



EXPEDITIONARY
LEARNING

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

Mid-Unit Assessment: Author's Craft: Analyzing Shakespeare's Craft: Part 2



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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 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

- 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.

Ongoing Assessment

- Mid-Unit 2 Assessment: Author's Craft: Analyzing Shakespeare's Craft: Part 2



Agenda	Teaching Notes
<ol style="list-style-type: none">1. Opening<ol style="list-style-type: none">A. Reviewing Learning Targets (3 minutes)2. Work Time<ol style="list-style-type: none">A. Mid-Unit 2 Assessment: Author's Craft: Analyzing Shakespeare's Craft: Part 2 (39 minutes)3. Closing and Assessment<ol style="list-style-type: none">A. Debrief (3 minutes)4. Homework<ol style="list-style-type: none">A. None.	<ul style="list-style-type: 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	<ul style="list-style-type: none">• 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
<p>A. Reviewing Learning Targets (3 minutes)</p> <ul style="list-style-type: none">• Read the learning targets aloud as students follow along silently:<ul style="list-style-type: none">* “I can analyze an author's word choice in an excerpt of <i>A Midsummer Night's Dream</i>.”* “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:<ul style="list-style-type: none">* “What does <i>rendered it new</i> 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.	<ul style="list-style-type: none">• 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
<p>A. Mid-Unit 2 Assessment: Author's Craft: Analyzing Shakespeare's Craft: Part 2 (39 minutes)</p> <ul style="list-style-type: none">• 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.	<ul style="list-style-type: none">• 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
<p>A. Debrief (3 minutes)</p> <ul style="list-style-type: none">• 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
<ul style="list-style-type: none">• None. <p><i>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.</i></p>	



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

Supporting Materials



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Mid-Unit 2 Assessment:

Author's Craft: Analyzing Shakespeare's Craft: Part 2

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:

Mid-Unit 2 Assessment:
Author's Craft: Analyzing Shakespeare's Craft: Part 2

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



Mid-Unit 2 Assessment:

Author's Craft: Analyzing Shakespeare's Craft: Part 2

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



Mid-Unit 2 Assessment: Author's Craft:
Analyzing Shakespeare's Craft: Part 2

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?

Mid-Unit 2 Assessment:
Author's Craft: Analyzing Shakespeare's Craft: Part 2

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*?



Mid-Unit 2 Assessment:

Author's Craft: Analyzing Shakespeare's Craft: Part 2

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?

Mid-Unit 2 Assessment:
Author's Craft: Analyzing Shakespeare's Craft: Part 2

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)

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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.



Grade 8 Two-Point Rubric—Short Response

2-point Response	The features of a 2-point response are:
	<ul style="list-style-type: none">• 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:
	<ul style="list-style-type: none">• 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:
	<ul style="list-style-type: none">• 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

¹From New York State Department of Education, October 6, 2012.