, cold call individuals and ask them to share their word. Underline the word in the learning target and write what it means next to it. Listen for students to suggest:
    – _coherent_: when something such as a piece of writing is easy to understand because its parts are connected in a clear and reasonable way
    – _relevant evidence_: quotes or details from the text that direct relate to the claim the author is making
    – _counterclaim_: a different interpretation of the text; an opposite claim—also called a conflicting viewpoint
    – _argument_: when students suggest this, explain that the lesson will focus on helping them understand what "argument" means in writing
	• Discussing and clarifying the language of learning targets helps build academic vocabulary.

Work Time	Meeting Students' Needs
A. Reading and Analyzing the Model Essay (35 minutes) • Have students meet with their Syracuse Discussion Appointment. Distribute the ***A Midsummer Night's Dream* model essay**. Point out the prompt at the top of the essay: – "In *A Midsummer Night's Dream*, does Shakespeare make the case that it is possible to control another person's actions or not? Choose two characters from the list below and give evidence from the text to support your thinking. Be sure to take into account what people who disagree might say." • Ask students to turn to their partner and explain what the essay will be about. Cold call pairs to share their ideas. Listen for students to say: "This essay needs to be about how two characters in the play tried to control others and the effects of their attempts to control other people, whether or not they were successful in controlling them." • Invite students to read along silently while you read the model essay aloud. • Ask students to turn to their partner and talk about the gist of the essay. • Explain that this is an *argument* essay, like the one that they will be expected to write. Ask students to turn and talk: * "What kinds of thinking do you think the author did before writing this essay?" • Listen for students to say: "The author needed to think a lot about how characters tried to control others and what happened as a result," "The author had to look for the best evidence to decide on a claim," and "The author needed to figure out what reasons would go in the body paragraphs." • Explain to students that in writing, there is a difference between *argument* and *opinion*. In speaking, we often say that we had an argument because we had a difference of opinion; but when we refer to writing, the meaning of the two words is different. Often, we have opinions about something that don't necessarily require evidence. For instance, we can have a difference of opinion about how good vanilla ice cream is. However, writing an opinion piece means that it's something a person believes, whether or not they have evidence to prove it. However, in a written argument, the author will make a claim, support it with reasons, and develop her reasons with evidence. The author will also acknowledge and respond to another valid point of view. In this lesson, students will use this essay to help them understand how to make a claim and support it in an argument essay. • Ask students to reread the model essay, underlining the claim that the author makes, the reasons that support the claim, and the acknowledgment of the counterclaim. • After about 5 minutes, refocus the class. Cold call pairs to share the claim of the model essay and the reasons to support it.	• When reviewing the graphic organizers or recording forms, consider using a document camera to visually display the document for students who struggle with auditory processing. • Providing models of expected work supports all learners but especially challenged learners.

Work Time	Meeting Students' Needs
• Listen for students to say something like: – Claim: "Shakespeare makes the case that it is not possible to control another person's actions because the results are unpredictable and temporary." – Reason 1: "The results of trying to control another person's actions are unpredictable." – Reason 2: "The results of trying to control another person's actions are temporary." – Counterclaim: "Shakespeare makes the case that it is possible to control another person's actions." • Clarify as necessary. • Tell students that now that they have identified the major pieces of the argument in the model essay, they will analyze the argument more closely. Distribute and display the **Supporting Evidence-Based Claims graphic organizer** using the document camera. Point out on the graphic organizer that there are places to record the claim and reasons students identified in the model essay. Model adding the claim, reasons, and counterclaim to the displayed graphic organizer and invite students to do the same. (See **Supporting Evidence-Based Claims graphic organizer (for teacher reference)**.) • When students have written in the claim, reasons, and counterclaim, turn their attention to the boxes under "Reason 1." Explain that they are going to look at how the author uses evidence to support the first reason. Continue to use the displayed graphic organizer and do a think-aloud about the use of evidence in the first body paragraph of the essay: "First, I'm going to look for evidence in the first body paragraph. I found a quote, and I know that a quote is evidence, so I'm going to add it to the first evidence box on my graphic organizer. Now, I'm going to reread the sentences around the quote to see if I can figure out how that quote supports the reason. I can see that after the quote, the author explains what the quote shows, so I will write that in the box underneath the evidence I just added. This means that the author is analyzing the evidence. Since her analysis makes sense with the text, the analysis is also logical." Repeat with the second piece of evidence. • Invite students to continue to work with their Discussion Appointment partner to complete their graphic organizers. Circulate as students work and push them to notice the kinds of phrases the author uses to explain how the evidence supports the reasons, such as "this shows" or "this demonstrates." • When students have completed the graphic organizer for the second body paragraph, refocus them whole class. Cold call pairs to share their work. Clarify as necessary and encourage students to revise their graphic organizers based on the class responses.	

Work Time	Meeting Students' Needs
• Point to the section on "Counterclaim" on the displayed graphic organizer. Because this is a different kind of body paragraph, do another think-aloud to help students begin the analysis. As you read the paragraph aloud, only add to the "evidence" and "response to counterclaim" box. Also, point out where the author uses the word "However …" as an introduction to the reason for the counterclaim. Let students know that this is one way to introduce a conflicting viewpoint in an essay. Encourage students to write on their own graphic organizers as you add to the displayed copy.	
• Then, ask students to find how the evidence supports the counterclaim, as well as how the author shows that her claim is stronger than the counterclaim. Explain to students that to answer the question, "Why is your claim stronger than the counterclaim?" they will need to make an inference based on what the author says in the essay. Encourage them to do their best to answer it, but let them know that the class will have an opportunity to talk about it.	
• Once students have finished, cold call pairs and add to the displayed graphic organizer. Encourage students to revise their own graphic organizers based on the class understanding. Make sure to spend time talking about the response to "Why is your claim stronger than the counterclaim?"	
• Listen for students to say:	
– "The counterclaim isn't as strong as the claim because the author points out that in the play, people are not really able to control others without the help of a magic flower," and	
– "The author used the counterclaim to strengthen her own claim by connecting it to a reason she gave in the second body paragraph that Demetrius only changed his mind about Helena due to the magic flower and that effect is temporary."	
• Ensure that students see that they can make this inference because the author writes, "Helena only gets to marry Demetrius because of the influence of the magic flower."	
• Refer students back to the prompt for the model essay and reread it. Ask students to turn and talk about what the author of the model essay needed to do to address that prompt. Listen for them to say:	
– "She needed to make a claim that was about how characters in the play tried to control others."	
– "She used two reasons to support her claim."	
– "She acknowledged and responded to a counterclaim."	
– "She used evidence from the text and explained how it supported her reason."	

Closing and Assessment	Meeting Students' Needs
A. Reviewing Learning Targets (2 minutes) • Direct students' attention to the learning target: * "I can analyze the argument in a model essay." • Using the Glass, Bugs, Mud Checking for Understanding technique, have students identify their understanding of the target using the windshield metaphor for clear vision. Glass: totally clear; Bugs: a little fuzzy; Mud: I can barely see. Call out each category and students may raise their hand to indicate their level of understanding.	
B. Previewing Homework (3 minutes) • Tell students that they get to synthesize their understanding of what an argument essay is by explaining what they will need to do in their own argument essay. • Distribute the **QuickWrite** and clarify the task as needed. • Encourage students to keep reading their independent reading book.	

Homework	Meeting Students' Needs
• QuickWrite: Explain the meaning of the essay prompt. • Continue your independent reading.	

EXPEDITIONARY LEARNING

Grade 8: Module 2B: Unit 2: Lesson 11
Supporting Materials

A Midsummer Night's Dream **Model Essay**

Model Essay Prompt:

In *A Midsummer Night's Dream*, does Shakespeare make the case that it is possible to control another person's actions, or not? Using the characters of Puck and Helena from the play, give evidence from the text to support your thinking. Be sure to take into account what people who disagree might say.

Sometimes, the person who thinks he is the most in control of a situation turns out to be the biggest fool of all. Control is a major theme in *A Midsummer Night's Dream* by William Shakespeare. In the play, each character tries to make someone else do what he or she wants. One example is Puck, a mischievous fairy working for Oberon, the fairy king. Puck loves manipulating other people for his own amusement. One of the people he toys with is a young woman named Helena. Helena tries to force Demetrius, her best friend's fiancé, to love her. Ultimately, Shakespeare makes the case that it is not possible to control another person's actions, because the results are unpredictable and temporary.

A Midsummer Night's Dream shows that the results of trying to control another person's actions are unpredictable. After Oberon tells Puck to use a magic flower to make Demetrius fall in love with Helena, he finds out that Puck put the juice of the flower on the wrong person: "This is thy negligence. Still thou mistak'st,/Or else committ'st thy knaveries willfully" (3.2.366–367). Puck's attempt to control the young lovers results in confusion and strife, and his mistake makes Oberon mad. After Puck mistakenly uses the flower on the wrong person, Oberon tries to fix the mistake by anointing Demetrius as well. Both young men pursue Helena, leading her best friend, Hermia, to confront her, asking, "How low am I, thou painted maypole? Speak!/How low am I? I am not yet so low/But that my nails can reach unto thine eyes" (3.2.311–313). Helena always tries to force Demetrius to love her, but she doesn't predict that it would lead to her best friend wanting to attack her. Both Puck and Helena find out that trying to control someone else's actions can lead to unintended consequences.

Shakespeare also suggests that the results of trying to control someone else's actions are temporary. Another person Puck tries to control is the foolish Bottom. He changes Bottom's head into that of an ass, but is forced by Oberon to change him back: "Now, when thou wak'st, with thine own fool's eyes/peep" (4.1.86–87). Even though Puck succeeds in controlling Bottom and making him look foolish, he must change Bottom back, so the results of the change were temporary. In addition, Shakespeare sometimes lets the audience know that the result is temporary, even when the characters do not. Helena thinks she has succeeded in making Demetrius love her, but the audience knows his love is actually the result of Oberon's magic flower: "Flower of this purple dye,/Hit with Cupid's archery,/Sink in apple of his eye./When his love he doth espy,/Let her shine as gloriously/As the Venus of the sky" (3.2.104–109). Demetrius's love for Helena will last only as long as he is under the influence of the magic potion. If Oberon decides to undo the spell, Helena will realize that she has not succeeded in changing Demetrius's mind about her after all. Because so many of the changes in the play are the result of the magic flower, ultimately, they are all temporary.

However, reading the play literally might make it seem like Shakespeare thinks it is possible to control someone else's actions. Both Puck and Helena appear to control other people's actions in the play. In the middle of the play, Puck brags to Oberon about how he is in control of the young lovers, saying, "Lord, what fools these mortals be!/… And those things do best please me/That befall prepost'rously" (3.2.117, 122–123). Puck thinks he is in control, and he enjoys the results. At the end of the play, Theseus agrees to marry Helena and Demetrius: "For in the temple by and by, with us,/These couples shall eternally be knit" (4.1.187–188). This marriage could prove that Helena has succeeded in making Demetrius love her. But neither Puck nor Helena is actually in control. Oberon tells Puck what to do, and Helena only gets to marry Demetrius because of the influence of the magic flower. Even though it seems like Puck and Helena get what they want from other people, they are both at the mercy of other people's actions and choices.

Carefully reading *A Midsummer Night's Dream* reveals that Shakespeare did not think it was possible to truly control another person's actions. Through the comic actions of his characters, he shows us that the consequences of trying to control others are unpredictable and often chaotic. Also, most of the changes in the play come as the result of using magic, which doesn't lead to lasting change. Ultimately, *A Midsummer Night's Dream* shows us that trying to control other people's actions rarely works out the way you plan … unless, that is, you have a magic flower.

Supporting Evidence-Based Claims Graphic Organizer

Claim:

Body Paragraph 1	
Reason 1	
Evidence 1	**Evidence 2**
How does this evidence support this reason?	How does this evidence support this reason?

Body Paragraph 2	
Reason 2	
Evidence 1	**Evidence 2**
How does this evidence support this reason?	How does this evidence support this reason?

Supporting Evidence-Based Claims Graphic Organizer

Body Paragraph 3		
Counterclaim: Reason for counterclaim:		
Evidence 1	Evidence 2	Response to Reason for Counterclaim
How does this evidence support this reason?	How does this evidence support this reason?	Why is your claim stronger than this counterclaim?

Supporting Evidence-Based Claims Graphic Organizer
(Answers, for Teacher Reference)

Claim:
Shakespeare makes the case that it is not possible to control another person's actions because the results are unpredictable and temporary.

Body Paragraph 1
Reason 1

The results of trying to control another person's actions are unpredictable. |

| Evidence 1

"This is thy negligence. Still thou mistak'st,/Or else committ'st thy knaveries willfully." (Oberon, 3.2.366–367) | Evidence 2

"How low am I, thou painted maypole? Speak!/How low am I? I am not yet so low/But that my nails can reach unto thine eyes." (Hermia, 3.2.311–313) |
|---|---|
| How does this evidence support this reason?

Puck wanted to control the four lovers' actions, but he accidentally put the magic potion on the wrong person (Lysander), causing confusion and angering Oberon. | How does this evidence support this reason?

Helena always wanted Demetrius to love her, but now that he actually does, she is violently fighting with her best friend, Hermia. |

Supporting Evidence-Based Claims Graphic Organizer
(Answers, for Teacher Reference)

Body Paragraph 2

Reason 2
The results of trying to control another person's actions are temporary.

Evidence 1	Evidence 2
"Now, when thou wak'st, with thine own fool's eyes/peep." (Robin, 4.1.86–87)	*"Flower of this purple dye,/Hit with Cupid's archery,/Sink in apple of his eye./When his love he doth espy,/Let her shine as gloriously/As the Venus of the sky." (Oberon, 3.2.104–109)*
How does this evidence support this reason? *Puck succeeds in changing Bottom's head into that of an ass, but eventually, he must change Bottom back. The results of the change were temporary.*	How does this evidence support this reason? *Even though Helena succeeds in getting Demetrius to love her, the audience knows that this result will last only as long as he is under the influence of the magic potion. If Oberon decides to undo the spell, Helena will realize that she has not succeeded in changing Demetrius's mind after all.*

Supporting Evidence-Based Claims Graphic Organizer
(Answers, for Teacher Reference)

Body Paragraph 3

Counterclaim:

Shakespeare makes the case that it is possible to control another person's actions.

Reason for counterclaim:

Both Puck and Helena control other people's actions in the play.

Evidence 1	Evidence 2	Response to Reason for Counterclaim
"Lord, what fools these mortals be!/… And those things do best please me/That befall prepost'rously." (Robin, 3.2.117, 122–123)	*"For in the temple by and by, with us,/These couples shall eternally be knit." (Theseus, 4.1.187–188)*	*Both Puck and Helena's actions are actually being controlled by someone or something else.*
How does this evidence support this reason? *Puck succeeds in controlling the four lovers' actions, and he enjoys the results.*	How does this evidence support this reason? *Helena succeeds in making Demetrius love her because they get married at the end of the play.*	Why is your claim stronger than this counterclaim? *Neither Puck nor Helena is actually in control. Oberon tells Puck what to do, and Helena only gets to marry Demetrius because of the influence of the magic flower.*

QuickWrite:

Based on the work we did in class today with analyzing the model essay, answer the question, "What must I do in this essay?"

Grade 8: Module 2B: Unit 2: Lesson 12
Writing an Argument Essay: Evaluating the Model and Crafting a Claim

EXPEDITIONARY LEARNING

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
I can write arguments to support claims with clear reasons and relevant evidence. (W.8.1)	
I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.8.4)	
I can cite text-based evidence that provides the strongest support for my analysis of literary text. (RL.8.1)	

Supporting Learning Targets	Ongoing Assessment
• I can craft the claim of my argument essay based on the strongest evidence. • I can choose relevant and compelling reasons to support the claim I am making in my argument essay.	• QuickWrite (from homework) • Exit ticket

Agenda	Teaching Notes

1. Opening
 	
  A. Engaging the Writer and Reviewing Learning Targets: QuickWrite Responses from Homework (5 minutes)
 	
2. Work Time
 	
  A. Coding the Evidence of Control Note-catcher (15 minutes)
 	
  B. Building an Evidence-Based Argument (20 minutes)
 	
3. Closing and Assessment
 	
  A. Exit Ticket (3 minutes)
 	
  B. Previewing Homework (2 minutes)
 	
4. Homework
 	
  A. Complete the Supporting Evidence-Based Claims graphic organizer.
 	
  B. Continue your independent reading.
	• This lesson continues to prepare students to write their argument essay for their End of Unit 2 Assessment. Today, students use their Evidence of Control note-catchers and their understanding of the concept of control as expressed through two of Shakespeare's characters from *A Midsummer Night's Dream* by weighing the evidence and crafting the claim for their argument essay.
	
	• This lesson is a decision point for the students. By the end of the lesson, each student will write the claim in her essay and the underlying reasons. To help students decide which claim to argue, they will text code the Evidence of Control note-catchers and weigh the evidence they have gathered as they read *A Midsummer Night's Dream*.
	
	• Review the QuickWrite that students completed for homework. Be prepared to work with students who do not yet understand what it means to write an argument essay.
	
	• Post: Learning targets.

Lesson Vocabulary	Materials
claim, argument, relevant, compelling reasons	• *A Midsummer Night's Dream* (book; one per student) • *A Midsummer Night's Dream* argument essay prompt (one per student and one for display) • Document camera • Evidence of Control note-catcher (students' completed copies) • Evidence of Control note-catcher (for teacher reference) (from Lesson 3; one to display) • Supporting Evidence-Based Claims graphic organizer (from Lesson 11; one new blank copy per student) • Colored pencils (enough for four different colors per student) • Exit ticket (one per student)

Opening	Meeting Students' Needs

A. Engaging the Writer and Reviewing Learning Targets: QuickWrite Responses from Homework (5 minutes)
• Invite students to sit with their Albany Discussion Appointments. Be sure they have their QuickWrite from their homework and invite students to work with their partner to share their response to the focus question on the homework:
 	
  ∗ "What must I do in this essay?"
 	
• As students discuss, circulate and listen for students to use evidence from the play to support their ideas.
 	
• Direct students' attention to the posted learning targets. Cold call a student to read the learning targets.:
 	
  − "I can craft the claim of my argument essay based on the strongest evidence."
 	
  − "I can choose relevant and compelling reasons to support the claim I am making in my argument essay."
 	
• Explain to students that in this lesson, they will be analyzing their strongest evidence from their note-catchers in order to craft a claim.
	• Based on the QuickWrite from Lesson 11, if any students did not understand how to write an argument essay, consider pulling a small group during this time.

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Work Time	Meeting Students' Needs
A. Coding the Evidence of Control Note-catcher (15 minutes) • Make sure students have their text *A Midsummer Night's Dream* for reference during this lesson. Distribute and display the *A Midsummer Night's Dream* **argument essay prompt** using the **document camera**. Read the prompt aloud while students read along silently. Ask students to recall what they need to do to write an argument essay. Cold call students and listen for: – "I need to make a claim about Shakespeare making the case about whether or not it is possible to control other people." – "I need to use reasons to support my claim." – "I need to acknowledge and respond to a counterclaim." – "I need to use evidence from the text and explain how it supports my reason." • Clarify as needed. Remind students that the prompt asks them to make an argument based on what makes sense for the characters in the play. • Ask students to get out their **Evidence of Control note-catchers** and display the **Evidence of Control note-catcher (for teacher reference)**. Explain that they have been gathering evidence for their argument essays as they have read the play. Now, they will sift through the evidence to see which argument they should make: "Yes, Shakespeare makes the case that it is not possible to control others" or "No, the evidence does not support that Shakespeare makes the case that it is not possible to control others." • Continue to clarify the task. Students will code the evidence to see which position has stronger support. Ask students to put a "Y" next to evidence that supports the position "Yes, the case is made that it is not possible to control others," and an "N" next to evidence that supports the position "No, the case is not made that it is not possible to control others." Model using the first few pieces of evidence on the displayed note-catcher. • Invite students to work with their partner to code their note-catchers. • When students have finished, ask students to talk with their partner about which position the evidence more strongly supports. After 1 minute, cold call pairs to share their responses.	• To support visual learners, consider creating a poster titled "What Makes a Strong Argument Essay" and record criteria for argument writing on it.

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GRADE 8: MODULE 2B: UNIT 2: LESSON 12
Writing an Argument Essay:
Evaluating the Model and Crafting a Claim

Work Time (continued)	Meeting Students' Needs

B. Building an Evidence-Based Argument (20 minutes)
• Distribute and display the **Supporting Evidence-Based Claims graphic organizer**. Remind students that they used a very similar this graphic organizer in the previous lesson to analyze the argument in the model essay. Today, they will use it to construct their own arguments about Shakespeare's case about controlling others. (Point out that this version does not include Helena and Puck, who were used for the model essay in Lesson 11).
• Let students know they have already decided which position to support because they looked critically at the evidence. Invite students to write their claim in the "Claim" box on their graphic organizer.
• Now, they need to chunk the evidence into reasons, just as in the model essay. (For example, the reasons to support the claim "Shakespeare makes the case that it is not possible to control another person's actions" are that the results of attempting to control others are unpredictable and temporary. Those are the reasons that make sense when analyzing the characters of Helena and Puck.) It's their turn to chunk their evidence into reasons, based on the two characters from the essay prompt they chose to analyze.
• Model a reason using the Evidence of Control note-catcher. This might involve the following:
  – Point to the first piece of evidence. Read what it reveals about Shakespeare's perspective on controlling others: "It is not possible to control another person's actions."
  – Say that this perspective is made clear in the confusion and havoc Puck's behavior caused for the four lovers, showing that the effects of controlling others are unpredictable.
  – Write that as Reason 1 on the displayed Support Evidence-Based Claims graphic organizer and write the evidence in the first evidence box under that reason.
  – Do a think-aloud to answer: "How does this evidence support my reason?"
  – Explain that when Puck put the magic potion in Lysander's eyes, the four friends began to argue, Hermia was hurt by her rejection, and Oberon was angered. Though Puck was amused, these results were unanticipated.
• Distribute four different **colored pencils** to each student. Ask students to work with their partner to select one colored pencil and use it to circle two other pieces of evidence that most strongly support the reason "The results of trying to control another person's actions are unpredictable."
• Cold call pairs to share out. Add the strongest evidence to the displayed graphic organizer.
	• Graphic organizers engage students more actively and provide the necessary scaffolding especially critical for students with lower levels of language proficiency and/or learning. For students who need additional support, provide a partially filled-in graphic organizer.

Work Time (continued)	Meeting Students' Needs
• Explain to students that they will continue this process now as they select a new colored pencil, circle a reason on their Evidence of Control note-catcher, then circle the evidence that supports that reason in the same color. They should use their Evidence of Control note-catchers to decide on two reasons based on the roles of two characters in the play that make the case that Shakespeare believed it is not possible to control another person's actions. Remind students that they must also identify one counterclaim. A different colored pencil will be used for each of the reasons and the counterclaim. • Remind students that they need to have two reasons that strongly support their claim, as well as a counterclaim. Prompt students to work with their partner to identify pieces of evidence that have something in common—they focus on the results of some characters attempting to control others. • Once they have done that, ask students to record their reasons and evidence on the Supporting Evidence-Based Claims graphic organizer and complete the rest of it.	

Closing and Assessment	Meeting Students' Needs
A. Exit Ticket (3 minutes) • Distribute the **Exit Ticket** and read aloud the question: * "What is your claim about Shakespeare making the case whether or not it is possible to control other people's actions? What reasons will you use to support your claim? What counterclaim will you include in your essay?"	
B. Previewing Homework (2 minutes) • Encourage students to sift through their Evidence of Control note-catchers as they complete the Supporting Evidence-Based Claims graphic organizer for homework.	

Homework	Meeting Students' Needs
• Complete the Supporting Evidence-Based Claims graphic organizer. • Continue your independent reading. *Note: Review students' exit tickets to ensure that students' claims, reasons, and counterclaims are strong and logical. Address any misconceptions in the next lesson.*	

EXPEDITIONARY LEARNING

Grade 8: Module 2B: Unit 2: Lesson 12
Supporting Materials

A Midsummer Night's Dream Argument Essay Prompt

Name:

Date:

Focus question: In *A Midsummer Night's Dream*, does Shakespeare make the case that it is possible to control another person's actions, or not? Choose two characters from the list below and give evidence from the text to support your thinking. Be sure to take into account what people who disagree might say.

a. Demetrius

b. Egeus

c. Hermia

d. Lysander

e. Bottom

f. Oberon

What is your claim about Shakespeare making the case whether or not it is possible to control other people's actions? What reasons will you use to support your claim? What counterclaim will you include in your essay?

Grade 8: Module 2: Unit 2B: Lesson 13
Writing an Argument Essay: Peer Critique

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
I can write arguments to support claims with clear reasons and relevant evidence. (W.8.1) I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.8.4) With support from peers and adults, I can use a writing process to ensure that purpose and audience have been addressed. (W.8.5) I can select evidence from literary or informational texts to support analysis, reflection, and research. (W.8.9) I can use correct capitalization, punctuation, and spelling to send a clear message to my reader. (L.8.2)

Supporting Learning Targets	Ongoing Assessment
• I can critique my partner's use of evidence using criteria from *A Midsummer Night's Dream* Argument Rubric. • I can revise my work by incorporating helpful feedback from my partner. • I can write an organized argument essay about *A Midsummer Night's Dream.* • I can use correct punctuation in my Quote Sandwich.	• Supporting Evidence-Based Claims graphic organizer (from homework) • Quote Sandwich for Peer Critique • Exit ticket

Agenda	Teaching Notes

1. Opening
   A. Engaging the Writer and Reviewing Learning Targets (5 minutes)
2. Work Time
   A. Incorporating Evidence in an Argument Essay (20 minutes)
   B. Peer Critique Protocol (15 minutes)
3. Closing and Assessment
   A. Previewing Homework (5 minutes)
4. Homework
   A. Plan Body Paragraphs 1 and 2 in the essay planner.
	• This lesson students review the rubric, which will be used to score their essay. This Argument Rubric is based on the NYS Expository Rubric, and has been adapted to more precisely reflect the skills in the W.8.1 standard.
	• In this lesson, the Quote Sandwich is introduced; this is a way to help students understand that when they use evidence in an argument essay, they should always:
	   – Introduce the quote with context so the reader is not confused about what is happening in the novel
	   – Include the quote
	   – Analyze the quote
	• This is where students show their thinking about how the quote develops the reasons and claim. This is often where students struggle the most. The Quote Sandwich guide includes helpful language to support them, such as "this shows ..." Since students are learning this skill, the language is meant to be easy for students to imitate. When they have mastered the analysis (the thinking in the writing), then they can begin to use more sophisticated transitions (the craft in the writing).
	• This lesson includes the Peer Critique protocol. Critiques simulate the experiences students will have in the workplace and thus help build a culture of achievement, collaboration, and open-mindedness in your classroom. Students engaged in a different peer critique structure in Module 1 when the provided Stars and Steps for the "Inside Out" poems.
	• This Peer Critique protocol is similar to the Praise-Question-Suggest protocol (see Appendix). That is done intentionally to build student capacity.
	• In advance: Consider creating a peer critique packet for each student that includes the Quote Sandwich guide, Quote Sandwich for Peer Critique, Peer Critique Expectations and Directions, and Peer Critique recording form to make distributing papers more efficient.
	• Students are introduced to the essay planner at the end of this lesson. Each space for planning the body paragraphs features room for three Quote Sandwiches, which reflects the space provided on the Supporting Evidence-Based Claims graphic organizer. You may wish to remind students that they may have two Quote Sandwiches instead of three in their body paragraphs since they should select the strongest evidence to support their reason.
	• Post: Learning targets.

Lesson Vocabulary	Materials
critique, incorporate feedback	• Supporting Evidence-Based Claims graphic organizers (from homework)
	• *A Midsummer Night's Dream* Argument Rubric (one per student and one to display)
	• Document camera
	• Quote Sandwich guide (one per student)
	• *A Midsummer Night's Dream* model essay (from Lesson 11)
	• Quote Sandwich for Peer Critique (one per student)
	• Peer Critique Expectations and Directions (on chart paper or white board)
	• Peer Critique recording form (one per student)
	• Essay planner (one per student)

Opening	Meeting Students' Needs
A. Engaging the Writer and Reviewing Learning Targets (5 minutes) • Ask students to find their Albany Discussion Appointment, and have them share one of their reasons and the piece of evidence that supports it. Remind them to use their **Supporting Evidence-Based Claims graphic organizers (from homework)** • Direct students' attention to the posted learning targets. Cold call a student to read the learning targets. Ask students what it means to *critique* work. Cold call for answers. Listen for: "When we critique we are giving feedback based on a rubric." Then ask students what it means to revise. Cold call for answers and listen for: "Revision means that we make changes to our work based on feedback we have gotten from others."	

Work Time	Meeting Students' Needs
A. Analyzing Evidence in an Argument Essay (20 minutes) • Distribute and display *A Midsummer Night's Dream* **Argument Rubric** using the **document camera**. Tell students that it is based on the same rubric used to assess their essays in Module 1. Ask them to notice things that might be different from what they did in Module 1. • Cold call students to share their ideas. Listen for: "The first row is focused on claim and reasons," "The word *argument* comes up a lot in the first two rows," "You have to explain how evidence supports your argument," "You have to acknowledge and respond to a counterclaim," and "The argument needs to be logical." • Point out that the Coherence, Style, and Organization Row and the Control of Conventions Row are exactly the same. • Distribute and display the **Quote Sandwich guide** on the document camera. Read it aloud and invite students to follow along silently. Point out that they did some analysis of the evidence in the model essay in the previous lesson, so this builds from that. Explain that all three parts of the Quote Sandwich are very important for the reader to understand the evidence and how it develops the reasons and the claim in the essay. • Ask students to get out their copies of the *A Midsummer Night's Dream* **model essay**, reread the body paragraphs, and circle at least one other example of a Quote Sandwich. Invite them to turn and talk to a partner about what they circled and how it supports the reason in the body paragraph. Cold call one or two pairs to share with the class. Listen for: "I found another Quote Sandwich in the first body paragraph. It is about how Oberon uses the magic flower potion on Demetrius in an attempt to fix Puck's mistake of anointing Lysander with the potion," or "In the second body paragraph, the author uses a Quote Sandwich to show how Puck's control of Bottom was temporary, because Oberon made him restore Bottom's head." Point out to students that using Quote Sandwiches helps the author logically develop her claim and reasons so the thinking is clear to the reader. • Draw students' attention to the first quote in the counterclaim paragraph: *"Lord, what fools these mortals be!/... And those things do best please me/That befall prepost'rously"* (3.2.117, 122–123). Puck thinks he is in control, and he enjoys the results. Ask students if anyone knows what the three dots in the middle of the quote are called. Be sure students know these dots are called an ellipsis, which is used when omitting part of a quote. In this case, lines 118–121 were omitted from the quote. • Draw students' attention to the example quote on the Quote Sandwich guide: *"Thou speakest aright. I am that merry wanderer of the night, I jest to Oberon and make him smile ..."* (2.1.44–46) and note this other use of the ellipsis at the end of the quote. Explain that in this case the ellipsis shows that there were more words in this line, but they were not necessary to include in the quote.	• Consider pairing students who need extra support together. Then, during peer critique time, work with those pairs. • If students need more support forming their claims and reasons based on the exit ticket from Lesson 12, pull a small group during this time.

Work Time (continued)	Meeting Students' Needs
• Tell students that when they practice their Quote Sandwiches they should include at least one quote with an ellipsis and that you will be looking for that as part of the essay's criteria. • Share with students that they may find it helpful to use the ellipsis when they quote from the play. • Distribute and display the **Quote Sandwich for Peer Critique**. • Tell students that they will practice crafting a Quote Sandwich; then they will engage in a Peer Critique protocol today to get feedback on their Quote Sandwich. • Ask students to focus again on their Supporting Evidence-Based Claims graphic organizer (from homework). Prompt them to choose one reason to focus on, then one piece of evidence that supports the reason. Ask them to craft a Quote Sandwich.	

B. Peer Critique Protocol (15 minutes)
 	
• When students have crafted their Quote Sandwiches, ask them to work with their seat partner for the Peer Critique protocol.
 	
• Remind students that peer critique reflects what people often do in their lives outside of school. In their work, people get feedback to improve. Also, giving feedback can often provide new ideas for one's own work.
 	
• Invite students to look at the **Peer Critique Expectations and Directions**. Review the expectations. Let students know that these four points are crucial for success:
 	
  – <u>Be kind</u>: Always treat others with dignity and respect. This means we never use words that are hurtful, including sarcasm.
 	
  – <u>Be specific</u>: Focus on particular strengths and weaknesses, rather than making general comments such as "It's good" or "I like it." Provide insight into *why* it is good or what, specifically, you like about it.
 	
  – <u>Be helpful</u>: The goal is to contribute positively to the individual, not simply to be heard. Be sure your comments contribute to improving your partner's essay plan.
 	
  – <u>Participate</u>: Peer critique is a process to support each other, and your feedback is valued!
 	
• Explain the steps for the Peer Critique. Emphasize that this is focused on their Quote Sandwiches.
 	
• Ask students to give you a thumbs-up if they understand the directions or a thumbs-down if they aren't sure. Call on a student with a thumbs-up to explain again. Listen for the student to paraphrase directions/expectations. Clarify as needed.
	• During Work Time B, you may want to pull a small group of students to support in finding evidence from the novel. Some students will need more guided practice before they are ready for independent work.

Work Time (continued)	Meeting Students' Needs
• Distribute the **Peer Critique recording form**. Tell students that they will focus their feedback using criteria from the *A Midsummer Night's Dream* Argument Rubric that focuses on claim, reasons, and evidence. Review the criteria and remind students that, for this feedback to be helpful, they should focus only on this specific area and should give lots of feedback. Pointing out misspelled words or incorrect punctuation will not be helpful at this point in the writing process. • As students give each other feedback, circulate to make sure they focus on the criteria of the rubric as well as on claim, reasons, and evidence. Consider using this time to address questions or support students who need it. • Refocus the whole group. Acknowledge any students who demonstrated positive traits, such as accepting feedback openly, asking good questions, or giving thoughtful feedback in a kind manner. • Invite students to revise their Quote Sandwich by *incorporating feedback*. Point out that feedback may not always be helpful. It is up to the author to decide what feedback will help improve his/her work. Informally look over students' work to make sure they are using the feedback well and focusing on annotating the boxes where they need to make changes.	

Closing and Assessment	Meeting Students' Needs
A. Previewing Homework (5 minutes) • Distribute the **essay planner**. Point out that there is space for students to plan the five paragraphs of their essay: the introduction, the body paragraphs, and the conclusion. For homework tonight, explain that students should take home the Quote Sandwich guide and create the Quote Sandwiches for Body Paragraphs 1 and 2.	

Homework	Meeting Students' Needs
• Plan Body Paragraphs 1 and 2 in the essay planner.	

Grade 8: Module 2B: Unit 2: Lesson 13
Supporting Materials

A Midsummer Night's Dream **Argument Rubric**

Name:

Date:

Argumentative Essay: In *A Midsummer Night's Dream*, does Shakespeare make the case that it is possible to control another person's actions, or not?

Criteria	CCLS	4	3	2	1	0
CLAIM AND REASONS: the extent to which the essay conveys complex ideas and information clearly and accurately in order to logically support the author's argument	RI.8.2, W.8.1a, W.8.9a	—clearly introduces the text and the claim in a manner that is compelling and follows logically from the task and purpose —claim and reasons demonstrate insightful analysis of the text(s) —acknowledges and responds to counterclaim(s) skillfully and smoothly	—clearly introduces the text and the claim in a manner that follows from the task and purpose —claim and reasons demonstrate grade-appropriate analysis of the text(s) —acknowledges and responds to counterclaim(s) appropriately and clearly	—introduces the text and the claim in a manner that follows generally from the task and purpose —claim and reasons demonstrate a literal comprehension of the text(s) —acknowledges and responds to counterclaim(s), but the thinking isn't clear and/or logical	—introduces the text and the claim in a manner that does not logically follow from the task and purpose —claim and reasons demonstrate little understanding of the text(s) —does not acknowledge and/or respond to counterclaim(s)	—claim and reasons demonstrate a lack of comprehension of the text(s) or task

A Midsummer Night's Dream Argument Rubric

Criteria	CCLS	4	3	2	1	0
COMMAND OF EVIDENCE: the extent to which the essay presents evidence from the provided texts to support argument	W.8.1b	—develops the argument (claim and reasons) with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples from the text(s) —sustains the use of varied, relevant evidence —skillfully and logically explains how evidence supports the claim and reasons	—develops the argument (claim and reasons) with relevant facts, definitions, details, quotations, or other information and examples from the text(s) —sustains the use of relevant evidence, with some lack of variety —logically explains how evidence supports the claim and reasons	—partially develops the argument (claim and reasons) of the essay with the use of some textual evidence, some of which may be irrelevant —uses relevant evidence inconsistently —sometimes logically explains how evidence supports the claim and reasons	—demonstrates an attempt to use evidence, but only develop ideas with minimal, occasional evidence which is generally invalid or irrelevant —attempts to explain how evidence supports the claim and reasons	—provides no evidence or provide evidence that is completely irrelevant —does not explain how evidence supports the claim and reasons

A Midsummer Night's Dream **Argument Rubric**

Criteria	CCLS	4	3	2	1	0
COHERENCE, ORGANIZATION, AND STYLE: the extent to which the essay logically organizes complex ideas, concepts, and information using formal style and precise language	W.8.1c, W.8.1d, W.8.1e	—exhibits clear organization, with the skillful use of appropriate and varied transitions to create a unified whole and enhance meaning —establishes and maintains a formal style, using grade-appropriate, stylistically sophisticated language and domain-specific vocabulary with a notable sense of voice —provides a concluding statement or section that is compelling and follows clearly from the claim and reasons presented	—exhibits clear organization, with the use of appropriate transitions to create a unified whole —establishes and maintains a formal style using precise language and domain-specific vocabulary —provides a concluding statement or section that follows from the claim and reasons presented	—exhibits some attempt at organization, with inconsistent use of transitions —establishes but fails to maintain a formal style, with inconsistent use of language and domain-specific vocabulary —provides a concluding statement or section that follows generally the claim and reasons presented	—exhibits little attempt at organization, or attempts to organize are irrelevant to the task —lacks a formal style, using language that is imprecise or inappropriate for the text(s) and task —provides a concluding statement or section that is illogical or unrelated to the claim and reasons presented	—exhibits no evidence of organization —uses language that is predominantly incoherent or copied directly from the text(s) —does not provide a concluding statement or section

A Midsummer Night's Dream **Argument Rubric**

Criteria	CCLS	4	3	2	1	0
CONTROL OF CONVENTIONS		Use of capitalization, spelling, and punctuation is grade-appropriate with few errors. Essay skillfully includes punctuation (a comma, ellipsis, or dash) to indicate a pause or break. Essay skillfully includes an ellipsis to indicate omission.	Occasional capitalization, spelling, and punctuation errors do not hinder comprehension. Essay includes punctuation (a comma, ellipsis, or dash) to indicate a pause or break. Essay includes an ellipsis to indicate omission.	Some capitalization, spelling, and punctuation errors may hinder comprehension. Essay includes punctuation (a comma, ellipsis, or dash) to indicate a pause or break, but may not be correct. Essay includes an ellipsis to indicate omission, but may not be done correctly.	Frequent capitalization, spelling, and punctuation errors hinder comprehension. Essay includes punctuation (a comma, ellipsis, or dash) to indicate a pause or break, but is done incorrectly and impedes comprehension. Essay includes an ellipses to indicate omission, but is don incorrectly and impedes comprehension.	Capitalization, spelling, and punctuation errors prevent the reader from understanding the narrative. Essay does not include punctuation (a comma, ellipsis, or dash) to indicate a pause or break. Essay does not include an ellipses to indicate omission.

Quote Sandwich Guide

Name:

Date:

A Quote Sandwich is made up of three parts:

- Introduce the quote

- Include the quote

- Analyze the quote

Read this example of using a quote in an argument essay, then take a look at the organizer below:

In Act 2, Scene 1 we first meet Robin when he is talking to another fairy that recognizes him. Their conversation demonstrates who Robin is and what his motivations are. He says, "Thou speakest aright. I am that merry wanderer of the night, I jest to Oberon and make him smile …" (2.1.44–46). This shows that Robin likes to have fun and deceive people for his entertainment and for Oberon's entertainment.

Quote Sandwich Guide

Introduce the quote.
This includes the "who" and "when" of the quote.
Sample sentence starters for introducing a quote:
In act/scene,_____.
When Robin is _____.
After _____Robin_____
_____.

Include the quote.
Make sure to punctuate the quotes correctly using quotation marks. Remember to cite the page number in parentheses after the quote.

Example: Their conversation demonstrates who Robin is and what his motivations are. He says, "Thou speakest aright. I am that merry wanderer of the night, I jest to Oberon and make him smile …" (2.1.44–46).

Analyze the quote.
This is where you explain how the quote supports your idea.
Example: This shows that Robin likes to have fun and deceive people for his entertainment and for Oberon's entertainment.

Sample sentence starters for quote analysis:
This means that _____.
This shows that _____.
This demonstrates that _____.

Quote Sandwich for Peer Critique

Name:

Date:

Directions: For today's peer critique, look at your Supporting Evidence-Based Claims graphic organizer and choose the reason in one of your body paragraphs to focus on. Then choose one piece of evidence from that paragraph to turn into a Quote Sandwich. Make sure you introduce the quote, include the quote, and explain how the quote supports the reason in that paragraph. Remember that you have practiced Quote Sandwiches orally and found them in the model essay.

Reason in the body paragraph

Quote Sandwich

For the peer critique, you will share your Quote Sandwich with a partner. Ask your partner to focus on giving you feedback on one of the four following questions:

Feedback questions
Do I use the best evidence to support the reason in my body paragraph?
Does the introduction of the quote give enough background information to understand it?
Did I punctuate and cite the quote correctly?
Does the explanation of the quote make sense?

Peer Critique Expectations and Directions

Expectations

Be kind: Treat others with dignity and respect.

Be specific: Focus on *why* something is good or what, particularly, needs improvement.

Be helpful: The goal is to help everyone improve their work.

Participate: Support each other. Your feedback is valued!

Directions for Peer Critique partners

1. Review Claim and Evidence Criteria from Rows 1 and 2 of *A Midsummer Night's Dream* Argument Rubric.

2. Give your partner your Quote Sandwich and point out the feedback question you would most like suggestions about.

3. Read over your partner's Quote Sandwich.

4. One person shares his/her feedback using phrases like:

    a. I really liked how you ...

    b. I wonder ...

    c. Maybe you could change ...

5. Author writes it on his/her Peer Critique recording form.

6. Author says: "Thank you for _____. My next step will be _____."

7. Switch roles and repeat.

Directions for Revising My Quote Sandwich

1. Decide where you are going to make changes based on feedback.

2. Revise your Quote Sandwich in the space provided.

3. Be sure to include changes when planning an essay and apply feedback to other Quote Sandwiches as appropriate.

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Peer Critique Recording Form (Side A)

Name:

Date:

Claim and Evidence Criteria from A Midsummer Night's Dream Argument Rubric				
4	**3**	**2**	**1**	**0**
—claim and reasons demonstrate insightful analysis of the text(s) —acknowledges and responds to counterclaim(s) skillfully and smoothly	— claim and reasons demonstrate grade-appropriate analysis of the text(s) —acknowledges and responds to counterclaim(s) appropriately and clearly	— claim and reasons demonstrate a literal comprehension of the text(s) —acknowledges and responds to counterclaim(s), but the thinking isn't clear	— claim and reasons demonstrate little understanding of the text(s) —does not acknowledge and/or respond to counterclaim(s)	—claim and reasons demonstrate a lack of comprehension of the text(s) or task
—develops the argument (claim and reasons) with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples from the text(s) —sustains the use of varied, relevant evidence —skillfully and logically explains how evidence supports the claim and reasons	—develops the argument (claim and reasons) with relevant facts, definitions, details, quotations, or other information and examples from the text(s) —sustains the use of relevant evidence, with some lack of variety —logically explains how evidence supports the claim and reasons	—partially develops the argument (claim and reasons) of the essay with the use of some textual evidence, some of which may be irrelevant —uses relevant evidence inconsistently —sometimes logically explains how evidence supports the claim and reasons	—demonstrates an attempt to use evidence, but only develops ideas with minimal, occasional evidence which is generally invalid or irrelevant —attempts to explain how evidence supports the claim and reasons	—provides no evidence or provide evidence that is completely irrelevant —does not explain how evidence supports the claim and reasons

Peer Critique Recording Form (Side B)

Date:

Partner:

Focus of Critique: Quote Sandwich
My partner thinks the best thing about my Quote Sandwich is …
My partner wondered about …
My partner suggested I …
My next step(s) …

Focus question: In *A Midsummer Night's Dream,* does Shakespeare make the case that it is possible to control another person's actions, or not? Choose two characters from the list below and give evidence from the text to support your thinking. Be sure to take into account what people who disagree might say.

a. Demetrius	d. Lysander
b. Egeus	e. Bottom
c. Hermia	f. Oberon

I. Introduction	
A. Hook to capture the reader's interest and attention	
B. Name the main text	
C. Give brief background information to the reader about the play (characters, plot, etc.)	
D. Claim	

II. Body Paragraph 1	
First reason to support your claim	
A. Topic sentence	
B. Quote Sandwich 1	
C. Quote Sandwich 2	
E. Concluding sentence	

III. Body Paragraph 2	
Second reason to support your claim	
A. Topic sentence	
B. Quote Sandwich 1	
C. Quote Sandwich 2	
D. Concluding sentence	

IV. Body Paragraph 3	
Counterclaim	
A. Topic sentence	
B. Reason to support counterclaim	
C. Quote Sandwich 1	
D. Quote Sandwich 2	
E. Response to counterclaim	
F. Explanation of response to counterclaim	
G. Concluding sentence	

Essay Planner

V. Conclusion	
A. Restate claim	
B. Summarize reasons	
C. Explain why your view is worth consideration by the reader	

Grade 8: Module 2: Unit 2B: Lesson 14
Writing an Argument Essay: Planning the Essay

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
I can write arguments to support claims with clear reasons and relevant evidence. (W.8.1) I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.8.4)

Supporting Learning Targets	Ongoing Assessment
• I can select reasons and support them with evidence to support my claim about *A Midsummer Night's Dream.* • I can explain how the details develop the reasons that support my claim. • I can acknowledge and respond to a counterclaim.	• Exit ticket

Agenda	Teaching Notes

1. Opening
  A. Entry Task: Writing Improvement Tracker (8 minutes)
  B. Reviewing Learning Targets (2 minutes)
2. Work Time
  A. Continuing to Plan the Essay (20 minutes)
  B. Essay Plan Talk-through (10 minutes)
3. Closing and Assessment
  A. Debriefing Learning Targets (3 minutes)
  B. Previewing Homework (2 minutes)
4. Homework
  A. Revise the *A Midsummer Night's Dream* essay planner.
	• In this lesson, students start a Writing Improvement Tracker that they will return to after writing the essay in each module for the rest of the year. The purpose of this work is to develop students' awareness of their strengths and challenges, as well as have them strategize to address their challenges. Self-assessment and goal-setting helps students take ownership of their learning. To begin, students will review the rubric from their essay in Module 1 and complete the Writing Improvement Tracker from Module 1. If rubrics from Module 1 are not available, distribute blank NYS Grades 6–8 Expository Writing Evaluation Rubrics and ask students to recall as best they can.
	
	• Note that students' Module 1 essay was informative (aligned with W.8.2), whereas their Module 2B essay is an argument (aligned with W.8.1). Continue to make this distinction for students; this may be a point of confusion since both types of writing tasks are evaluated based on a very similar writing rubric.
	
	• In Work Time A, students craft a response to a counterclaim. This thinking is often hard for kids to do, so spending a bit of time with this particular paragraph in the model would be time well spent—looking at *how* the writer responds, the specificity of it, references made to text, and other defining features.
	
	• During Work Time B, consider working with students who still need help understanding what an argument essay is or how to write a claim with reasons and evidence for an argument essay.
	
	• In advance: Make sure students have access to their essay rubrics from Module 1. If the completed rubric is not accessible, provide a blank version of the rubric used in Module 1.
	
	• Review students' exit tickets from Lesson 13 to make sure all students are starting with appropriate claims and reasons.
	
	• Use the Rochester discussion partners today.
	
	• Review: Fist to Five in Checking for Understanding techniques (see Appendix). Notice any students who rate themselves with a two in the Fist to Five or lower on any of the learning targets and check in with them before they begin to draft their essay in the next class.

Lesson Vocabulary	Materials
claim, counterclaim	• NYS Grades 6–8 Expository Writing Evaluation Rubric (students' copies from Module 1, Unit 2, Lesson 11; or prepare clean copies)
	• Writing Improvement Tracker (one per student)
	• *A Midsummer Night's Dream* model essay (from Lesson 11, one for teacher)
	• Document camera
	• Model essay planner (optional; only for students who need additional support)

Opening	Meeting Students' Needs

A. Entry Task: Writing Improvement Tracker (8 minutes)
• As students enter the room, distribute the **NYS Grades 6–8 Expository Writing Evaluation Rubric** (from Module 1) and the **Writing Improvement Tracker**.
• Explain to students that this is a tracker to help them identify what strengths and challenges they have in writing. They will continue to use this tracker for the rest of the year.
• Give students several minutes to reflect on and record their strengths and challenges from Module 1.
• Then, ask students to turn to a partner and share:
  * "What is one strength and one challenge from your Module 1 essay?"
  * "How will knowing these strengths and challenges help you write your essay on *A Midsummer Night's Dream*?"
	• Developing self-assessment and reflection supports all learners, but research shows it supports struggling learners most.

B. Reviewing Learning Targets (2 minutes) Read the learning targets aloud and let students know that they will be working on planning their argument essays today.	

Work Time	Meeting Students' Needs
A. Continuing to Plan the Essay (20 minutes) • Project a copy of the ***A Midsummer Night's Dream* model essay** on the **document camera**, and ask students to get out their copies of the model essay. Read the introduction paragraph aloud as the students read along silently. After reading, ask students to turn and talk to an elbow partner about what the author does in the introduction. Cold call pairs to share their ideas. Listen for: "The author names the title of the play and the author," "The author introduces Puck and Helena, the two characters the claim is focused on," and "The introduction ends with the author's claim." • Read the three body paragraphs aloud while students read along silently. After reading, ask students to talk with their elbow partner about how this third body paragraph is different from the first two body paragraphs. Cold call pairs and listen for: "It focuses on a counterclaim," "The author gives a reason to support the counterclaim and develops it," and "The author responds to the thinking in the counterclaim with good thinking of his own." • Lastly, read the conclusion aloud while students read along silently. Ask students to talk with their partner about what the author does in the conclusion. Cold call pairs and listen for: "The author restates her claim" and "The author summarizes her reasons." • Remind students that they have started to work on planning the first two body paragraphs of their essay and now they will get the chance to plan the other paragraphs. • Ask students to get out their *A Midsummer Night's Dream* essay planners that they worked on for homework and their Supporting Evidence-Based Claims graphic organizers. • Circulate as students are working. Push students to be clear and explicit in their plan.	• Graphic organizers provide the necessary scaffolding especially critical for learners with lower levels of language proficiency and/or learning.

Work Time (continued)	Meeting Students' Needs
B. Essay Plan Talk-through (10 minutes) • Invite students to meet with their Rochester Discussion Appointments to talk through their essay plans with their partners. Make sure that students know not to read straight from their plans; instead, they should tell their partner what their essay will be about and how they will develop their claim. Students should also present the counterclaim they will use and possible ideas for a counterclaim. • As students are working, circulate and listen. If a student is being unclear or imprecise, ask questions like: "How does that support your claim?" or "How are those ideas related?" • After students have had the chance to share, let them know that for homework they should revise the ideas in their essay planner to make sure their argument is logical and clear.	• If students are ready for a challenge, push them to include four body paragraphs in their essay instead of three. • For students who may need more support planning their essay, a model essay planner (optional) is included in the supporting materials. Consider using it with individual students or small groups during this time to guide them through the process. • Giving students the opportunity to talk through their argument allows students to ensure that the ideas in their essay are logical and flow well. Students can also learn from each other and strengthen their own writing.

Closing and Assessment	Meeting Students' Needs
A. Debriefing Learning Targets (3 minutes) • Read the first learning target aloud. Ask students to rate their mastery of that learning target with the Fist to Five Checking for Understanding technique. Repeat for the other two learning targets as well: * "I can select reasons and support them with evidence to support my claim about *A Midsummer Night's Dream*." * "I can explain how the details develop the reasons that support my claim." * "I can acknowledge and respond to a counterclaim."	• Checking in with learning targets helps students self-assess their own learning. This research-based strategy supports struggling learners most.
B. Previewing Homework (2 minutes) • Preview the homework. Tell students that the next lesson provides time for students to write their best independent draft of their essays.	

Homework	Meeting Students' Needs
• Revise the *A Midsummer Night's Dream* essay planner. *Note: Lesson 15 is designed assuming that students will use computers to write the essay. Be sure to reserve laptops or the use of a computer lab, if necessary. If using computers is not possible in your classroom, consider giving students more time to handwrite their essays.*	

EXPEDITIONARY LEARNING

Grade 8: Module 2B: Unit 2: Lesson14
Supporting Materials

Name:

Date:

Writing Improvement Tracker

Strategies to Improve Writing

- Revise my writing (or my planning) multiple times

- Look at other models

- Read others' work

- Ask questions when I have them

- Take a break and reread with fresh eyes

- Ask myself, "Does this make sense?"

- Read the necessary texts closely

- Talk through my ideas with an adult

- Use Quote Sandwiches

- Have another student write the gist of my paragraphs and make sure they match what I thought they were

Essay from Module 1
Directions: Look at the first two rows of the New York State Expository Writing Evaluation Rubric.

1. What did I do well in my essay?

2. What do I need to improve?

3. What is my goal for the next module for those areas? (Be specific: "I will do better" is too general. Name a specific skill to improve, such as "I will use stronger evidence in my writing.")

4. Look at the list of strategies at the top of this tracker. What one or two strategies will I use to meet my goal in the next module?

Essay from Module 2

Directions: Look at the first two rows of the Argument Essay Rubric.

1. What did I do well in my essay?

2. What do I need to improve?

3. What is my goal for the next module for those areas? (Be specific: "I will do better" is too general. Name a specific skill to improve, such as "I will use stronger evidence in my writing.")

4. Look at the list of strategies at the top of this tracker. What one or two strategies will I use to meet my goal in the next module?

Essay from Module 3

Look at the first two rows of the New York State Expository Writing Rubric.

1. What did I do well in my essay?

2. What do I need to improve?

3. What is my goal for the next module for those areas? (Be specific: "I will do better" is too general. Name a specific skill to improve, such as "I will use stronger evidence in my writing.")

4. Look at the list of strategies at the top of this tracker. What one or two strategies will I use to meet my goal in the next module?

Essay from Module 4

Directions: Look at the first two rows of Argument Writing Rubric.

1. What did I do well in my essay?

2. What in my writing improved this year?

3. What strategy helped me the most?

4. What improvement am I most proud of?

Name:

Date:

Focus question: In *A Midsummer Night's Dream,* does Shakespeare make the case that it is possible to control another person's actions, or not? Choose two characters from the list below and give evidence from the text to support your thinking. Be sure to take into account what people who disagree might say.

a. Demetrius	d. Lysander
b. Egeus	e. Bottom
c. Hermia	f. Oberon

I. Introduction	
A. Hook to capture the reader's interest and attention	*Sometimes, the person who thinks he is the most in control of a situation turns out to be the biggest fool of all.*
B. Name the main text	A Midsummer Night's Dream *by William Shakespeare*
C. Give brief background information to the reader about the play (characters, plot, etc.)	*AMND is about control. Each character is trying to make someone else do what he or she wants him or her to do. Puck is a mischievous fairy working for Oberon, the fairy king. He loves manipulating other people for his own amusement. One of the people he toys with is Helena, a young woman. Helena tries to force Demetrius, her best friend's fiancé, to love her.*
D. Claim	*Shakespeare makes the case that it is not possible to control another person's actions because the results are unpredictable and temporary.*

EXPEDITIONARY
LEARNING

Model Essay Planner

II. Body Paragraph 1	
First reason to support your claim	*unpredictable results*
A. Topic sentence	*The results of trying to control another person's actions are unpredictable.*
B. Quote Sandwich 1	*After Oberon tells Puck to use a magic flower to make Demetrius fall in love with Helena, he finds out that Puck put the juice of the flower on the wrong person: "This is thy negligence. Still thou mistak'st,/Or else committ'st thy knaveries willfully" (3.2.366–367). Puck's attempt to control the young lovers resulted in confusion and strife, and his mistake made Oberon mad.*
C. Quote Sandwich 2	*After Puck mistakenly uses the flower on Lysander, Oberon tries to fix the mistake by anointing Demetrius, as well. Both young men pursue Helena, leading Hermia to confront her, asking, "How low am I, thou painted maypole? Speak!/How low am I? I am not yet so low/But that my nails can reach unto thine eyes" (3.2.311–313). Helena always tried to force Demetrius to love her, but she didn't predict that would lead to her best friend wanting to attack her.*
D. Concluding sentence	*Both Puck and Helena found out that trying to control someone else's actions can lead to unintended consequences.*

EXPEDITIONARY
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III. Body Paragraph 2	
Second reason to support your claim	*temporary results*
A. Topic sentence	*The results of trying to control someone else's actions are temporary.*
B. Quote Sandwich 1	*Another person Puck tries to control is the foolish Bottom. He changes Bottom's head into that of an ass, but Oberon makes him turn Bottom back: "Now, when thou wak'st, with thine own fool's eyes/peep" (4.1.86–87). Even though Puck succeeded in controlling Bottom and making him look foolish, he must change Bottom back. The results of the change were temporary.*
C. Quote Sandwich 2	*Sometimes, Shakespeare lets the audience know that the result is temporary, even when the characters do not. Helena thinks she succeeded in making Demetrius love her, but the audience knows it was actually the result of Oberon's magic flower: "Flower of this purple dye,/Hit with Cupid's archery,/Sink in apple of his eye./When his love he doth espy,/Let her shine as gloriously/As the Venus of the sky" (3.2.104–109). Demetrius's love for Helena will last only as long as he is under the influence of the magic potion. If Oberon decides to undo the spell, Helena will realize that she has not succeeded in changing Demetrius's mind about her, after all.*
D. Concluding sentence	*Because so many of the changes in the play are the result of the magic flower, ultimately, they are all temporary.*

Model Essay Planner

IV. Body Paragraph 3	
Counterclaim	*it IS possible*
A. Topic sentence	*Shakespeare makes the case that it is possible to control another person's actions.*
B. Reason to support counterclaim	*Both Puck and Helena control other people's actions in the play.*
C. Quote Sandwich 1	*In the middle of the play, Puck brags to Oberon about how he is in control of the young lovers, saying, "Lord, what fools these mortals be!/… And those things do best please me/That befall prepost'rously" (3.2.117, 122–123). Puck enjoys the results when he controls other people's actions.*
D. Quote Sandwich 2	*At the end of the play, Theseus agrees to marry Helena and Demetrius: "For in the temple by and by, with us,/These couples shall eternally be knit" (4.1.187–188). This marriage proves that Helena succeeded in making Demetrius love her.*
E. Response to counterclaim	*However, both Puck and Helena's fates are actually being controlled by someone or something else.*
F. Explanation of response to counterclaim	*But, neither Puck nor Helena is actually in control. Oberon tells Puck what to do, and Helena only gets to marry Demetrius because of the influence of the magic flower.*
G. Concluding sentence	*Even though it seems like Puck and Helena get what they want from other people, they are both also at the mercy of other people's actions and choices.*

V. Conclusion	
A. Restate claim	*Carefully reading A Midsummer Night's Dream reveals that Shakespeare did not think it was possible to truly control another person's actions.*
B. Summarize reasons	*consequences of trying to control others are unpredictable and often chaotic* *in the play, most changes are the result of using magic, which doesn't lead to lasting change*
C. Explain why your view is worth consideration by the reader	*Trying to control other people's actions rarely works out the way you plan … unless, that is, you have a magic flower.*

Grade 8: Module 2B: Unit 2: Lesson 15

End of Unit 2 Assessment, Part 1: Drafting the Argument Essay

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
I can write arguments to support claims with clear reasons and relevant evidence. (W.9.1) I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.8.4) I can select evidence from literary or informational texts to support analysis, reflection, and research. (W.8.9)

Supporting Learning Targets	Ongoing Assessment
• I can write an organized argument essay about *A Midsummer Night's Dream.* • In my essay, I can support my claim with reasons, details, and quotes from the play. • In my essay, I can explain how the details develop the reasons that support my claim. • In my essay, I can acknowledge and respond to a counterclaim.	• *A Midsummer Night's Dream* essay planner (from homework) • Essay draft

EXPEDITIONARY
LEARNING

Agenda	Teaching Notes

1. Opening
  A. Reviewing Learning Targets (3 minutes)
2. Work Time
  A. Drafting the Essay (40 minutes)
3. Closing and Assessment
  A. Collect Essay Drafts (2 minutes)
4. Homework
  A. QuickWrite: Argue why you believe the characters you chose are the most relevant examples of "the possibility of controlling others' actions."
  B. Continue your independent reading.
	• In this lesson, students write the draft of their essay about Shakespeare making the case that it is not possible to control another person. In the previous four lessons, students have shaped their arguments, planned their essays, and critiqued one another's work. At this point, students need time to craft their essay.
	• Consider posting a list of the resources to help students write their essays. The list includes:
	  – Evidence of Control note-catchers
	  – Essay planners
	  – Supporting Evidence-Based Claims graphic organizers
	  – Structured notes
	• This lesson is written assuming students will use computers to draft the essays to make later revisions easier.
	• Consider the setup of your classroom if you are using laptops; since students can distract themselves on computers, think about positioning the desks so it's easy to scan the screens throughout the lesson.
	• If your students are not familiar with expectations about computer use in the classroom, explain them at the beginning of Work Time A.
	• Be sure to think about how students will submit their drafts at the end of class: printing, saving to a server, emailing, etc.
	• If using computers is not possible in your classroom, consider giving students more time to handwrite their essays.
	• Because students will produce this essay draft independently, it is used as an assessment for "Claim and Reasons" and "Command of Evidence" on the argument rubric. Return the essay drafts with feedback in Lesson 18. Be sure to give feedback on the "Coherence, Style, and Organization" row and the "Command of Conventions" row of the rubric so students can make those revisions in Lesson 18.
	• Students complete an Exit Ticket at the end of this lesson. They will list their three favorite characters, which will serve as information to allow for assigning a character to students and organizing character groups for the next lesson.

Agenda	Teaching Notes (continued)
	• See the teaching note at the end of this lesson regarding the possibility of launching independent reading at this point in Module 2 to have more time to read and give feedback on students' draft essays.
	• Post: Learning targets.

Lesson Vocabulary	Materials
argument	• Computers
	• Essay Planner (lesson 13)
	• *A Midsummer Night's Dream* (book; one per student)
	• *A Midsummer Night's Dream* Argument Rubric (from Lesson 13)
	• Exit Ticket
	• Sample student essay
	• Optional: Launching Independent Reading in Grades 6–8: Sample Plan (stand-alone document on EngageNY.org), if Independent Reading was not launched in Lesson 10.

Opening	Meeting Students' Needs
A. Reviewing Learning Targets (3 minutes) • Assign **computers** and invite students to get out their **Essay Planners** and *A Midsummer Night's Dream* text. • Read the learning targets: 　* "I can write an organized argument essay about *A Midsummer Night's Dream*." 　* "In my essay, I can support my claim with reasons, details, and quotes from the play." 　* "In my essay, I can explain how the details develop the reasons that support my claim." 　* "In my essay, I can acknowledge and respond to a counterclaim."	

• Remind students that these learning targets build on the work they have been doing in the past four lessons, as well as work they did in Module 1.	

Work Time	Meeting Students' Needs
A. Drafting the Essay (40 minutes) Remind students of the following: – Use the ideas and evidence in your planners to write your essay drafts. – You will turn in your drafts at the end of the class. – You will have a chance to revise for conventions after you get your first draft back. • Emphasize the importance of saving their work often as they are typing. Let them know in what form (email, printed, saved to server, etc.) they will turn in their draft at the end of the class. • As students work, circulate around the room. Because this is an assessment, students should work independently. • Continue to circulate, supporting students when needed or when their hands are raised. • When a few minutes remain, remind students to save their work.	• One of the goals of the scaffolding in the previous lessons is to support all students in writing their essays, including SPED and ELL students. As much as possible, this draft should be done independently. However, if it is appropriate for some students to receive more support, there is space during Work Time A. • In order to give more support, consider: – Prompting them to look at their essay planner to remind them of their claim and/or the evidence they gathered. – Asking questions like: "How does that evidence support your claim?" or "How are those ideas connected?" – Reminding them of the resources they have available to help them.

Closing and Assessment	Meeting Students' Needs
A. Collect Essay Drafts and Exit Ticket (2 minutes) • Give students specific positive praise for behaviors or thinking you noticed during class. Emphasize ways in which they show stamina as writers, and specific examples of students who have strong insights about the theme of control in the play. • Tell students you look forward to reading their drafts. Collect students' drafts and their associated planning work: Supporting Evidence-Based Claims sheets and essay planners. • Distribute the **Exit Ticket** and have students complete it before they leave. Explain that you are collecting this information from them in order to prepare for the final performance. • Preview homework.	• Consider allowing SPED and ELL students more time to complete their draft.

Homework	Meeting Students' Needs
• QuickWrite: Argue why you believe the characters you chose are the most relevant examples of "the possibility of controlling others' actions." • Continue your independent reading. *Note:* • *Be prepared by Lesson 18 to return the essay drafts with feedback and the rubric.* • *For assessment purposes, focus on just the top two rows of the rubric, but also give feedback on the Coherence, Organization, and Style and Control of Conventions sections for students to revise in Lesson 18. Specifically, keep an eye out for common organization or convention mistakes in the essays. You can address one of these common errors in a mini lesson in Lesson 18 when students revise.* • *Lessons 16 and 17 begin the work of Unit 3 and build toward the Character Confession Narrative performance task (this also allows time for you to review essays and give feedback by Lesson 18). If you need additional time to review student work before the revision lesson, consider using a day or two between Lesson 15 and Lesson 18 to launch the independent reading routine. This routine is explained more fully in a supporting document **Launching Independent Reading in Grades 6–8: Sample Plan** (stand-alone document on EngageNY.org). However, make sure students return to their essays relatively soon; a gap of more than a few days will make it harder for them to revise successfully.*	

Grade 8: Module 2B: Unit 2: Lesson 15
Supporting Materials

Name:

Date:

List your top three favorite characters from the play:

1.

2.

3.

Grade 8: Module 2B: Unit 2: Lesson 16
Launching the Performance Task: Prompt, Characters, Groups

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
I can analyze the development of a theme or central idea throughout the text (including its relationship to the characters, setting, and plot). (RL.8.2) I can effectively engage in discussions with diverse partners about eighth-grade topics, texts, and issues. (SL.8.1)

Supporting Learning Targets	Ongoing Assessment
• I can work effectively with a group to create group norms to make group discussion and collaborative work productive and enjoyable. • I can work effectively with a group to prepare to write a character confessional narrative.	• Exit ticket

EXPEDITIONARY
LEARNING

Agenda	Teaching Notes

1. Opening
 	
  A. Engaging the Writer: The Comedy of the Play (5 minutes)
 	
  B. Reviewing Learning Targets (5 minute)
 	
2. Work Time
 	
  A. Studying the Prompt (10 minutes)
 	
  B. Allocating Characters and Character Groups (10 minutes)
 	
  C. Allocating Key Scenes (10 minutes)
 	
3. Closing and Assessment
 	
  A. Exit Ticket (5 minutes)
 	
4. Homework
 	
  A. Finish reading through your Evidence of Control note-catcher for the character for which you will be writing a confessional. Decide on the scenes you are going to use for your character confessional narrative.
	• Although this lesson is in Unit 2, it is actually the kickoff for Unit 3. This is to give you time to look over the draft end of unit assessments before handing them back to students with feedback in Lesson 18.
	
	• Before this lesson, use the exit ticket from Lesson 15 to analyze students' favorite character choices and assign characters to students. Try to balance the number of students assigned to each character so that groups are of similar size and of mixed ability. Consider making groups of no larger than four students. This will mean that some groups will be focused on the same character, which is fine.
	
	• Do not assign the character of Puck, as he is the source of the model essay.
	
	• The purpose of Opening A is to allow students to find the comedic moments in this play. Be sure to emphasize the humorous nature of this writing assignment. Assure students that they are allowed to take a light-hearted perspective and write to generate laughs from audience members.
	
	• As students are introduced to the prompt for the final performance task in Work Time A, they briefly unpack the word "confession." As students analyze the model narrative, a more complete understanding of this word will make its meaning clearer.
	
	• The character confessional writing piece is considered a narrative since it attends to the criteria of the narrative genre. Students develop imagined experiences or events from *A Midsummer Night's Dream* using effective techniques, relevant descriptive details, and well-structured event sequences with transition words and phrases. Students also establish the context of the theme of control, as well as the point of view of the character (and narrator) seeking to control another character in the play. Students select scenes from the play, which unfold naturally and logically. Finally, students provide a conclusion that reflects on the narrated experiences or events.
	
	• Review Think-Write-Pair-Share protocol (see Appendix; also known as Ink-Pair-Share)
	
	• Post: Learning targets.

Lesson Vocabulary	Materials
effectively, norms, collaborative, productive	• Document camera • Performance Task Prompt (one per student and one for display) • Frayer Model: Control (from Unit 1, Lesson 7; one for display) • Chart paper (one piece per group) • Markers (one per group) • Evidence of Control note-catcher (from Unit 1, Lesson 10; students' own) • Index card or paper (one piece per student; for exit ticket)

Opening	Meeting Students' Needs
A. Engaging the Writer: The Comedy of the Play (5 minutes) • Using the Think-Write-Share protocol, invite students to think for about a minute about an event in the play they found especially amusing and why they thought it to be so. • Then allow students another minute to write down their thoughts about their chosen events. • Finally, have students share with a partner what they found to be funny about the chosen scene and why. • Cold call a few students to share out a funny scene from the play. • Explain to students that they are going to begin working on their final performance task in this lesson. The writing piece in this task will give students an opportunity to think about the humor involved in how one character tried to control or manipulate another character in the play.	• Posting learning targets allows students to reference them throughout the lesson to check their understanding. The learning targets also provide a reminder to students and teachers about the intended learning behind a given lesson or activity. • Discussing and clarifying the language of learning targets helps build academic vocabulary.

Opening (continued)	Meeting Students' Needs

B. Reviewing Learning Targets (5 minute)
 	
• Invite students to read along silently as you read the posted learning targets aloud:
 	
    * I can work effectively with a group to create group norms to make group discussion and collaborative work productive and enjoyable.
 	
    * I can work effectively with a group to prepare to write a character confessional narrative.
 	
• Ask:
 	
    * "What does it mean to work *effectively*?"
 	
• Select volunteers to share responses. Listen for students to explain that to work effectively means to work well together.
 	
• Ask:
 	
    * "What are *norms*? Why do we make norms?"
 	
• Select volunteers to share their responses. Listen for students to explain that norms are positive behaviors that help groups work well together.
 	
• Ask:
 	
    * "What is *collaborative* work?"
 	
• Cold call students for their responses. Listen for students to explain that collaborative work is working with others.
 	
• Ask:
 	
    * "What does *productive* mean?"
 	
• Listen for students to explain that productive means to do a lot of good work in a short span of time.	

Work Time	Meeting Students' Needs

A. Studying the Prompt (10 minutes)
• Tell students that they are going to begin working on Unit 3. Using a **document camera**, display and distribute the **Performance Task Prompt.** Be sure to emphasize that this narrative is a chance to be humorous and have fun with the perspective of a character.
• Invite students to read along silently as you read the Performance Task Prompt directions aloud.
• Ask students,
  * "What do you think of when you hear the word 'confession'?" Wait about 1o seconds, then allow students to popcorn their responses by calling out their thoughts. Listen for something like: "Confession is about telling your innermost thoughts and keeping no secrets."
• Remind students of how the word "control" has been defined throughout the module. Display the **Frayer Model: Control** (from Unit 1, Lesson 7). Draw students' attention to how the word "control" was defined in the context of studying the play: "Control means to influence, convince, or manipulate someone into doing something you want or into thinking or believing what you want."
• Ask students to Think-Pair-Share:
  * "So what are you going to be doing for your performance task?"
• Listen for students to explain that they will be writing as if they are a character confessing his or her attempts to control or manipulate someone else in the play. Students should also state that their confessionals must address the three guiding questions that focus on motivations, techniques, and effects of the character's attempt to control others. Answer any clarifying questions if necessary.
• Ask:
  * "What text will you use to answer these three guiding questions?" Listen for students to recognize that they will be using the play to answer these questions.
• Explain to students that this confessional is considered a narrative writing piece since they will be selecting and incorporating scenes from the play in their confessional.
• Share with students that they will be reading their narrative to a small group of their peers as part of the final performance task.	

Work Time (continued)	Meeting Students' Needs

B. Allocating Characters and Character Groups (10 minutes)
• Tell students that you used the exit tickets from the last lesson (in which they listed their top three favorite characters) to assign each person a character to use to complete the work in Unit 3. Inform each student of his or her character assignment and form groups of like characters (e.g., Hermia characters together, Oberon characters together, etc.). Groups should have no more than four students each. Invite students to join their character groups.
• Remind students that when they start working in a new group, it is a good idea to create some group norms to make sure that group discussion and collaborative work is productive and enjoyable for everyone.
• Hand out a piece of **chart paper** and a **marker** to each group.
• Ask guiding questions:
  * "How can you make sure you have productive group discussions? What do you each need to do? Why?"
  * "How can you make sure everyone gets a chance to share his or her ideas and be heard?"
• Circulate to help groups think of norms.
	• Asking groups to write group norms makes them think about criteria for successful teamwork and provides a guide to refer to when they find teamwork challenging and need support.

C. Allocating Key Scenes (10 minutes) • Ask students to pull out their completed **Evidence of Control note-catchers** (from Unit 1, Lesson 10). Tell students that they will first study the note-catcher for their assigned character in order to identify scenes that would best answer the three guiding questions for the narrative, included on the Performance Task Prompt. • Ask students to discuss in their character groups: * "How do the scenes you have chosen best answer the three guiding questions in the prompt?" • As you circulate, listen for conversations that are explicitly connecting scenes with the motivations, techniques, and aftermath of that group's particular character trying to control another person's actions. • Remind groups of their norms chart; circulate to assist groups that are struggling to identify the scenes that best address the guiding questions of the writing prompt.	• Allowing students to work independently before sharing as a group provides individual accountability and assessment data. Also, when students then join a group to share out their ideas, all students can participate (since they all attempted the work) and expand their own thinking by listening to the ideas of others.

Closing and Assessment	Meeting Students' Needs
A. Exit Ticket (5 minutes) • Distribute an **index card or scrap paper (one per student)** for the exit ticket, on which students will answer the question: ∗ "In your own words, what is the final performance task asking you to do?" • Review the exit tickets to ensure that every student understands the overall requirements of the performance task.	• Using exit tickets allows you to get a quick check for understanding so that instruction can be adjusted or tailored to students' needs before the next lesson.
Homework	**Meeting Students' Needs**
• Finish reading through your Evidence of Control note-catcher for the character for which you will be writing a confessional. Decide on the scenes you are going to use for your character confessional narrative.	

EXPEDITIONARY
LEARNING

Grade 8: Module 2B: Unit 2: Lesson 16
Supporting Materials

Name:

Date:

Character Confessional Narrative

You have tracked how various characters in Shakespeare's *A Midsummer Night's Dream* attempted to control or manipulate each other's actions. Choose one character from the play and write a confessional from his or her point of view, explaining his or her choices and actions in attempting to control another character throughout the play. Your confessional should answer the questions: "Why did you want to control someone else's actions?" "How did you try to control someone else's actions?" and finally, "What were the results of your trying to control someone else's actions?"

Key Criteria for Success:

• Establish the context by introducing your character and his/her motives.

• Provide a conclusion that neatly wraps up the action and reflects on what happened when "you" tried to control someone else.

• Include narrative techniques such as: dialogue, description and details, pacing, transition words/phrases to link individual scripts together, precise words and sensory language to capture the action and demonstrate emotion, and reflection.

• Adhere to the conventions of standard written English.

Grade 8: Module 2B: Unit 2: Lesson 17
Planning the First Draft of the Character Confessional Narrative

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
I can write narrative texts about real or imagined experiences using relevant details and event sequences that make sense. (W.8.3)   I can create poetry, stories, and other literary forms. (W.8.11b)

Supporting Learning Targets	Ongoing Assessment
• I can analyze a model narrative to generate criteria for an effective narrative of my own. • I can plan for a first draft of my character confessional.	• Character Confessional Narrative Planner

Agenda	Teaching Notes

1. Opening
 	
   A. Reviewing Learning Targets (2 minutes)
 	
2. Work Time
 	
   A. Analyzing the Model Character Confessional to Generate Criteria (25 minutes)
 	
   B. Planning the Character Confessional Narrative (15 minutes)
 	
3. Closing and Assessment
 	
   A. Discussion (3 minutes)
 	
4. Homework
 	
   A. Take your Character Confessional Narrative Planner home and finish/revise it.
	• Although this lesson and the previous lesson are in Unit 2, they actually represent the kickoff for Unit 3. This allows you time to look over the end of unit assessments before handing them back to students with feedback in Lesson 18.
	
	• Highlight the fun of this assignment. Consider adding humor and elements of gentle irony to the criteria list.
	
	• In this lesson, students read and analyze a model character confessional narrative to generate criteria for an effective narrative that they can then apply when writing their own drafts later in today's lesson.
	
	• The Character Confessional Narrative Criteria anchor chart is based on the Character Confessional Rubric. This lesson serves as a preliminary look at the criteria for a high-quality narrative as revealed on the Character Confessional Rubric, which is analyzed in more detail in Unit 3, Lesson 1.
	
	• In advance: Read the model character confessional narrative and the Character Confessional Rubric (from Unit 3, Lesson 1). Focus on the features of the narrative to assist students in generating criteria for an effective character confessional.
	
	• In Work Time B, students use a narrative planner to work on justifying the scenes they selected in Lesson 16 for the purposes of writing the narrative. This document is designed to assist students in planning the narrative and preparing for the mid-unit assessment task.
	
	• For most students, the end of this lesson will stop the action in the middle of the deep planning work. The discussion in the Closing and Assessment can help students become more reflective about their progress and their strengths and challenges in preparing for a first draft that answers the writing prompt and meets the key criteria.
	
	• Post: Learning targets.

Lesson Vocabulary	Materials
criteria	• Equity sticks • Performance Task Prompt (from Lesson 16) • Model character confessional (one per student and one to display) • Document camera • Character Confessional Narrative Criteria anchor chart (new; co-created with students during Work Time A) • Character Confessional Narrative Planner (one per student and one to display) • Evidence of Control note-catcher (from Unit 1, Lesson 10)

Opening	Meeting Students' Needs

A. Reviewing Learning Targets (2 minutes)
• Invite students to read the learning targets aloud with you:
   * "I can analyze a model narrative to generate *criteria* for an effective narrative of my own."
   * "I can plan for a first draft of my character confessional."
• Ask students to Think-Pair-Share:
   * "Why is it useful to analyze a model before writing?"
• Consider using **equity sticks** to select students to share their responses. Listen for students to explain that a model is a good example of what a piece of writing can look like, so analyzing it can make us more aware of what we should be aiming for.
	• Posting learning targets allows students to reference them throughout the lesson to check their understanding. The learning targets also provide a reminder to students and teachers about the intended learning behind a given lesson or activity.

Work Time	Meeting Students' Needs

A. Analyzing the Model Character Confessional to Generate Criteria (25 minutes)
 	
• Tell students that before they begin drafting their own narrative, they are going to analyze a model.
 	
• Ask students to take out their **Performance Task Prompts** (from Lesson 16). Display the **model character confessional** using the **document camera** and distribute a copy to each student. Invite students to follow along silently as you read the model character confessional aloud. Be careful to read the narrative with good delivery skills and expressiveness.
 	
• Ask students to Think-Pair-Share:
 	
    * "What are some things about this model narrative that make it well written?"
 	
• Record student suggestions on the **Character Confessional Narrative Criteria anchor chart**. Make sure the following criteria are included:
 	
  – The writer actively imagines the perspective of the character to answer the three guiding questions.
 	
  – The character and his or her motives are clearly introduced.
 	
  – The narrative is organized so that thoughts flow and big gaps aren't left for the reader to fill in him/herself.
 	
  – The conclusion wraps up the narrative in a way that is interesting and not just a summary, and includes a reflection on what happened when "you" tried to control someone else.
 	
  – The writer uses narrative techniques such as: description and details, pacing, transition words/phrases to link ideas together, precise words and sensory language to capture the action and demonstrate emotion, and reflection.
 	
  – The writing is grammatically correct and adheres to the conventions of standard written English.
 	
• Tell students to return to the model narrative and reread it. Ask students to work with a partner to find examples from the narrative that illustrates each of the criteria.
 	
• Ask for volunteer partnerships to share out their examples. Listen for examples such as the following:
 	
  – "Puck's perspective is imagined when the writer says, 'some think I am an evil goblin, but I am really just misunderstood.'"
 	
  – "His motives are introduced when he says that if he thinks something is amusing, he'll do it."
 	
  – "You can see organization in the essay between the end of the paragraph about the assignment from Oberon to anoint the boy with the flower and the next paragraph where he describes the event."
	• Anchor charts serve as note-catchers when the class is co-constructing ideas.

Work Time (continued)	Meeting Students' Needs
– "Puck's reflection is obvious in the conclusion because he says he has some food for thought." – "Commas and semicolons are used appropriately." • Next, ask students where they think each of the three guiding questions from the prompt are answered in the essay. Listen for: – "The first three paragraphs address why Puck wants to manipulate or control." – "The next three paragraphs answer the question regarding how he gets control." – "The next two paragraphs before the conclusion talk about the effects of attempting to gain control." • Tell students that it is important to be able to justify the choices they make in their narrative. Ask the following questions, allowing students to turn and talk before you cold call on students for an answer to each question. * "What makes Puck a strong choice for the character confessional narrative?" Listen for students to recognize the Puck is a strong choice because he is a character who manipulates and tries to control people. He is also responsible for some of the mistakes in the play and clearly enjoys the results of his magic and mistakes. * "What was Puck's motivation to attempt to control or manipulate others?" Listen for students to say something like, "Puck's motive to control others is to have fun and be entertained, even if it happens to be at another's expense." * "Why might have these scenes been chosen?" Listen for students to recognize that while Puck appears in many places throughout the play, the scenes that were selected relate directly to the theme of control and revealed the motive to have fun. • Share with students that they will need to justify their plan for their narrative by answering similar questions on the Mid-Unit 3 Assessment (Unit 3, Lesson 1).	

Work Time (continued)	Meeting Students' Needs
B. Planning the Character Confessional Narrative (15 minutes) • Distribute the **Character Confessional Narrative Planner**. Project a copy with the document camera. • Model for students the connection of a scene or scenes to each of the guiding questions of the prompt: "Question 1 is asking about why people want to attempt to control others. I know from Act II, Scene 1 that Puck is really a trickster and in part tries to control others to get a laugh at their expense. In the box for the scenes that answer that answer, I will write Act II, Scene 1. This scene addresses the question because it is very apparent in the conversation between Puck and the fairy that Puck's reputation is quite well known. He likes to scare people, cause people to work harder than necessary due to a trick, or generally cause confusion for a laugh. We also know from later in that same scene that Puck likes to control others' actions so that he can help Oberon. He is willing to 'girdle the earth' for the potion from the magic flower that will wreak havoc for Titania." • Invite students to return to their **Evidence of Control note-catchers** (from Unit 1, Lesson 10) and the scenes they allotted for their character from the previous lesson. • Instruct students to use this planning document as a check for whether or not the scenes they have chosen for their character's issue with control actually fit the guiding questions of the prompt.	

Closing and Assessment	Meeting Students' Needs
A. Discussion (3 minutes) • Invite students to turn and talk: "How does my narrative develop the theme of control?" • Ask students to share their progress toward the goal of planning for the first draft of the narrative, and report any challenges in meeting the goal or effective strategies they've discovered for completing planning work that will lead to a writing piece of high quality.	

Homework	Meeting Students' Needs
• Take your Character Confessional Narrative Planner home and finish/revise it.	

Grade 8: Module 2B: Unit 2: Lesson 17
Supporting Materials

Name:

Date:

Puck's Confessional: My Issue with Control

Part I: Why I wanted control

I have a bit of a reputation. My name is Robin Goodfellow, but people call me Puck. I am a spirit. Some think I am an evil goblin, but really I am just misunderstood. I simply like to have fun. Okay, sometimes it is at another's expense, but most of the time I just want to have a good laugh. Taking the cream from the milk? Getting people lost? Hilarious if you ask me. Some say I work for Oberon, and yes I am his jester, but really a spirit as mischievous as I can work for no man (or fairy). "I am that merry wanderer of the night" (2.1.43).

When Oberon suggests I do something, if I think it is amusing then I generally do it. To be fair, I am not his fairy. I do not abide only by his rules. When people say I'm just his servant, it makes me angry; that is when I tend to take things into my own hands. Sometimes, I accidentally gain control over everyone, but other times it is my "mistakes" that make for the most amusing moments. For example, that time when Oberon was mad at Titania.

Oberon was mad at Titania over a changeling. So when he told me to find the juice of a flower that would force his queen to fall in love with the first creature she saw, I thought it was a fabulous idea. Potions and tricks give me control. I can manipulate others to do things they normally would never do on their own. I have the power and, boy, is it entertaining.

Part II: What I did to take control

Anyway, I am getting off track. I got the flower with the magical love juice for Oberon and brought it to him to trick Titania. He told me to use some of it on the Athenian guy he had come across in the woods, who was treating a young woman poorly. With this assignment, things really got interesting.

Model Character Confessional

At first I couldn't find anyone to anoint. "Through the forest have I gone But Athenian found I none … Night and silence! Who is here? Weeds of Athens he doth wear" (2.2.66-71).   When I finally saw the Athenian man, I couldn't believe it. Sleeping just a few feet away was a beautiful soul. This girl made me sad. How dare the man not love her! I anointed his eyes so that when he awoke he would be so tortured by love he would never sleep again.

On my way back to Oberon, I happened on a group of men rehearsing a play for Theseus's wedding day. With a little bit of magic, one just so happened to end up wearing the head of an ass (hilarious). They were right near where Titania slept; and when she awoke, she was completely in love with an ass! I couldn't have planned this event any better! Oberon could not have been more pleased, and once again I was in control.

Part III: The results

Yet, my attempts at controlling others were not turning out quite as I had planned. It turns out that I anointed the wrong man's eyes—an honest mistake or just a better twist to our little tale? I'll never tell. But Oberon is all about true love and all that nonsense, so he asked me to fix it. We saw the man Demetrius (whom I was supposed to anoint) begging to marry Hermia. Then we saw the man Lysander (whom I did anoint) awake and fall instantly in love with Helena. Now this was entertainment! This is why I play with humans. "Lord, what fools these mortals be" (2.3.121).

After a while, Oberon was over my little game and he asked me to restore order to the young lovers' lives. At this point, I was tired of watching the boys fight over Helena (who really was no prize – I have never heard someone complain so much!), so I made sure that they were all separated and fell into a deep sleep. I changed my voice to lead Lysander away and then led Demetrius away, as well. Eventually, I had all four humans asleep. I took pity on them all and decided to right the wrongs. Lysander and Hermia had their happily ever after, Demetrius was fooled into loving that silly Helena, and all of the humans had their mates. Finally, Oberon and I were amused, and Titania and Oberon were happy again.

At the end of this midsummer's night, I must say that I had a grand adventure in attempting to control the others, but it has certainly given me some food for thought about all the twists and turns that can happen in the process. You really just can't ever predict how people are going to handle being in a weird situation.

EXPEDITIONARY
LEARNING

Character Confessional Narrative Criteria Anchor Chart
(For Teacher Reference)

Character Confessional Narrative Criteria

- The writer actively imagines the perspective of the character to answer the three guiding questions.

- The character and his or her motives are clearly introduced.

- The narrative is organized so that thoughts flow and big gaps aren't left for the reader to fill in him/herself.

- The conclusion wraps up the narrative in a way that is interesting and not just a summary, and also includes a reflection on what happened when "you" tried to control someone else.

- Include narrative techniques such as: description and details, pacing, transition words/phrases to link ideas together, precise words and sensory language to capture the action and demonstrate emotion, and reflection.

- The writing is grammatically correct and adheres to the conventions of standard written English.

Character Confessional Narrative Planner

Name:

Date:

	Question 1: What motivates people to try to control each other's actions?	Question 2: How do people try to control each other's actions?	Question 3: What happens when people try to control each other's action?
Scene(s)			
How does this scene/do these scenes address the question?			

Grade 8: Module 2B: Unit 2: Lesson 18
End of Unit 2 Assessment, Part 2: Revise Essay Drafts

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
With support from peers and adults, I can use a writing process to ensure that purpose and audience have been addressed. (W.8.5)   I can use correct grammar and usage when writing or speaking. (L.8.1)   I can use correct capitalization, punctuation, and spelling to send a clear message to my reader. (L.8.2)

Supporting Learning Targets	Ongoing Assessment
• I can use feedback from others to revise and improve my essay. • I can use correct grammar and punctuation in my essay.	• Revised essay

Agenda	Teaching Notes

1. Opening
   A. Reviewing Learning Targets (2 minutes)
2. Work Time
   A. Mini Lesson: Addressing Common Errors (5 minutes)
   B. Return Draft Essays with Feedback (5 minutes)
   C. Essay Revision (30 minutes)
3. Closing and Assessment
   A. Previewing Unit 3 (3 minutes)
4. Homework
   A. Finalize your essay.
	• Some students may need more help revising than others. There is space for this during the revision time.
	• As in Lesson 15, consider the setup of the classroom; students ideally will be working on computers.
	• If students did not use computers to draft their essays in Lesson 15, consider giving them more time to revise and rewrite their essays.
	• Have independent activities ready for students who finish revising early.
	• Because not all students may finish their revisions during this class, have students email their files, check out a computer, or come in during an off period or after school to finish. Consider extending the due date for students who do not have access to a computer at home.
	• In advance: Look over the graded essays and find a common conventions error. Craft a mini lesson for Work Time A to address the error (a sample structure is provided in the lesson).
	• Also, identify an exemplar body paragraph in a student essay that uses and punctuates a Quote Sandwich well. Make a copy of this body paragraph, without the student's name, to show in Work Time B. The goal is for students to have another model to work toward as they revise their own essays.
	• Post: Learning targets.

Lesson Vocabulary	Materials
feedback	• Document camera • Exemplar body paragraph from student work (one for display) • Student essays with teacher feedback (from Lesson 15) • Computers

Opening	Meeting Students' Needs

A. Reviewing Learning Targets (2 minutes)
• Focus student's attention on the posted learning targets:
    * "I can use feedback from others to revise and improve my essay."
    * "I can use correct grammar and punctuation in my essay."
• Remind students that they practiced incorporating peer feedback in Lesson 13. They will use the same skills in this lesson, only this time, the feedback will be on their control of conventions.	

Work Time	Meeting Students' Needs
A. Mini Lesson: Addressing Common Errors (5 minutes) • Tell students that you noticed a common error in their essays (for instance, comma splices or inconsistent capitalization). • On the **document camera** or white board, show an example of the error. Explain why it is incorrect. Model how to revise and correct the error. • Check for understanding. Ask students to give you a thumbs-up if they understand the error and how to fix it when revising, or a thumbs-down if they don't understand fully. • If many students give a thumbs-down, show another example of the error. Ask students to think about how to fix it. • Cold call a student to suggest how to correct it. If the answer is incorrect, clarify. Again, ask students to give you a thumbs-up/thumbs-down. If some students are still struggling, check in with them individually.	• Some students may need additional guided practice or even a primer with the rules for certain conventions with examples for reference.

Work Time (continued)	Meeting Students' Needs
B. Return Draft Essays with Feedback (5 minutes) • Show the **exemplar body paragraph from student work** using the document camera. Point out how the student uses a Quote Sandwich, especially how they punctuate and cite the quote, and explain how the quote supports the reason in the paragraph. • Tell students that they will be getting their essays back now with comments. They should look over the comments and make sure they understand them. Invite students to raise their hands to ask questions if they have them. Alternatively, create a "Help List" on the white board and invite students to add their names to it if they need questions answered. • Remind students that they will start their revisions in class today but will have the opportunity to complete their revisions at home tonight. • Return **student essays with teacher feedback**.	
C. Essay Revision (30 minutes) • Revisit expectations for using computers. • Assign **computers**, and then prompt students to open the word processing program and make revisions. • Circulate around the room, addressing student questions. Consider checking in first with students who need extra support to make sure they can use their time well. • When a few minutes are left, ask students to save their work and make sure they have access to it at home tonight.	• Some SPED or ELL students may need more scaffolding to revise. It can be helpful to give their feedback as a set of step-by-step instructions. For instance: —The circled words are misspelled. Get a dictionary and use it to correct the circled words. —The underlined sentences are run-ons. Find them and correct them by adding a full stop and capitalizing the first letter of the new sentence. • For students who need more time, consider focusing their revisions on just one paragraph or just one skill, such as capitalizing appropriately.

Closing and Assessment	Meeting Students' Needs
A. Previewing Unit 3 (3 minutes) • Tell students that their finished essay is due at the beginning of the next lesson, along with their essay drafts and planners. • Tell the class that the final draft of this essay marks the end of Unit 2. In Unit 3, students will continue the work they started in Lessons 16 and 17 on their dramatic scripts. • Preview homework.	

Homework	Meeting Students' Needs
• Finish the final draft of your essay to turn in during the next lesson, along with the first draft, rubric, and planners. *Note: This is the final lesson of Module 2B, Unit 2. Review the materials for the rest of Module 2 in preparation for the rest of Unit 3. Also consider what plan for launching the independent reading routine will work best for your students and how you will calendar those lessons (as a stand-alone mini unit, or integrated into Unit 3).*	

There are no new supporting materials for this lesson.

EXPEDITIONARY
LEARNING

Grade 8: Module 2B: Unit 3:
Overview

Unit 3: Performance Task: Character Confessional Narrative

In this third unit, and after studying the thematic concept of control throughout *A Midsummer Night's Dream*, students will write a narrative that will act as a "confessional," where a character from the play explains his or her attempts to control or manipulate someone else in the play. This writing piece will meet the criteria for an effective narrative, including a logical introduction, event sequence, and reflective conclusion; narrative techniques; transitions; description; and correct grammar. Students' character confessionals will answer three guiding questions: "Why did you want to control someone else's actions?", "How did you try to control someone else's actions?", and "What were the results of your trying to control someone else's actions?" For the mid-unit assessment, students will write a short justification that explains why they chose the character and scenes from the play that they did, and how the confessional develops the theme of control. For the end of unit assessment, students will write a commentary on how their narrative is a response to *A Midsummer Night's Dream*, and how it connects to and diverges from the play. Finally, students will share their narratives with a small group of peers. **This performance task centers on standards NYSP12 ELA CCLS RL.8.2, RL.8.3, W.8.3, W.8.4, W.8.9a, and W.11b.**

Guiding Questions And Big Ideas
• **What motivates people to try to control one another's actions?**   • **How do people try to control one another's actions?**   • **What happens when people try to control one another's actions?**

Mid-Unit 3 Assessment	**Justification for Character and Scene Selection** This assessment centers on NYSP12 ELA CCLS RL.8.1and W.8.11b and serves as a scaffold toward students' character confessional narrative. For the mid-unit assessment, students will write a short justification of why they chose the character they did and explain how the incidents they selected develop the theme of control.
End of Unit 3 Assessment	**Commentary on Confessional** This assessment centers on NYSP12 ELA CCLS RL.8.2, RL.8.3, W.8.11, and W.8.11b. Students will write a short commentary on how their character confessional narrative (their Performance Task) is a response to *A Midsummer Night's Dream*, and how it connects to and diverges from the play. (Note that students are not formally assessed on their individual script itself, but only on their commentary.)

Texts
1. William Shakespeare, *A Midsummer Night's Dream.* Folger Shakespeare Library (ISBN: 978-0743482813).

This unit is approximately 1 week or 4 sessions of instruction.

Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 1	Mid-Unit Assessment: Justification for Character and Scene Selection	• I can cite text-based evidence that provides the strongest support for my analysis of literary text. (RL.8.1) • I can write narrative texts about real or imagined experiences using relevant details and event sequences that make sense. (W.8.3) • I can create poetry, stories, and other literary forms. (W.8.11b)	• I can explain why I chose my character and scenes from *A Midsummer Night's Dream.* • I can explain how my narrative develops the thematic concept of control. • I can begin to write a first draft of my character confession	• Mid-Unit 3 Assessment: Justification for Character and Scene Selection	
Lesson 2	Character Confessions: Peer Critique of Narratives	• I can write narrative texts about real or imagined experiences using relevant details and event sequences that make sense. (W.8.3) • I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.8.4) • With support from peers and adults, I can use the writing process to ensure that purpose and audience have been addressed. (W.8.5)	• I can add transitional words and phrases to connect ideas in a writing piece. • I can use the rubric to provide feedback to my peers.	• Character confessional narrative draft with revisions and transitions.	• Character Confessional Narrative anchor chart • Stars and Steps protocol

Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 3	End of Unit Assessment: Commentary on Confessional	• I can determine a theme or the central ideas of literary text. (RL.8.2) • I can analyze the development of a theme or central idea throughout the text (including its relationship to the characters, setting, and plot). (RL.8.2) • I can objectively summarize literary text. (RL.8.2) • I can analyze how specific dialogue or incidents in a plot propel the action, reveal aspects of a character, or provoke a decision. (RL.8.3) • I can create a presentation, artwork or text in response to a literary work with a commentary that identifies connections and explains divergences from the original. (W.8.11) • I can create poetry, stories, and other literary forms. (W.8.11b)	• I can explain how my narrative is a response to *A Midsummer Night's Dream.* • I can explain how my narrative connects to the play and how it diverges from it and why. • I can use a peer critique rubric to provide kind, specific, and helpful feedback to my peers	• End of Unit 3 Assessment: Commentary on Confessional	• Character Confessional Narrative anchor chart

Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 4	Final Performance Task: Character Confessional Narrative	• I can determine a theme or the central ideas of literary text. (RL.8.2) • I can analyze the development of a theme or central idea throughout the text (including its relationship to the characters, setting, and plot). (RL.8.2) • I can objectively summarize literary text. (RL.8.2) • I can analyze how specific dialogue or incidents in a plot propel the action, reveal aspects of a character, or provoke a decision. (RL.8.3) • I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.8.4) • I can create poetry, stories, and other literary forms. (W.8.11b)	• I can read my narrative for an audience.	• Character confessional narrative • Character Confessional Rubric Self-Assessment	

Optional: Experts, Fieldwork, And Service

Experts:
- Consider inviting actors from a local theater group to perform some of Shakespeare's works and/or work with students so that students may perform excerpts of Shakespeare's works. Local actors and directors might also provide expertise on staging, stage directions, and the choices they make when interpreting a script for a performance.

Fieldwork:
- Consider having students attend a live production of *A Midsummer Night's Dream* and analyze the choices made by the actor and directors.

Service:
- Arrange for students to perform excerpts, the entire play, or their confessionals for various audiences, including younger children, nursing homes, shelters, etc.

Optional: Extensions

- Teachers might collaborate with the librarian to support students in writing an advanced confessional in which students study the differences in the portrayal of genders in *A Midsummer Night's Dream.* Have students study how men and women possess different motivations for controlling others and use different methods in doing so.

Preparation and Materials

Independent Reading
See Unit 2 overview. This module introduces a more robust independent reading structure after students have finished reading *A Midsummer Night's Dream* (i.e., after the Mid-Unit 2 Assessment).

Grade 8: Module 2B: Unit 3: Lesson 1
Mid-Unit Assessment: Justification for Character and Scene Selection

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
I can cite text-based evidence that provides the strongest support for my analysis of literary text. (RL.8.1) I can write narrative texts about real or imagined experiences using relevant details and event sequences that make sense. (W.8.3) I can create poetry, stories, and other literary forms. (W.8.11b)

Supporting Learning Targets	Ongoing Assessment
• I can explain why I chose my character and scenes from *A Midsummer Night's Dream*. • I can explain how my narrative develops the thematic concept of control. • I can begin to write a first draft of my character confession.	• Mid-Unit 3 Assessment: Justification for Character and Scene Selection

Agenda	Teaching Notes
1. Opening 　　A. Collect End of Unit 2 Assessments (2 minutes) 　　B. Reviewing Learning Targets (5 minutes) 2. Work Time 　　A. Mid-Unit Assessment (15 minutes) 　　B. Analyzing the Character Confessional Rubric (10 minutes) 　　C. Drafting the Character Confessional (12 minutes) 3. Closing and Assessment 　　A. Previewing Homework (1 minute) 4. Homework 　　A. Finish writing the first draft of your character confessional narrative.	• Although this is the first official lesson of Unit 3, students began preparing in Unit 2, Lessons 16 and 17. Thus, in effect, this is the third lesson of this unit. • In this lesson, students complete an on-demand mid-unit assessment. The questions posed in the assessment have been discussed at length in previous lessons, so students should be able to answer them confidently. • Use Buffalo Discussion Appointments today. • Students spend a portion of this lesson analyzing the rubric used to score the narrative. • Assess student responses on the mid-unit assessment using the Grade Eight 2-Point Rubric—Short Response. • Post: Learning targets.

Lesson Vocabulary	Materials
justifications	• Mid-Unit 3 Assessment: Justification for Character and Scene Selection (one per student)
	• Mid-Unit 3 Assessment: Justification for Character and Scene Selection (sample response, for teacher reference)
	• 2-Point Rubric: Short Response (for teacher reference; use to score students' assessments)
	• Character Confessional Rubric (one per student and one to display)
	• Document camera
	• Lined paper (several pieces per student)
	• Evidence of Control note-catcher (from Unit 1, Lesson 10)
	• Character Confessional Narrative Planner (from Unit 2, Lesson 17)
	• Performance Task Prompt (from Unit 2, Lesson 16)
	• *A Midsummer Night's Dream* (book; one per student)

Opening	Meeting Students' Needs
A. Collect End of Unit 2 Assessments (2 minutes) • Remind students that their homework assignment was to finish the final draft of their End of Unit 2 Assessment essay. Collect the final draft of the essays, along with the first draft, rubric, and planners.	

B. Reviewing Learning Targets (5 minutes)
• Invite students to read the learning targets aloud with you:
    * "I can explain why I chose my character and scenes from *A Midsummer Night's Dream*."
    * "I can explain how my narrative develops the thematic concept of control."
    * "I can begin to write a first draft of my character confession."
• Ask students to Mix and Mingle. Students stand up, circulate, and find a partner to talk through the question. They change partners multiple times.
    * "What does it mean for your narrative to develop the theme of control?"
• Listen for students to mention the three guiding questions from the prompt, related to motivation, methods, and effects of controlling or manipulating others from the perspective of characters in the play.
	• Gathering answers to key questions from multiple students helps all students better understand the requirements of an abstract task because they can hear it explained in multiple ways and practice explaining it to others.

Work Time	Meeting Students' Needs
A. Mid-Unit Assessment (15 minutes) • Remind students that the purpose of this narrative is to take on the perspective of a character from *A Midsummer Night's Dream* and give voice to the theme of control in the play. The scenes from the play that students choose to bolster their character confessional provide evidence for the character's motivations, methods, and the effects of attempting to control others. • Tell students: * "One way we can check our choice of evidence is to provide *justifications*. In the case of this narrative, if we can justify our use of particular scenes to illuminate the perspective of the character, then we will be able to write a good narrative using that character's voice." • Distribute the **Mid-Unit 3 Assessment: Justification for Character and Scene Selection**. • Give students a couple of minutes to read through the questions on the handout and ask any clarifying questions. • Remind them that in an assessment, they have to work independently without talking to other students. • Tell students to begin. • Collect the assessments at the end of the time allotted.	
B. Analyzing the Character Confessional Rubric (10 minutes) • Distribute and display the **Character Confessional Rubric** using the **document camera**. Tell students that it is based on the same rubric that was used to assess their argument and Module 1 essays. Draw students' attention to the last row, "4—Excellent." Ask them to notice things that might be different from what they did in the argument essay and Module 1 essay. • Cold call on students to share their ideas. Listen for: "The first row is focused on content and analysis and has to do with the motivation, method, and result(s) of a character's attempts to control another's actions." • Point out that the Coherence, Style, and Organization row has to do with the pacing and events of the narrative, and the Control of Conventions row requires students to use correct spelling, grammar, and punctuation. • Give students several minutes to review the rubric and answer clarifying questions as necessary.	

Work Time (continued)	Meeting Students' Needs

C. Drafting the Character Confessional (12 minutes)
 	
 • Distribute **lined paper** and invite students to use their **Evidence of Control note-catchers** (from Unit 1, Lesson 10) **Character Confessional Narrative Planners** (from Unit 2, Lesson 17), and **Performance Task Prompt** (from Unit 2, Lesson 16), as well as their copies of *A Midsummer Night's Dream* to draft their character confessional narratives.
 	
 • Remind students to follow the criteria on the Character Confessional Rubric.
 	
 • Circulate to assist students in writing their narratives. Ask guiding questions:
 	
    * "Have you incorporated the quotes from the play in your narrative?"
 	
    * "Have you introduced your character and presented his or her motives?"
 	
    * "Does your narrative explain enough of the character's perspective so the reader isn't guessing?"
 	
    * "Have you answered the three guiding questions from the prompt?"
 	
    * "Have you given a lot of details and used sensory language?"
	• Asking questions linked to the criteria as students are writing can help to remind them of what is expected of their work and can push their thinking further by exposing things that are inaccurate or missing.

Closing and Assessment	Meeting Students' Needs
A. Previewing Homework (1 minute) • Tell students that for homework they will finish writing the first draft of the character confessional narrative for homework.	

Homework	Meeting Students' Needs
• Finish writing the first draft of your character confessional narrative. *Note: Assess student responses on the mid-unit assessment using the **2-Point Rubric: Short Response**.*	

EXPEDITIONARY LEARNING

Grade 8: Module 2B: Unit 3: Lesson 1
Supporting Materials

Mid-Unit 3 Assessment: Justification for Character and Scene Selection

Name:

Date:

1. What makes your character a strong choice for the character confessional narrative?

_____

_____

_____

2. Write the gist of each scenes did you choose to include in your confessional.

_____

_____

_____

3. Why did you choose those scenes to illustrate the motivations of your character's attempts to control or manipulate others?

_____

_____

_____

4. What did you identify for the motivations of your character?

_____

_____

_____

Mid-Unit 3 Assessment: Justification for Character and Scene Selection
(Sample Response, for Teacher Reference)

1. What makes your character a strong choice for the character confessional narrative?

Puck is a strong choice because he is a character who manipulates people in the play. He is also responsible for some of the mistakes in the play, and he clearly enjoys the results of his magic and mistakes. Since he manipulates in secret, he is a character who has a lot to confess in public.

2. Write the gist of each scenes did you choose to include in your confessional.

The following scenes were chosen:
Puck anoints Lysander with the magic flower so he will instantly fall in love with Helena.
Puck turns Bottom's head into the head of an ass, and Titania, upon waking up, sees the transformed Bottom and falls in love with him.

3. Why did you choose those scenes to illustrate the motivations of your character's attempts to control or manipulate others?

These scenes were chosen because they clearly show Puck manipulating others. Also, while Puck appears in many places throughout the play, the scenes that were selected relate directly to the theme of control and revealed his motive to have fun.

4. What did you identify for the motivations of your character?

Even though Puck is mischievous, he manipulates others because he likes to have fun. He thinks his behavior is funny and he enjoys the ridiculous events he sets in motion.

2-Point Rubric: Writing from Sources/Short Response
(for Teacher Reference)

Use the below rubric for determining scores on short answers in this assessment.

2-point Response	The features of a 2-point response are:
	• Valid inferences and/or claims from the text where required by the prompt
	• Evidence of analysis of the text where required by the prompt
	• Relevant facts, definitions, concrete details, and/or other information from the text to develop response according to the requirements of the prompt
	• Sufficient number of facts, definitions, concrete details, and/or other information from the text as required by the prompt
	• Complete sentences where errors do not impact readability

1-point Response	The features of a 1-point response are:
	• A mostly literal recounting of events or details from the text as required by the prompt
	• Some relevant facts, definitions, concrete details, and/or other information from the text to develop response according to the requirements of the prompt
	• Incomplete sentences or bullets

0-point Response	The features of a 0-point response are:
	• A response that does not address any of the requirements of the prompt or is totally inaccurate
	• No response (blank answer)
	• A response that is not written in English
	• A response that is unintelligible or indecipherable

[1]From New York State Department of Education, October 6, 2012.

Criteria	0	1–Needs Improvement	2–Fair	3–Good	4–Excellent
CONTENT AND ANALYSIS	The narrative demonstrates a lack of comprehension of *A Midsummer Night's Dream* or the thematic concept of control in the text.	The narrative does not follow logically from *A Midsummer Night's Dream* or does not describe the motivation, method, and result(s) of a character's attempts to control another's actions.	The narrative generally builds from *A Midsummer Night's Dream* to describe the motivation, method, and result(s) of trying to control another's actions, but may not be specific to one character.	The narrative builds from *A Midsummer Night's Dream* to describe the motivation, method, and result(s) of a character's attempts to control another's actions.	The narrative explicitly builds from *A Midsummer Night's Dream* to creatively imagine the motivation, method, and result(s) of a character's attempts to control another's actions.
COHESION, ORGANIZATION, AND STYLE	The narrative has no evidence of organization.	The narrative is not logically organized to help show the motivation, method, and result(s) of a character's attempts to control another's actions.	The narrative has a beginning, middle, and end, but there is no clear connection between sections.	The narrative has a beginning, middle, and end that connect to each other to create a unified story.	The narrative's pace flows smoothly, naturally, and logically from an exposition through several related events.

EXPEDITIONARY
LEARNING

Criteria	0	1–Needs Improvement	2–Fair	3–Good	4–Excellent
COHESION, ORGANIZATION, AND STYLE (continued)	The narrative uses language that is generally incoherent or only quotes from *A Midsummer Night's Dream* are used.	The narrative techniques used in the script are imprecise or inappropriate for developing the character's narrative.	The narrative employs some narrative techniques, but uses them inconsistently.	The narrative consistently employs narrative techniques, including sensory language, dialogue, and details to develop experiences and events.	The narrative consistently and creatively employs narrative techniques, including sophisticated sensory language, dialogue, and details to develop experiences and events.
	The narrative does not include a conclusion.	The narrative's conclusion is illogical or irrelevant.	The narrative's conclusion follows generally from earlier events in the essay.	The narrative's conclusion follows logically from and reflects on earlier events in the essay.	The narrative's compelling conclusion follows logically from and insightfully reflects on earlier events in the essay.
CONTROL OF CONVENTIONS	Capitalization, spelling, and punctuation errors prevent the reader from understanding the narrative.	Frequent capitalization, spelling, and punctuation errors hinder comprehension.	Some capitalization, spelling, and punctuation errors may hinder comprehension.	Occasional capitalization, spelling, and punctuation errors do not hinder comprehension.	Use of capitalization, spelling, and punctuation is grade-appropriate with few errors.

Grade 8: Module 2B: Unit 3: Lesson 2
Character Confessions: Peer Critique of Narratives

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
I can write narrative texts about real or imagined experiences using relevant details and event sequences that make sense. (W.8.3)
I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.8.4)
With support from peers and adults, I can use the writing process to ensure that purpose and audience have been addressed. (W.8.5)

Supporting Learning Targets	Ongoing Assessment
• I can add transitional words and phrases to connect ideas in a writing piece. • I can use the rubric to provide feedback to my peers.	• Character confessional narrative draft with revisions and transitions

Agenda	Teaching Notes

1. Opening
   A. Reviewing Learning Targets (2 minutes)
   B. Connections between the Character Confessional Narrative and *A Midsummer Night's Dream* T-chart (18 minutes)
2. Work Time
   A. Peer Critique of Narrative Drafts (15 minutes)
   B. Transition Words and Phrases (8 minutes)
3. Closing and Assessment
   A. Previewing Homework (2 minutes)
4. Homework
   A. Revise your narrative using feedback from the peer critique and include the use of transition words and phrases.
	• Students will need their essay drafts from Lesson 1 homework.
	• The T-chart that students fill out at the beginning of this lesson is in preparation for their end of unit assessment in the next lesson.
	• In this lesson, students peer-critique the character confession narrative of a peer against the Character Confessional Narrative anchor chart. To ensure that this is carried out productively without hurting anyone's feelings, set clear expectations by reviewing the peer critique guidelines beforehand.
	• In advance: Prepare and post a chart with the peer critique guidelines, or be ready to distribute a copy of the guidelines for students to keep in their folders (see supporting materials).
	• Post: Learning targets; Character Confessional Narrative anchor chart.

Lesson Vocabulary	Materials
transitional words, embellished	• Equity sticks • Connections between the Character Confessional Narrative and A Midsummer Night's Dream T-chart (one per student and one to display) • Document camera • Connections and embellishments model response (one per student and one to display) • Peer Critique Guidelines (one per student or one for display; see Teaching Notes) • Character Confessional Narrative anchor chart (from Unit 2, Lesson 17) • Stars and Steps recording form (one per student) • Transition model for character confessional narrative (one per student) • Writing Transitions excerpt (one per students and one for display)

Opening	Meeting Students' Needs
A. Reviewing Learning Targets (2 minutes) • Invite the students to read along silently as you read the learning targets aloud: 　＊ "I can add transitional words and phrases to connect ideas in a writing piece." 　＊ "I can use the rubric to provide feedback to my peers." • Ask: 　＊ "What are examples of *transitional words* and phrases in writing?" 　Use **equity sticks** to call on students to share their responses. • On the board, collect these examples in a list.	• Creating a public access list gives all students choices to use in their writing and can alleviate feeling stuck.
B. Connections between the Character Confessional Narrative and *A Midsummer Night's Dream* T-chart (18 minutes) • Invite students to discuss in their Character group: 　＊ "How are the scenes you use in your character confessional like the same scenes in the play? How are they different? Why are they different?" • Distribute the **Connections between the Character Confessional Narrative and A *Midsummer Night's Dream* T-chart** and display a copy on the **document camera**. Remind students that on a T-chart, the two columns represent the similarities and differences between the play and essay to enable comparisons.	• Graphic organizers and recording forms engage students more actively and provide scaffolding that is especially critical for students with lower levels of language proficiency and/or learning.

Opening (continued)	Meeting Students' Needs

• Model how to fill out the chart using the model essay:
 	
  * "The opening paragraph, when Puck is introducing himself, uses the greeting of the fairy just like in Act II, Scene 1 of the play, so I will write this information in the column asking about how the scene connects to the essay."
 	
  * "I've *embellished*, or added special and interesting details from my imagination to this scene by removing the fairy from it altogether and letting all these tricks of Puck's be told in his own voice as if he is thinking about them. I'll write about this embellishment in the second column."
 	
• Invite students to notice other connections and embellishments. Then distribute and display the **connections and embellishments model response**. Invite students to read over the model response independently.
 	
• Next, have them reread the response and annotate each paragraph for the gist.
 	
  * Ask: "What is the gist of the first paragraph?" Cold call on students to respond.
 	
  * Ask: "What question might this first paragraph be answering?"
 	
• Listen for students to say something like: "How is the character confessional narrative a response to the play?"
 	
• Repeat with the next two paragraphs and listen for answers like: "How does the narrative connect with the play? Why?" for the second paragraph, and "How does it provide embellishments to the play? Why?" for the third paragraph.
 	
Explain to students that they will be answering similar questions for their end of unit assessment, and they will have a chance to study how their narrative connects to and embellishes the play in today's lesson.
 	
• Ask groups to discuss:
 	
  * "How does your narrative connect to the play? How is it similar?"
 	
  * "How does your narrative embellish, or enhance or add additional details to the play? How it is different?"
 	
• Invite students to fill out their own T-charts based on their discussion.
	When reviewing graphic organizers or recording forms, consider using a document camera to display them for students who struggle with auditory processing.

Work Time	Meeting Students' Needs

A. Peer Critique of Narrative Drafts (15 minutes)
 	
• Explain that peer critiquing must be done carefully because we want to be helpful to our peers so they can use our suggestions to improve their work. We don't want to make them feel bad. Post or distribute the **Peer Critique Guidelines**:
 	
1. Be kind: Always treat others with dignity and respect. This means we never use words or tones that are hurtful, including sarcasm.
 	
2. Be specific: Focus on particular strengths and weaknesses, rather than making general comments like "It's good" or "I like it." Provide insight into why it is good or what, specifically, you like about it.
 	
3. Be helpful: The goal is to positively contribute to the individual or the group, not to simply be heard. Echoing the thoughts of others or cleverly pointing out details that are irrelevant wastes time.
 	
4. Participate: Peer critique is a process to support each other, and your feedback is valued.
 	
• Distinguish peer critique from proofreading. It is fine if they catch errors in each other's work, but the goal is to make the thinking in the writing as strong as possible.
 	
• Tell students that they will present feedback in the form of stars and steps. They will give two "stars" and two "steps." When looking at their partner's work, they are going to be using the criteria on the **Character Confessional Narrative anchor chart**.
 	
• Briefly model how to give two "kind, specific, helpful" stars. Be sure to connect your comments directly to the criteria on the anchor chart. For example:
 	
  ＊ "The scenes you have chosen to support your narrative make a lot of sense in explaining your character's motivations."
 	
  ＊ "Have you answered the guiding question about why you try to control others? Have you thought about including some humor or gentle irony anywhere?"
 	
• Emphasize that it is especially important to be kind when giving steps. Asking a question of the writer is often a good way to do this. For example: "I wonder if...?" or "Have you thought about...?"
 	
• Invite students to consider a question they would like their peer to consider when critiquing their work. Give them an example:
 	
  ＊ "How can I make sure my reader can create a mental picture when reading with sensory language?"
	• Peer critiques simulate the experiences students will have in the workplace and help build a culture of achievement in your classroom.
	
	• Asking students to provide feedback a peer based on explicit criteria benefits both students in clarifying the meaning of the learning target.

Work Time (continued)	Meeting Students' Needs
• Ask students to write their questions at the top of their scripts. • Distribute the **Stars and Steps recording form** for character confessional narrative peer critique. Explain that today students will record the stars and steps for their partner on this sheet so that their partner can remember the feedback he or she receives. They are to write the name of their partner at the top of their paper. • Invite students to pair up within character-alike groups. Invite pairs to swap narratives and spend 3 minutes reading them in silence. • Ask students to record stars and steps for their partner on the recording form. This form is designed to help them remember the feedback they want to give to their partner from the peer critique. • Circulate to assist those who may struggle with recording their feedback to ensure students are following the peer critique guidelines, and to reinforce expectations. • Ask students to return the essay and Stars and Steps recording form to their partner and to explain the stars and steps they recorded. Give them an opportunity to question their partner if they don't understand the stars and steps they have been given.	
B. Transitions Words and Phrases (8 minutes) • Remind students that a feature of good writing is to help ideas flow from one to the other with transitional words and phrases so that the reader can effectively "see" what is happening. • Tell students that now that they have their ideas on paper and scenes selected that help their character "confess," they need to revise the flow of the narrative by adding transitional words and/or phrases so that it flows smoothly from one idea to the next. • Using a document camera, display the **transition model for character confessional narrative**. Invite students to read it with you. Ask them to discuss in their groups: * "How has one idea been connected to the next? Which transitional words or phrases have been used?" • Select volunteers to share their responses. Listen for students to explain that the narrator says, "A few weeks later …" at the beginning of Scene 2 to show the passing of time between the two scenes. Share with students that some of the transition words and phrases used in this essay are less formal and reflect more of a conversational tone.	• Providing models of expected work supports all learners, but especially challenged learners. • Providing examples of transitional words and phrases gives students a selection to choose from, ensuring that all are able to add appropriate transitional words and phrases to connect the scenes of their essay. Examples also provide guidance for students to think of their own ideas.

Work Time (continued)	Meeting Students' Needs
• Display and distribute the **Writing Transitions excerpt**. Read the introductory paragraph aloud and invite students to read along silently. Read through the headings of each of the six transitional devices (to add, compare, show exception, show time, emphasize, or show sequence) and explain that the groups can spend some time reading the suggested words and phrases in these categories when they begin working. These transition words and phrases are more formal and may be used in the narrative along with more conversational transition words and phrases. • Invite students to revise their narratives to include transitional words and phrases at the beginning and the end so that the narrative flows smoothly. • Circulate to offer support as necessary. Ask: * "How does this scene connect with the previous scene? Which transitional words and phrases have you used?"	

Closing and Assessment	Meeting Students' Needs
A. Previewing Homework (2 minutes) • Tell students that for homework they will revise their narratives using the Stars and Steps protocol from the peer critique and their knowledge of transition words and phrases.	

Homework	Meeting Students' Needs
• Revise your narrative using feedback from the peer critique and include the use of transition words and phrases.	

EXPEDITIONARY LEARNING

Grade 8: Module 2B: Unit 3: Lesson 2
Supporting Materials

Connections between the Character Confessional Narrative and
A Midsummer Night's Dream T-chart

Name:

Date:

Scene:	
How does this scene connect to the narrative?	How did I embellish the scene?

Scene:	
How does this scene connect to the narrative?	How did I embellish the scene?

Scene:	
How does this scene connect to the narrative?	How did I embellish the scene?

Connections and Embellishments Model Response

My character confessional narrative is a response to the play *A Midsummer Night's Dream*. It provides a humorous presentation of Puck's issue with controlling others. Puck is really a divided character on the theme of control, because he likes to control people to get a good laugh but is also directed by Oberon. He is controlled by Oberon, but doesn't mind too much because he finds amusement in the tasks Oberon assigns.

My narrative connects with the play since the scenes I chose to use to create the story of my confession all happened in the play. A fairy described Puck using the words I placed in the first paragraph of my essay. I accurately describe Puck's role in Oberon's plan for controlling Titania, as well as in turning an actor's head into that of an ass and the funny consequences Puck thought this event had for Titania. I also described the events with the four lovers from Athens rather faithfully.

My narrative also provides embellishment to the play because I wanted to really write Puck's voice well and with some humor, such as when I write about how much Helena complains. I tried to provide a sense of his tricky nature. My narrative diverges from the play when I use the fairy's description of Puck as Puck's own words to describe himself. I also gave a sense of Puck's view of his relationship with Oberon that embellished what was said in the play. I had him say that he is angry when he is seen as Oberon's servant.

Be kind: Always treat others with dignity and respect. This means we never use words that are hurtful, including sarcasm.

Be specific: Focus on particular strengths and weaknesses, rather than making general comments like "It's good" or "I like it." Provide insight into why it is good or what, specifically, you like about it.

Be helpful: The goal is to positively contribute to the individual or the group, not to simply be heard. Echoing the thoughts of others or cleverly pointing out details that are irrelevant wastes time.

Participate: Peer critique is a process to support each other, and your feedback is valued.

Stars and Steps Recording Form
(For Character Confessional Narrative Peer Critique)

Name: _____

Date: _____

Star 1:

_____

_____

_____

Step 1:

_____

_____

_____

Star 2:

_____

_____

_____

Step 2:

_____

_____

_____

Suggestions to help answer question:

_____

_____

_____

Transition Model for Character Confessional Narrative

Name:

Date:

After a while, Oberon was over my little game and he asked me to restore order to the young lovers' lives. At this point, I was tired of watching the boys fight over Helena (who really was no prize—I have never heard someone complain so much!), so I made sure that they were separated and fell into a deep sleep. I changed my voice to lead Lysander away and then led Demetrius away, as well. Eventually, I had all four humans asleep. I took pity on them all and decided to right the wrongs. Lysander and Hermia had their happily ever after, Demetrius was fooled into loving that silly Helena, and all of the humans had their mates. Finally, Oberon and I were amused, and Titania and Oberon were happy again.

Transition Model for Character Confessional Narrative
(For Teacher Reference)

The phrases or words in bold indicate the transitions used in this excerpt.

After a while, Oberon was over my little game and he asked me to restore order to the young lovers' lives. **At this point,** I was tired of watching the boys fight over Helena (who really was no prize—I have never heard someone complain so much!), **so** I made sure that they were separated and fell into a deep sleep. I turned myself into Demetrius and led Lysander away and did the same to Demetrius. **Eventually**, I had all four humans asleep. I took pity on them all and decided to right the wrongs. Lysander and Hermia had their happily ever after, Demetrius was fooled into loving that silly Helena, and all of the humans had their mates. **Finally**, Oberon and I were amused, Titania and Oberon were happy again, and my puppet show continued for another day.

Writing Transitions Excerpt
by Ryan Weber and Karl Stolley

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Source (for teacher reference only): https://owl.english.purdue.edu/owl/resource/574/01/

EXPEDITIONARY LEARNING

Grade 8: Module 2B: Unit 3: Lesson 3
End of Unit Assessment: Commentary on Confessional

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
I can determine a theme or the central ideas of literary text. (RL.8.2) I can analyze the development of a theme or central idea throughout the text (including its relationship to the characters, setting, and plot). (RL.8.2) I can objectively summarize literary text. (RL.8.2) I can analyze how specific dialogue or incidents in a plot propel the action, reveal aspects of a character, or provoke a decision. (RL.8.3) I can create a presentation, artwork, or text in response to a literary work with a commentary that identifies connections and explains divergences from the original. (W.8.11) I can create poetry, stories, and other literary forms. (W.8.11b)

Supporting Learning Targets	Ongoing Assessment
• I can explain how my narrative is a response to *A Midsummer Night's Dream*. • I can explain how my narrative connects to the play and how it diverges from it and why. • I can use a peer critique rubric to provide kind, specific, and helpful feedback to my peers.	• End of Unit 3 Assessment: Commentary on Confessional

Agenda	Teaching Notes

1. Opening
 	
   A. End of Unit 2 Assessment Feedback (8 minutes)
 	
   B. Mid-Unit 3 Assessment Feedback (5 minutes)
 	
   C. Reviewing Learning Targets (1 minute)
 	
2. Work Time
 	
   A. End of Unit 3 Assessment: Commentary on Confessional (20 minutes)
 	
   B. Peer Critique (10 minutes)
 	
3. Closing and Assessment
 	
   A. Previewing Homework (1 minute)
 	
4. Homework
 	
   A. Take home your narrative, revise it, and practice reading it, considering the feedback given in the peer critique.
	• In this lesson, students complete an on-demand end of unit assessment. They are required to write a commentary to answer specific questions about the connections between their narrative and the play *A Midsummer Night's Dream*. Students prepared for this in Lesson 2 by completing a T-chart of the connections and embellishments they made in their narrative.
	
	• Assess student responses on the end of unit assessment using the 2-Point Rubric: Short Response.
	
	• Students will read their narratives with their New York City discussion partners.
	
	• Note that students practice reading their narrative briefly in front of a group at the end of this lesson. This is to help them get more comfortable with reading their narrative, and so they can receive peer critique to help them improve their writing pieces. To ensure that this is carried out productively without hurting anyone's feelings, set clear expectations by reviewing the peer critique guidelines beforehand.
	
	• Post: Learning targets; Character Confessional Narrative anchor chart.

Lesson Vocabulary	Materials
response, diverges, commentary	• End of Unit 2 Assessment with feedback (from Unit 2, Lesson 18)
	• Mid-Unit 3 Assessment with feedback (from Lesson 1)
	• End of Unit 3 Assessment: Commentary on Confessional (one per student)
	• End of Unit 3 Assessment: Commentary on Confessional (sample response, for teacher reference)
	• Connections between the Character Confessional Narrative and *A Midsummer Night's Dream* T-chart (from Lesson 2; students' own)
	• Lined paper (two pieces per student)
	• Character Confessional Narrative anchor chart (from, Unit 2, Lesson 17; one to display)
	• Peer Critique Guidelines (from Lesson 2; one to display)
	• 2-Point Rubric: Short Response (from Lesson 1; for teacher reference; use this to score students' assessments)

Opening	Meeting Students' Needs
A. End of Unit 2 Assessment Feedback (8 minutes)	• Giving students the opportunity to review assessment feedback helps them understand where and how they need to improve next time.
• Hand back the **End of Unit 2 Assessment with feedback** and invite students to spend time reading your feedback.	
• Congratulate students on having read a play by Shakespeare and for having written an essay that analyzed a theme in the play. Tell them that these are two challenging and sophisticated tasks!	• If students are reluctant to ask for help by writing their names on the board, consider another option more suitable to your students' needs.
• Invite them to write their name on the board if they have questions about their essay, so that you can follow up either immediately or later on in the lesson.	

Opening (continued)	Meeting Students' Needs
B. Mid-Unit 3 Assessment Feedback (5 minutes) • Hand back the **Mid-Unit 3 Assessment with feedback** and invite students to spend time silently reading and digesting your feedback. • Invite them to write their name on the board if they have questions, so that you can follow up either immediately or later on in the lesson.	

C. Reviewing Learning Targets (1 minute)
 	
• Invite the class to read the learning targets with you:
 	
  * "I can explain how my narrative is a response to *A Midsummer Night's Dream*."
 	
  * "I can explain how my narrative connects to the play and how it diverges from it and why."
 	
  * "I can use a peer critique rubric to provide kind, specific, and helpful feedback to my peers."
 	
• Ask students to Think-Pair-Share:
 	
  * "What does the learning target mean by explaining how your narrative is a *response* to *A Midsummer Night's Dream*?"
 	
• Listen for students to explain that it means how the narrative communicates how and why a specific character exerts control over others from the play.
 	
• Ask:
 	
  * "What does *diverges* mean?"
 	
• Listen for students to explain that it means "is separate" or "differs from," so in this context it refers to how the narrative is different from the play and why.	

Work Time	Meeting Students' Needs
A. End of Unit 3 Assessment: Commentary on Confessional (20 minutes)	
• Remind students that the idea of this narrative is to communicate the theme of control in *A Midsummer Night's Dream*, by choosing a character and specific scenes in the play that communicate that character's perspective in light of the theme.	
• Distribute the **End of Unit 3 Assessment: Commentary on Confessional**. Focus students on the title. Ask them to Think-Pair-Share:	
* "What is a *commentary*?"	
• Listen for students to explain that a commentary is a kind of explanation of something that provides details about the choices made and why those choices were made.	
• Invite the class to read the prompt with you.	
• Ask students to take out their **T-chart: Connections between the Character Confessional Narrative and *A Midsummer Night's Dream*** (from Lesson 2). Tell students they may use this to help them with their end of unit assessment. Remind students that in the last lesson, they read a sample paragraph that compared the model narrative and the play.	
• Also, remind students that in an assessment, they have to work independently without talking to other students. Guide students to refer to the play, to their character confessional narratives, and to their T-charts to write a commentary for their essay that answers the assessment questions.	
• Distribute **lined paper** and tell students to begin writing their commentary.	
• Collect the end of unit assessments at the end of the allotted time.	

Work Time (continued)	Meeting Students' Needs
B. Peer Critique (10 minutes) • Refer students back to the Performance column on the posted **Character Confessional Narrative anchor chart**. • Invite the class to read the criteria again. • Tell students that they are going to have one more opportunity for a peer critique before sharing their narratives and turning them in for their final performance task in the next lesson. • Invite students to meet with their New York City discussion partner. • Remind students that peer critiquing must be done carefully because we want to be helpful to our peers so they can use our suggestions to improve their work. We don't want to make them feel bad. Post and review the **Peer Critique Guidelines**. • Ask students to begin. Circulate to support as needed as students take turns performing and giving feedback. • Once the first student has finished reading and his or her partner has finished writing feedback, invite them to switch so that the audience becomes the reader. • Tell students to exchange feedback and to carefully read through each of the peer critiques they have been given so that they know how to improve for their final performance task.	• Critiques simulate the experiences students will have in the workplace and help build a culture of achievement in your classroom. • Asking students to provide feedback to a peer based on explicit criteria benefits both parties in clarifying the meaning of the learning target.

Closing and Assessment	Meeting Students' Needs
A. Previewing Homework (1 minute) • Preview the homework with students and address any clarifying questions.	

Homework	Meeting Students' Needs
• Take home your narrative, revise it, and practice reading it, considering the feedback given in the peer critique.	

EXPEDITIONARY LEARNING

Grade 8: Module 2B: Unit 3: Lesson 3
Supporting Materials

End of Unit 3 Assessment: Commentary on Confessional

Write a commentary to accompany your character confessional narrative, answering the following questions:

- "How is your character confessional narrative a response to the play *A Midsummer Night's Dream*?"
- "How does your narrative connect with the play? Why?"
- "How does it provide embellishments to the play?"

Use evidence from the play and your essay to justify your answers. Your commentary should be no more than three paragraphs long.

End of Unit 3 Assessment: Commentary on Confessional
(Sample Response, for Teacher Reference)

Write a commentary to accompany your character confessional narrative, answering the following questions:

- "How is your character confessional narrative a response to the play *A Midsummer Night's Dream*?"

My character confessional narrative is a response to the play, *A Midsummer Night's Dream,* in that it provides a humorous depiction of one character's issue with controlling others. Puck is really a divided character within the theme of control because he likes to control people to get a good laugh, but is also a servant of Oberon. He is controlled by Oberon, but doesn't mind too much, as he can be so easily amused.

- "How does your narrative connect with the play? Why?"

My narrative connects with the play because the scenes I chose to create the story of my confession all happened in the play. I used passages from the text, for example, a fairy described Puck using the words I placed in the first paragraph. I accurately describe Oberon's plan for controlling Titania, as well as turning an actor's head into that of an ass and the funny consequences this had for Titania. Also, the events that led to the confusion with the Athenian lovers and how Puck was instrumental in resolving the issue were taken directly from the play.

- "How does it provide embellishments to the play?"

My narrative also provides embellishment to the play because I wanted to really write Puck's voice well and with some humor, such as when I write about how much Helena complains. I tried to provide a sense of his tricky nature. My narrative diverges from the play when I use the fairy's description of Puck as Puck's own words to describe himself. I also gave a sense of Puck's view of his relationship with Oberon that embellished what was said in the play. I had him say that he is angry when he is seen as Oberon's servant.

Use evidence from the play and your essay to justify your answers. Your commentary should be no more than three paragraphs long.

Grade 8: Module 2B: Unit 3: Lesson 4
Final Performance Task: Character Confessional Narrative

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
I can determine a theme or the central ideas of literary text. (RL.8.2)
I can analyze the development of a theme or central idea throughout the text (including its relationship to the characters, setting, and plot). (RL.8.2)
I can objectively summarize literary text. (RL.8.2)
I can analyze how specific dialogue or incidents in a plot propel the action, reveal aspects of a character, or provoke a decision. (RL.8.3)
I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.8.4)
I can create poetry, stories, and other literary forms. (W.8.11b)

Supporting Learning Targets	Ongoing Assessment
• I can read my narrative for an audience.	• Character confessional narrative
	• Character Confessional Rubric Self-Assessment

Agenda	Teaching Notes

1. Opening
   A. Reviewing the Learning Target (2 minutes)
2. Work Time
   A. Performance Task: Sharing the Character Confessional Narrative with a Small Group (35 minutes)
3. Closing and Assessment
   A. Self-Assessment (8 minutes)
4. Homework
   A. None.
	• Before this lesson, divide students into new mixed groups, each containing one representative from each character. In this lesson, students have the opportunity to read-aloud a portion of their confessional or their entire confessional to a small group of peers. This is not a speaking and listening assessment, but rather provides students with an opportunity to further create a community of writers.

Lesson Vocabulary	Materials
	• Character Confessional Rubric (from Lesson 1) • Character Confessional Self-Assessment (one per student)

Opening	Meeting Students' Needs
A. Reviewing the Learning Target (2 minutes) • Invite students to read the learning target aloud with you: * "I can read my narrative for an audience." • Tell students that in this lesson, they have an opportunity to read a self-selected portion of their narrative or their entire narrative to a small group of peers who have written confessionals about different characters.	

Work Time	Meeting Students' Needs
A. Performance Task: Sharing the Character Confessional Narrative with a Small Group (35 minutes) • Give students 5 minutes to select a portion of their narrative or decide if they would like to read the entire narrative. • Invite students into their new mixed character groups. Have students determine the order of reading aloud based on their birthdays. • Circulate as students read to their small groups.	

Closing and Assessment	Meeting Students' Needs
A. Self-Assessment (8 minutes) • Distribute copies of the **Character Confessional Self-Assessment** and have students pull out their copy of the **Character Confessional Rubric** (from Lesson 1) to use as a reference for their self-assessment. . Have each student fill out the rubric as a self-assessment of her/his narrative. Students will also need to write a short statement explaining why they scored themselves the way they did on the self-assessment sheet. Model if necessary. • Collect student narratives and self-assessments.	• Developing self-assessment and reflection supports all students, but research shows it supports struggling learners most.

Homework	Meeting Students' Needs
• None	

Grade 8: Module 2B: Unit 3: Lesson 4
Supporting Materials

Character Confessional Self-Assessment

Explain why you gave yourself the score you did for each category.

Content and Analysis: I gave myself a score of ___(1, 2, 3, or 4) because:

_____

_____

_____

_____

Cohesion, Organization, and Style: I gave myself a score of ___(1, 2, 3, or 4) because:

_____

_____

_____

_____

Control of Conventions: I gave myself a score of ___(1, 2, 3, or 4) because:

_____

_____

_____

_____