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, 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.

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:
   1. 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)
   2. The first person to go reads the "Who has_____?" on his or her strip.
   3. 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 _____?"
   4. 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?

Written Conversation Note-catcher

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.

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)
 	
• 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.
	• Consider distributing the supported version of the structured notes to students who need help summarizing Shakespeare's dense text and defining key vocabulary words.

Homework	**Meeting Students' Needs**
• Continue filling in the Evidence of Control note-catcher (for Puck) if you did not do so in class. • Reread 3.2.366–493 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 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? *Puck points out that Oberon only described Demetrius' clothing as "Athenian" and that Lysander was wearing Athenian clothing as well.*	In 3.2.373–374, Puck explains that he is "glad" he used the potion on Demetrius instead of Lysander. Why? *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.*	In line 393, Oberon expresses his desire for "peace." What does this mean, and how does it relate to his desire to control others? *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? *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.*	How does the structure of Shakespeare's verse change in lines 418–421? How does the structure contribute to the meaning of these lines? *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.*	How does Puck attempt to control Lysander and Demetrius in lines 423–459? *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)	• 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.
• 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.	

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.

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

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.

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	

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)

EXPEDITIONARY
LEARNING

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 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 …"		

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*

"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)	• Modeling how to fill out an organizer provides a guide for students and outlines the expectations you have of their work.
• 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.	• Consider working with students who may require assistance in recording their ideas.
• Model an example. Ask students:	• Invite those students who may need support recording ideas to say their ideas aloud before writing anything.
∗ "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.	

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.*

Act 5, Scene 1 Teacher's Guide

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.
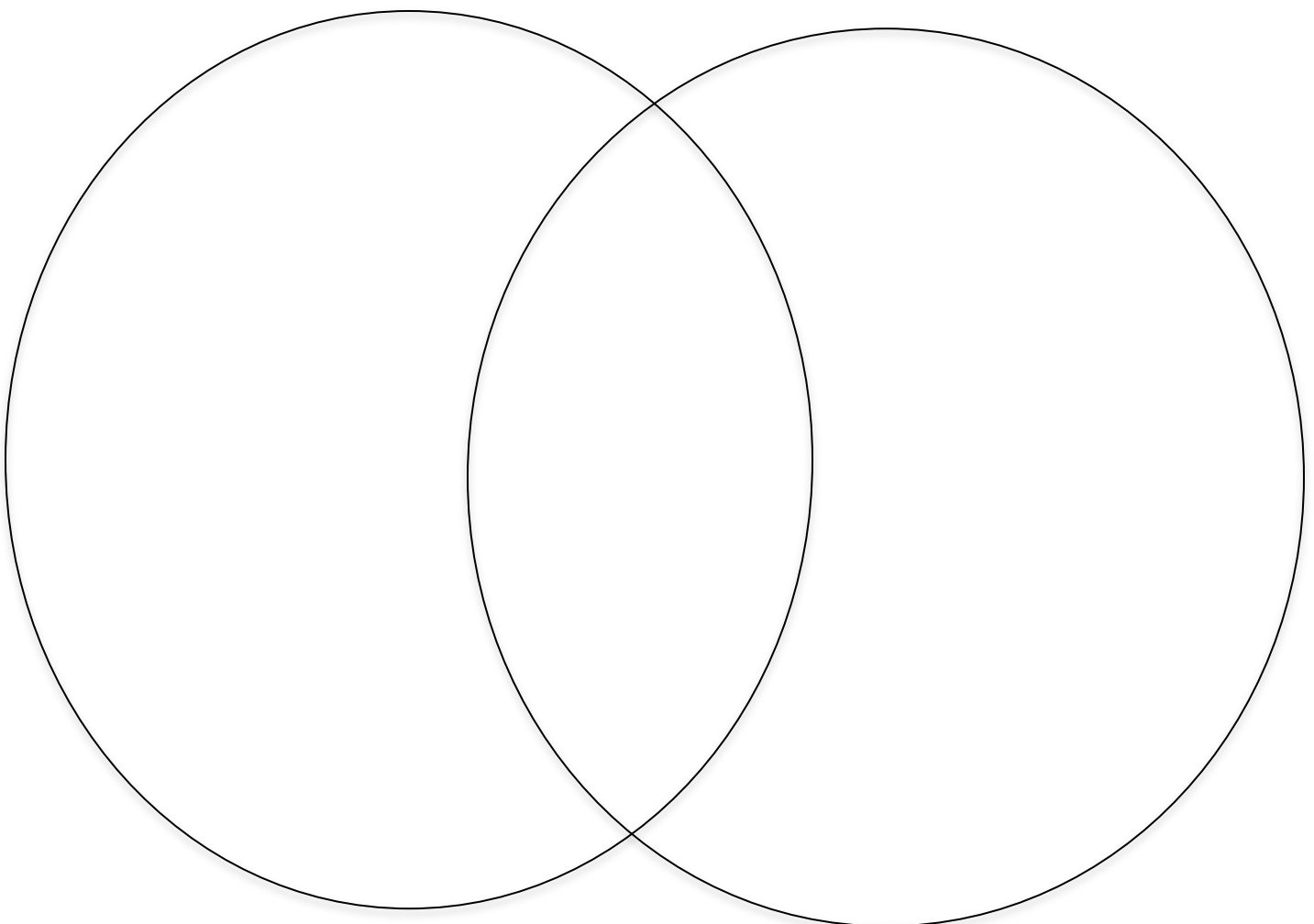
What is similar about the two plays?
What is unique about *A Midsummer Night's Dream* compared to the play "Pyramus and Thisbe"?
What is unique about the play "Pyramus and Thisbe" compared to *A Midsummer Night's Dream*?

"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"?	

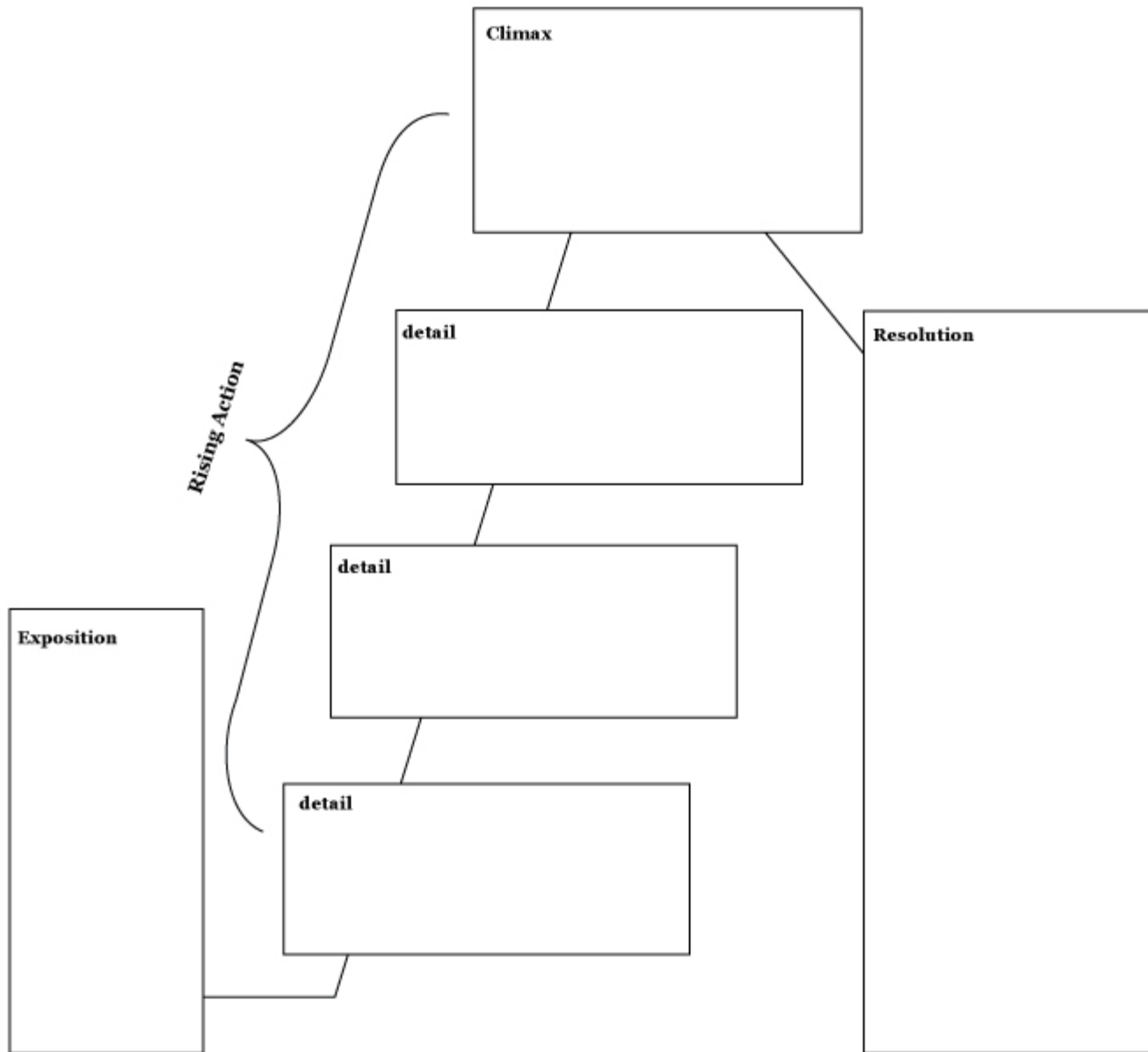# Grade 8: Module 2B: Unit 2: Lesson 6
Supporting Materials

"Pyramus and Thisbe" Narrative Structure Note-catcher

Climax

Rising Action

detail

Resolution

detail

Exposition

detail

"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.

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.

Rising Action

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.
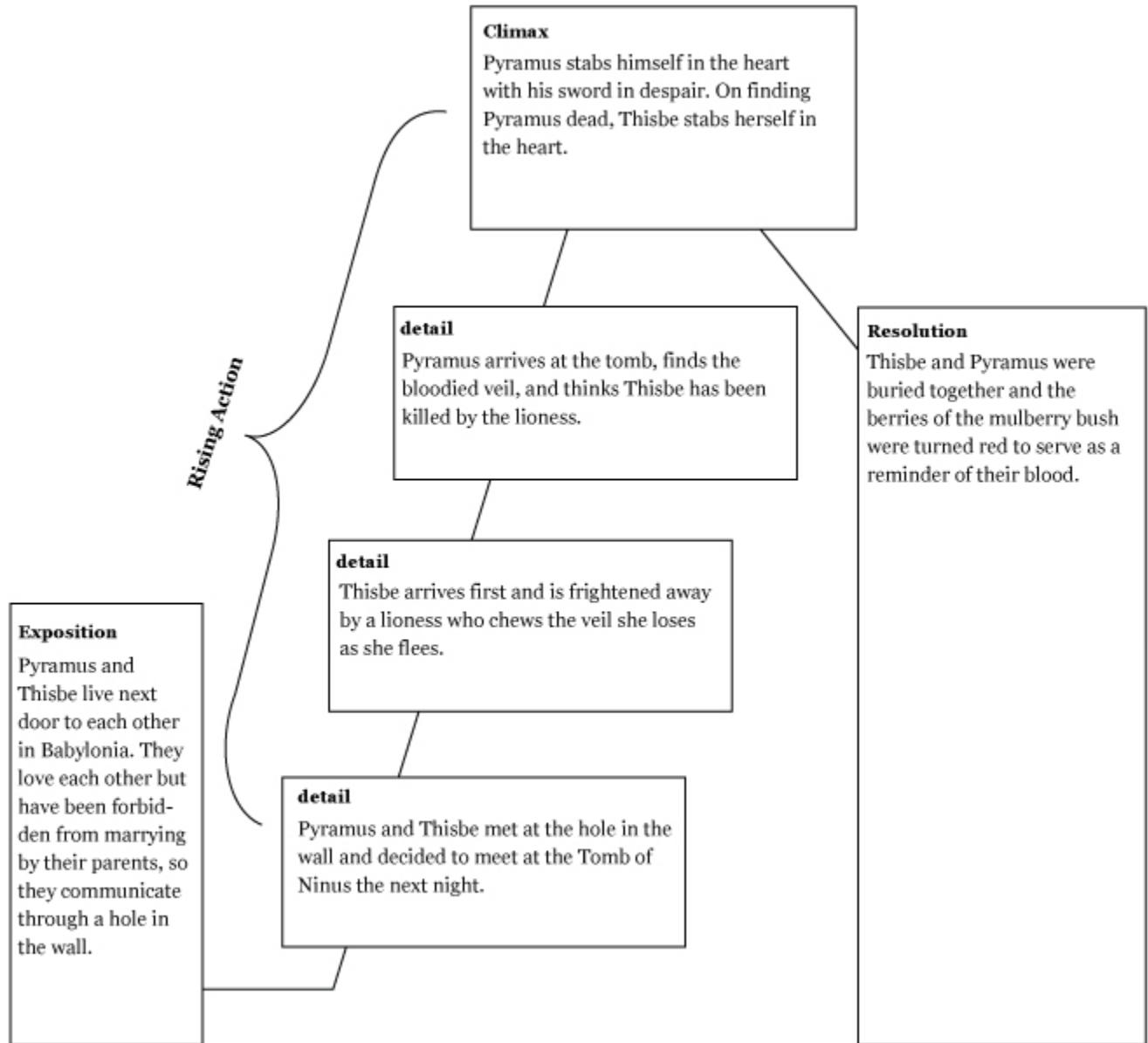
Homework QuickWrite: The Thirst of the Lioness

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?

EXPEDITIONARY
LEARNING

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

EXPEDITIONARY
LEARNING

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

E
EXPEDITIONARY
LEARNING

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.

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Mid-Unit 2 Assessment:
Analyzing Narrative Structure and Author's Craft: Part 1

1. Complete the Narrative Structure note-catcher based on "The Harvest That Never Came."
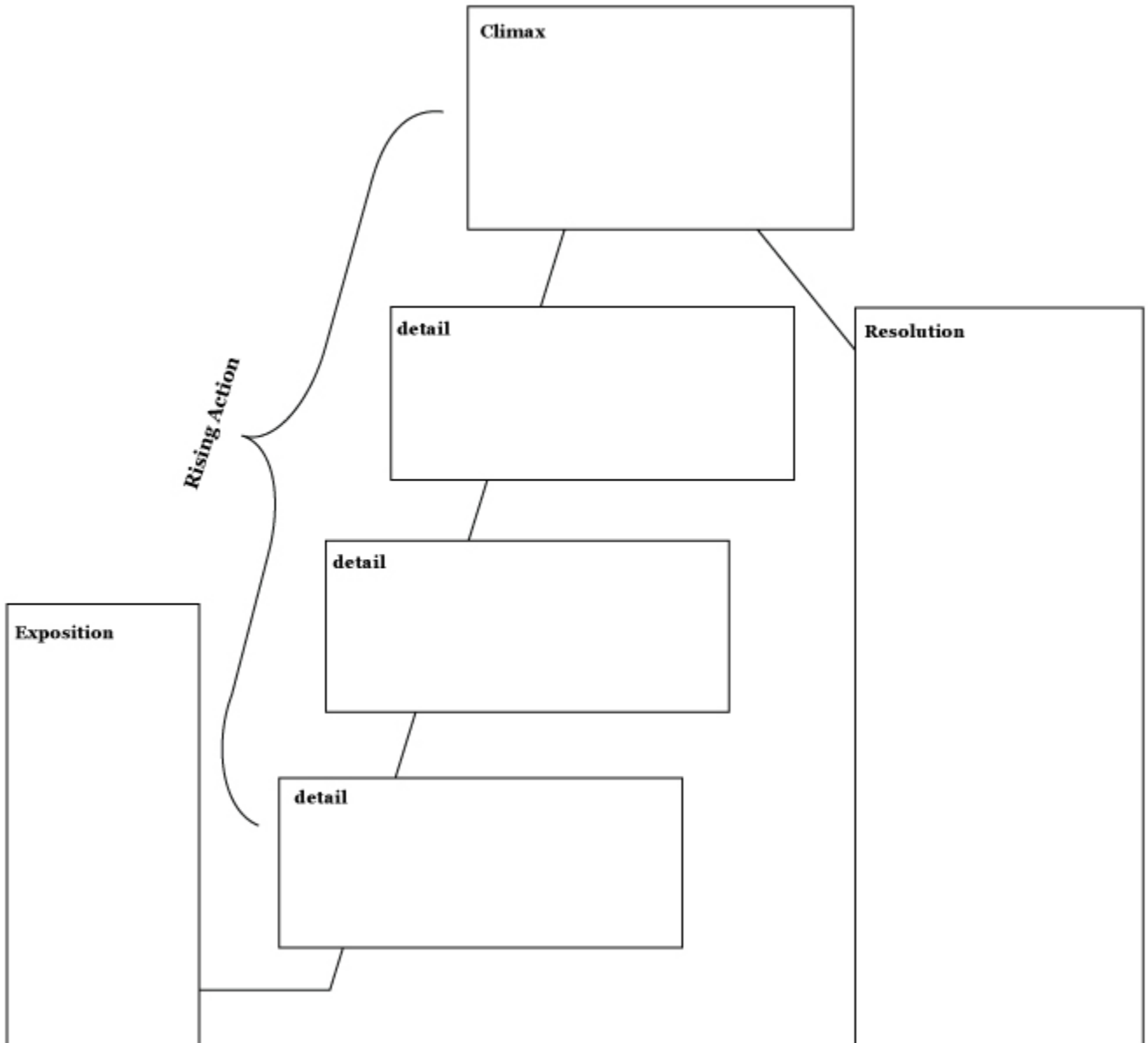
Climax

detail

Resolution

Rising Action

detail

Exposition

detail

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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)
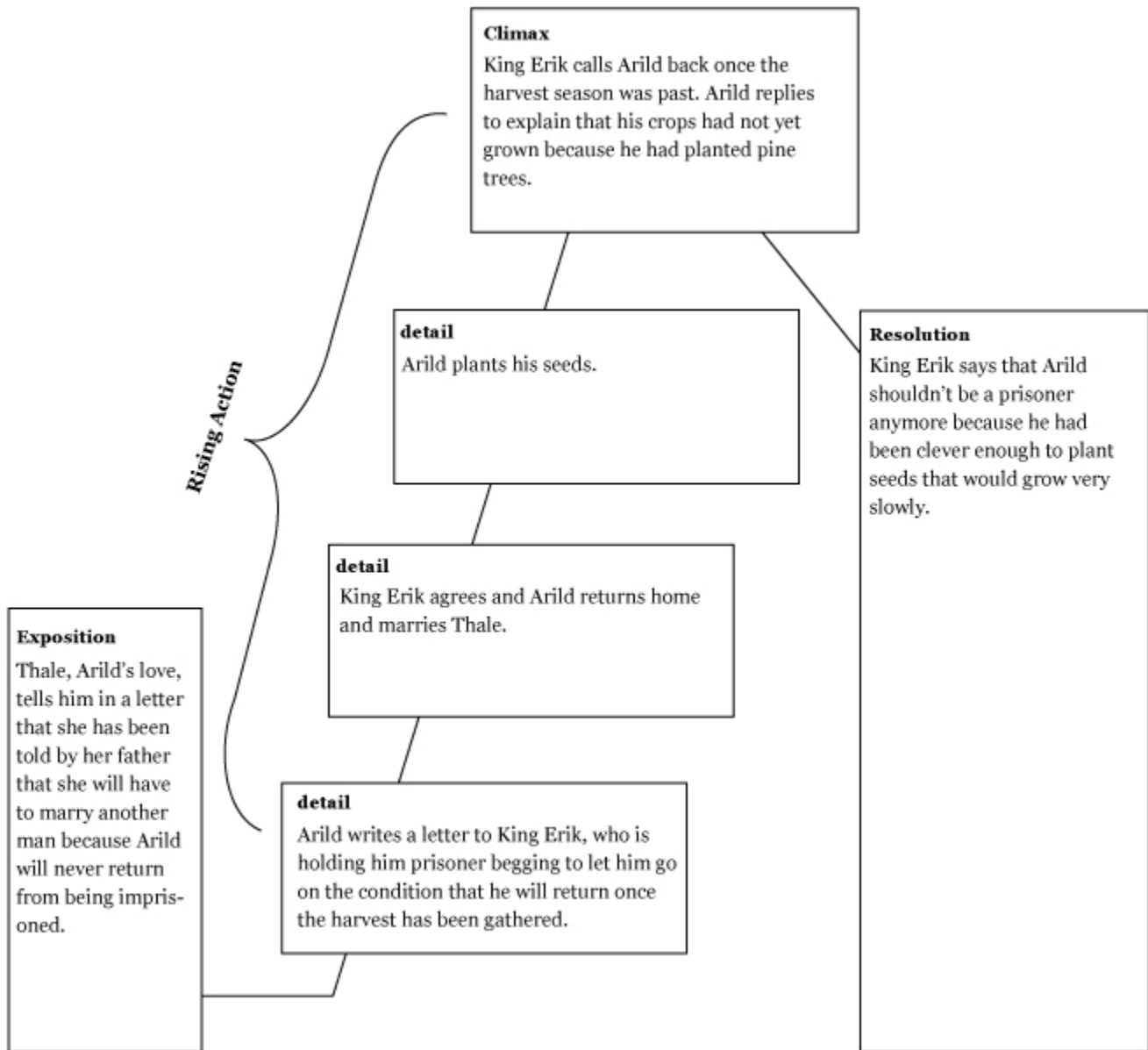
I can analyze figurative language, word relationships and nuances in word meanings. (L.8.5a)

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.

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.

Rising Action

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 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?

EXPEDITIONARY
LEARNING

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.

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 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

EXPEDITIONARY
LEARNING

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.

A Midsummer Night's Dream **Model Essay**

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.

EXPEDITIONARY
LEARNING

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	Evidence 2
"This is thy negligence. Still thou mistak'st,/Or else committ'st thy knaveries willfully." (Oberon, 3.2.366–367)	*"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?	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.	*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 *"Now, when thou wak'st, with thine own fool's eyes/peep." (Robin, 4.1.86–87)*	**Evidence 2** *"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 *"Lord, what fools these mortals be!/... And those things do best please me/That befall prepost'rously." (Robin, 3.2.117, 122–123)*	**Evidence 2** *"For in the temple by and by, with us,/These couples shall eternally be knit." (Theseus, 4.1.187–188)*	**Response to Reason for Counterclaim** *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.

Work Time	Meeting Students' Needs
A. Coding the Evidence of Control Note-catcher (15 minutes)	• To support visual learners, consider creating a poster titled "What Makes a Strong Argument Essay" and record criteria for argument writing on it.
• 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.	

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

EXPEDITIONARY
LEARNING

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

Exit Ticket

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

EXPEDITIONARY
LEARNING

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.	

EXPEDITIONARY LEARNING

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.

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.

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).

A**nalyze 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?

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.

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	

Essay Planner

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	

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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

E EXPEDITIONARY LEARNING

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?

<u>Essay from Module 4</u>
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?

Model Essay Planner

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.*

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 LEARNING

Model Essay Planner

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

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

EXPEDITIONARY LEARNING

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.	

EXPEDITIONARY
LEARNING

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.

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.

EXPEDITIONARY
LEARNING

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.