



EXPEDITIONARY  
LEARNING

# **Grade 8: Module 2B: Unit 2: Lesson 3**

## **Analyzing the Resolution of the Play: World Café Discussion**



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.  
Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



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

- 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.

Ongoing Assessment

- *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
<ol style="list-style-type: none"><li>Opening<ol style="list-style-type: none"><li>Engaging the Reader: Focus Question from Homework and Reviewing Learning Targets (5 minutes)</li></ol></li><li>Work Time<ol style="list-style-type: none"><li>Mini Lesson: The Meaning of Resolution (5 minutes)</li><li>Drama Circle: 4.1.1–87, 4.1.131–193 (10 minutes)</li><li>World Café (23 minutes)</li></ol></li><li>Closing and Assessment<ol style="list-style-type: none"><li>Adding to the Consequences Flow Chart (2 minutes)</li></ol></li><li>Homework<ol style="list-style-type: none"><li>Reread 4.1.1–87 and 4.1.131–193 and complete the structured notes.</li></ol></li></ol>	<ul style="list-style-type: none"><li>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.</li><li>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.</li><li>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.</li><li>Review: World Café protocol (see Appendix).</li><li>Post: Learning targets; definition of <i>resolution</i>; directions for World Café.</li></ul>



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)	<ul style="list-style-type: none"><li>• Document camera</li><li>• <i>A Midsummer Night's Dream</i> (book; one per student)</li><li>• <i>A Midsummer Night's Dream</i> note-catcher: 4.1.1–87 and 4.1.131–193 (answers, for teacher reference)</li><li>• <i>A Midsummer Night's Dream</i> note-catcher: 4.1.1–87 and 4.1.131–193 (one per student)</li><li>• <i>A Midsummer Night's Dream</i> structured notes, 4.1.1–87 and 4.1.131–193 (one per student)</li><li>• <i>A Midsummer Night's Dream</i> supported structured notes, 4.1.1–87 and 4.1.131–193 (optional; for students who need additional support)</li><li>• <i>A Midsummer Night's Dream</i> Structured Notes Teacher's Guide, 4.1.1–87 and 4.1.131–193 (for teacher reference)</li><li>• Consequences flow chart (from Unit 1, Lesson 17; one per student)</li></ul>



Opening	Meeting Students' Needs
<p><b>A. Engaging the Reader: Focus Question from Homework and Reviewing Learning Targets (5 minutes)</b></p> <ul style="list-style-type: none"><li>• 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.</li><li>• 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.</li><li>• Invite students to read the first learning target aloud with you:<ul style="list-style-type: none"><li>* "I can analyze how characters try to control one another in <i>A Midsummer Night's Dream</i>."</li></ul></li><li>• Remind students that they have been studying the theme of control and how various characters seek to control others in the play.</li><li>• 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.</li><li>• Read the remaining targets aloud to students:<ul style="list-style-type: none"><li>* "I can analyze the poetic language or verse in <i>A Midsummer Night's Dream</i>."</li><li>* "I can analyze how characters' words and actions reveal aspects of their character."</li></ul></li><li>• Remind students that they have been practicing these targets, and that they will combine these skills as they continue to discuss control today.</li></ul>	



Work Time	Meeting Students' Needs
<p><b>A. Mini Lesson: The Meaning of Resolution (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Ask:<ul style="list-style-type: none"><li>* “What kind of play is <i>A Midsummer Night's Dream</i>?”</li></ul></li><li>• Call on a volunteer to answer and clarify as needed. Make sure students understand that the play is a comedy. Ask:<ul style="list-style-type: none"><li>* “In terms of drama, what does <i>comedy</i> mean?”</li></ul></li><li>• 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.</li><li>• Call students' attention to the word <i>resolution</i> and its definition on the board or <b>document camera</b>. 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.”</li><li>• 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 <i>Romeo and Juliet</i>, when both lovers end up dead in the end.</li><li>• Ask students to turn and talk:<ul style="list-style-type: none"><li>* “Describe the resolution in your favorite book or movie.”</li></ul></li><li>• Remind students of the initial conflicts in <i>A Midsummer Night's Dream</i>: 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:<ul style="list-style-type: none"><li>* “How do you think the problems in <i>A Midsummer Night's Dream</i> will be resolved?”</li></ul></li></ul>	<ul style="list-style-type: none"><li>• This read-aloud builds comprehension of this scene. Consider having stronger readers complete the read-aloud while others listen and follow along.</li><li>• 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.</li></ul>



Work Time (continued)	Meeting Students' Needs
<p><b>B. Drama Circle: 4.1.1–87, 4.1.131–193 (10 minutes)</b></p> <ul style="list-style-type: none"> <li>• Invite students to gather in the Drama Circle. Be sure they have their text, <i>A Midsummer Night's Dream</i>. Ask students to turn to Act 4, Scene 1, lines 1–87.</li> <li>• Tell students that this scene will begin with Bottom and Titania. Invite students to turn and talk to refresh their memories:             <ul style="list-style-type: none"> <li>* “Where did Bottom and Titania leave off in Act 3, Scene 1, when Bottom stumbled upon Titania in the woods?”</li> </ul> </li> <li>• 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.</li> <li>• Turn and talk:             <ul style="list-style-type: none"> <li>* “What is the reason Oberon cast a spell on his own wife?”</li> </ul> </li> <li>• 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.</li> <li>• 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.</li> <li>• 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.</li> <li>• 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.</li> <li>• Continue reading 4.1.131–193, pausing as needed to clarify and discuss.</li> </ul>	<ul style="list-style-type: none"> <li>• 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.</li> </ul>



Work Time (continued)	Meeting Students' Needs
<p><b>C. World Café (23 minutes)</b></p> <ul style="list-style-type: none"> <li>Remind students that in the past few lessons they learned how to do the following:             <ul style="list-style-type: none"> <li>Analyze how characters' words and actions reveal aspects of their character.</li> <li>Analyze the poetic language or verse in <i>A Midsummer Night's Dream</i>.</li> <li>Analyze the themes of control in <i>A Midsummer Night's Dream</i>.</li> </ul> </li> <li>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.</li> <li>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.</li> <li>Share the protocol with the class:             <ul style="list-style-type: none"> <li>Students are in groups of four.</li> <li>Each group selects a leader. The leader's job is to facilitate the discussion and keep the group focused.</li> <li>The teacher says the focus question for this round.</li> <li>The group discusses the question for Round 1 and adds to their notes for 3 or 4 minutes.</li> <li>The leader stays put; the rest of the group rotates to the next table.</li> <li>The leader shares the major points of his or her group's discussion with the new group members.</li> <li>Each table selects a new leader.</li> <li>Repeat the process until students have had the chance to discuss each question.</li> </ul> </li> <li>Arrange students in groups of four. Distribute <i>A Midsummer Night's Dream</i> 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.</li> <li>Ask students to point to Round 1 on the note-catcher. Read the question aloud:             <ul style="list-style-type: none"> <li>“Round 1: Analyze the poetic language or verse in <i>A Midsummer Night's Dream</i>. What is the gist of Oberon's speech in lines 47–71?”</li> </ul> <p>Follow the protocol for the remaining questions.</p> <li>After completing the World Café activity, draw students' attention to the posted Learning Targets.</li> </li></ul>	<ul style="list-style-type: none"> <li>Consider grouping students heterogeneously. This will help struggling students gain expertise on the initial questions in order to accurately share information with others.</li> <li>Providing models of expected work supports all students but especially challenged learners.</li> </ul>





Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"><li>• Reread the second posted learning target:<ul style="list-style-type: none"><li>* "I can analyze the poetic language or verse in <i>A Midsummer Night's Dream</i>."</li></ul></li><li>• Cold call one or two students to share the gist of Oberon's speech in lines 47-71.</li><li>• Repeat with the first and third learning targets:<ul style="list-style-type: none"><li>* "I can analyze how characters try to control one another in <i>A Midsummer Night's Dream</i>."</li><li>* "I can analyze how characters' words and actions reveal aspects of their character."</li></ul></li><li>• Cold call one or two students to share what they wrote about the way Puck tries to control others in the scene.</li><li>• 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.</li><li>• 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:<ul style="list-style-type: none"><li>* "Say more about that resolution."</li><li>* "Why do you think Shakespeare resolved the conflict in that way?"</li><li>* "What do you think about that resolution?"</li></ul></li><li>• 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.</li></ul>	



Closing and Assessment	Meeting Students' Needs
<p><b>A. Adding to the Consequences Flow Chart (2 minutes)</b></p> <ul style="list-style-type: none"><li>• Remind students of the individual and whole-class flow charts based on the consequences of key characters' actions in <i>A Midsummer Night's Dream</i>. 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.</li><li>• Ask students to take out their <b>Consequences flow chart</b>.</li><li>• 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:<ul style="list-style-type: none"><li>* "How would you summarize the resolutions we read about today that resulted from Oberon's desire to control others?"</li></ul></li><li>• 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.</li><li>• Cold call one or two students to share what they discussed.</li></ul>	
Homework	Meeting Students' Needs
<ul style="list-style-type: none"><li>• Reread 4.1.1–87 and 4.1.131–193 and complete the structured notes.</li></ul>	<ul style="list-style-type: none"><li>• Consider providing the supported version of the structured notes to students who need help summarizing Shakespeare's dense text and defining key vocabulary words.</li></ul>



EXPEDITIONARY  
LEARNING

# Grade 8: Module 2B: Unit 2: Lesson 3

## Supporting Materials



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.

Exempt third-party content is indicated by the footer: © (name of copyright holder). Used by permission and not subject to Creative Commons license.



*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)

<p><b>Round 1:</b> Analyze the poetic language or verse in <i>A Midsummer Night's Dream</i>.</p> <p>What is the gist of Oberon's speech in lines 47–71? Pay particular attention to lines 60–64.</p> <p><i>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.</i></p>	<p><b>Round 2:</b> Analyze how characters' words reveal aspects of their character.</p> <p>What do lines 186–188 mean, and what do they reveal about Theseus' character?</p> <p><i>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.</i></p>
<p><b>Round 3:</b> Analyze the themes of control in <i>A Midsummer Night's Dream</i>.</p> <p>How does Bottom control others in this part of the scene? What does this reveal about his character?</p> <p><i>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!</i></p>	<p><b>Reflection and synthesis:</b> Describe the resolutions revealed in this part of the scene. Why do you think Shakespeare decided to resolve the characters' troubles in this way?</p> <p><i>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.</i></p>



*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.*



*A Midsummer Night's Dream*

Structured Notes Teacher's Guide, 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	