



EXPEDITIONARY  
LEARNING



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**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**

- 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.

**Ongoing Assessment**

- QuickWrite 3 (from homework)
- Act 1, Scene 2 summary



Agenda	Teaching Notes
<p>Opening</p> <ul style="list-style-type: none"> <li>A. Engaging the Reader: Play Map (10 minutes)</li> <li>B. Reviewing Learning Targets (1 minute)</li> </ul> <p>Work Time</p> <ul style="list-style-type: none"> <li>A. Introduction to Drama Circle (33 minutes)</li> </ul> <p>Closing and Assessment</p> <ul style="list-style-type: none"> <li>A. Previewing Homework (1 minute)</li> </ul> <p>Homework</p> <ul style="list-style-type: none"> <li>A. Write the gist of the scene we read in class today.</li> </ul>	<ul style="list-style-type: none"> <li>• Now that students have built some background knowledge about Shakespeare, they begin reading <i>A Midsummer Night's Dream</i> in today's lesson. To start, students examine the detailed Play Map provided in the Folger Shakespeare Library's <i>Shakespeare Set Free</i>, which orients them to the main characters, settings, and conflicts of the play in an accessible, engaging graphic format.</li> <li>• 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.</li> <li>• 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.</li> <li>• 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.</li> <li>• Throughout this module, students will read scenes from <i>A Midsummer Night's Dream</i> in a Drama Circle. (For a detailed description of this type of structure, see <i>Shakespeare Set Free</i>, 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.</li> <li>• 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.</li> <li>• This lesson draws from Lesson 1 in <i>Shakespeare Set Free</i>; see that resource for more ideas for tackling the text with students for the first time.</li> </ul>



Agenda	Teaching Notes (continued)
	<ul style="list-style-type: none"><li>• Post: Learning targets; directions for the Engaging the Reader: Play Map activity (see Opening A).</li></ul>

Lesson Vocabulary	Materials
comedy, tragedy	<ul style="list-style-type: none"><li>• Highlighters (one per student)</li><li>• Play Map from page 43 of <i>Shakespeare Set Free</i> (one per student)</li><li>• Act 1, Scene 2 script (one per student)</li><li>• Act 1, Scene 2 Teacher's Guide (for teacher reference)</li></ul>



Opening	Meeting Students' Needs
<p><b>A. Engaging the Reader: Play Map (10 minutes)</b></p> <ul style="list-style-type: none"><li>• Distribute <b>highlighters</b> and the <b>Play Map</b> and draw students' attention to these directions, posted on the board:<ol style="list-style-type: none"><li>1. Read over this map of <i>A Midsummer Night's Dream</i>.</li><li>2. Circle the setting(s) of the play.</li><li>3. Highlight the names of the main characters in the play.</li><li>4. On the back, make a list of the different conflicts in the play.</li><li>5. On the back, write one sentence explaining what you think this play might be about.</li></ol></li><li>• Give students 5 minutes to work independently on completing these tasks.</li><li>• Refocus students whole group. Invite them to turn and talk with a partner about what they wrote down.</li><li>• After a minute, cold call several pairs to share their ideas about what <i>A Midsummer Night's Dream</i> 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.</li><li>• Ask:<ul style="list-style-type: none"><li>* "Based on this map, what are some parts of the play you are curious about?"</li></ul></li><li>• 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?"</li><li>• Explain that Shakespeare was known for writing both <i>comedies</i> and <i>tragedies</i>. 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:<ul style="list-style-type: none"><li>* "Based on this map, do you think this play is a comedy or a tragedy?"</li></ul></li><li>• Listen for students to say that <i>A Midsummer Night's Dream</i> 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.</li></ul>	



Opening (continued)	Meeting Students' Needs
<ul style="list-style-type: none"><li>• Explain that, as the Play Map shows, <i>A Midsummer Night's Dream</i> can be a complicated play, since it has several intertwined storylines and many characters.</li><li>• Have students keep the Play Map out so they can refer to it during class today.</li></ul>	
<p><b>B. Reviewing Learning Targets (1 minute)</b></p> <ul style="list-style-type: none"><li>• Read the learning targets aloud as students follow along silently:<ul style="list-style-type: none"><li>* "I can name the main characters, settings, and conflicts in <i>A Midsummer Night's Dream</i>."</li><li>* "I can get the gist of Shakespeare's writing in a scene from <i>A Midsummer Night's Dream</i>."</li><li>* "I can cite evidence from <i>A Midsummer Night's Dream</i> to support my ideas."</li></ul></li></ul> <p>Tell students that they will begin reading <i>A Midsummer Night's Dream</i> together in class today.</p>	



Work Time	Meeting Students' Needs
<p><b>A. Introduction to Drama Circle (33 minutes)</b></p> <ul style="list-style-type: none"> <li>• 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 <i>A Midsummer Night's Dream</i> aloud in class.</li> <li>• Ask a student to explain why he or she thinks you have decided to read <i>A Midsummer Night's Dream</i> aloud in class, rather than assigning it for homework. Listen for: “<i>A Midsummer Night's Dream</i> 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.</li> <li>• 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.</li> <li>• Distribute the <b>Act 1, Scene 2 script</b> 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.)</li> <li>• Have students read the scene aloud, focusing on reading with strong voices rather than trying to act out the scene.</li> <li>• After this initial reading, have students turn and talk about the gist of the scene.</li> <li>• 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.</li> <li>• 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.</li> <li>• 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.</li> <li>• 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 <b>Act 1, Scene 2 Teacher’s Guide</b> and ask as many as time permits, encouraging students to support their answers using evidence from the text.</li> </ul>	<ul style="list-style-type: none"> <li>• 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.</li> <li>• Consider reading aloud Bottom’s part yourself, since it is a rather large part of the scene students will be reading.</li> <li>• 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.</li> </ul>



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"><li>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.</li><li>Explain that students will receive their copy of <i>A Midsummer Night's Dream</i> in the next lesson and will begin reading the play from the beginning.</li><li>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.</li></ul>	
Closing and Assessment	Meeting Students' Needs
<b>A. Previewing Homework (1 minute)</b> <ul style="list-style-type: none"><li>Explain that because <i>A Midsummer Night's Dream</i> 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.</li></ul>	
Homework	Meeting Students' Needs
<ul style="list-style-type: none"><li>Write the gist of the scene we read in class today. Try not to look back at the script as you're writing.</li></ul>	





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A Midsummer Night's Dream  
Act 1, Scene 2

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Name:

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Date:

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*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.

*A Midsummer Night's Dream*  
Act 1, Scene 2

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!"



*A Midsummer Night's Dream*  
Act 1, Scene 2

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.



*A Midsummer Night's Dream*  
Act 1, Scene 2

**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.



*A Midsummer Night's Dream*  
Act 1, Scene 2

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.*

Act 1, Scene 2 Teacher's Guide

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.*